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COMMUNICATIONS **USITT & THE ELECTRONIC HIGHWAY**

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ELECTRONIC

The United States Institute for Theatre Technology is the American Association for Design and Production Professionals in the Performing Arts. One of its primary purposes is to "facilitate communication among individuals and organizations engaged in all aspects of design and production in the performing arts."

CALLBOARD

For nearly ten years, several groups in USITT—the Executive Committee, Board of Directors, Commissioners, Conference and other committees----have used CITT Alberta's electronic communications system (known as CallBoard) to conduct Institute business on an on-going, sometimes daily basis. In fact, USITT is one of North America's first arts organizations to utilize the kind of electronic communication which has recently become a global phenomenon.

THE ECC

In 1994, USITT President Dick Durst and the Board of Directors created an ad-hoc Electronic Communications Committee (ECC) with a mandate to develop an overall plan to take advantage of recent advances in communications technology, and, perhaps more importantly, to extend the benefits of electronic communication from the select operational groups in USITT to the membership as a whole.

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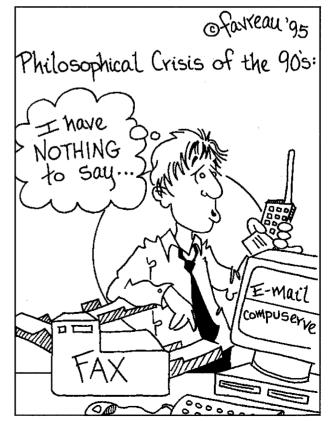
Accordingly, in March of 1995, on the recommendation of the ECC, the Board of Directors passed a motion that USITT should: 1. endorse strongly to its members the concept of electronic communication with a general "statement of principle;" 2. endorse, in principle, three specific systems (ETEC, IA Online, and CultureNet) to its members as "USITT's recommendations," but without prejudice

against any other systems; and 3. direct the VP Communications, in conjunction with the ECC, to initiate and facilitate a discussion between the three systems for mutual cooperation and exchange.

Recently, USITT's Electronic Communications Committee has been considering ways to extend the use of computer communications to the general membership and, more importantly, to take advantage of recent

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Cartoon courtesy of freelance illustrator, Karen Favreau. Her work is available through the Syndicate X; 800-944-6758.

USITT SIGHTLINES is the

national newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office—email submissions are preferred although we gladly accept typed manuscripts or even scribbles on napkins.

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ADVERTISING:

Classified ads are accepted in USITT Sightlines. Inquiries should be addressed to:

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SUBSCRIPTION to USITT

Sightlines is part of membership in USITT, The American Association of Design and Production Professionals in the Performing Arts. \$15 is deducted from membership dues to cover the cost of publication. USITT is the United States Center of OISTAT, The International Organization of Scenographers, Technicians, and Architects of Theatre.

POSTMASTER: Send address changes to USITT, 10 West 19th St., Ste. 5A, New York, NY 10011-4206. Second Class Postage is paid at New York, NY and additional mailing offices.

USITT Sightlines (ISSN: 1048-955X) is published monthly, except July and August, and bimonthly in May/June, by United States Institute for Theatre Technology, Inc.

Volume XXXV Number 11 © 1995, United States Institute for Theatre Technology, Inc.

ELECTRONIC COMMUNICATIONS

▶ continued from page 1

developments in the technology—collectively often referred to as "the electronic superhighway."

THE INTERNET

Since the late 1980s the single largest and most phenomenal network for computer communications has been the Internet. There are several aspects of the Internet that make it a good choice for USITT and its members, including:

- widely distributed access,
- global reach,
- an historical and generally strong connection with educational institutions,
- strong support for graphic and aural, as well as textual content,
- a grass roots, populist origin that promotes free access to information and the development of creative new technologies.

Accordingly, USITT strongly endorses to its membership the general technology of Computer Mediated Communications (CMC) and the specific CMC technology of the Internet.

ENHANCED SERVICES

A number of commercial and noncommercial services currently provide enhancements on standard Internet technologies including full electronic conferencing as well as services and environments specific to the arts and entertainment industry.

In this regard the ECC and the VP Communications have been charged with making specific recommendations, endorsements, and other arrangements, including:

- selection of one or more services for recommendation to the general membership,
- development of specific Internetbased information sites,
- connection of USITT staff to the Internet.

This will be an on-going task that will evolve as communications technologies change and develop in the coming months and years. For the immediate future however, the two likely choices to provide enhanced services for USITT members are ETEC and CultureNet. Both of these services are operated by organizations with whom USITT has experience and both are available by access from local Internet service providers.

- CultureNet is a Canadian national service that will become the "new CallBoard," operated in part by CITT on a non-profit basis, providing electronic conferencing and e-mail, as well as arts information from a World Wide Web site.
- ETEC is a New York based organization, operated by the folks atLDI/TCI magazines, providing a variety of services including electronic conferencing and e-mail, as well as specialized information services to the entertainment industry, and a World Wide Web site.

CultureNet and ETEC have agreed to cooperate in their support of USITT by linking their electronic conferencing systems together. This means that USITT members need select only one of these services in order to have access to Institute meetings and conferences on both systems.

The USITT National office is now connected to the Internet, as are all members of the Executive Committee, and these, and other groups, have begun using the combined CultureNet/ETEC systems for conducting on-going business.

THE WORLD WIDE WEB

Since June, 1995, OISTAT has been operating its own World Wide Web site on the Internet—<http://www. nijmegen.inter.nl.net/users/oistat.org/ >-providing information about OISTAT and its member organizations around the world. Both USITT and CITT have also established their own WWW information pages using CultureNet's WWW server—USITT: <http://www.ffa.ucalgary.ca/usitt/>; CITT: <http://www.ffa.ucalgary.ca/ citt/>.

Ken Hewitt Electronic Communications Committee

[More information about CultureNet and ETEC will appear in next month's Sightlines. Ed.]

STUDENT NEWS

YDF '96 DEADLINE APPROACHING

Time is running out to submit materials for the 1996 Young Designers' Forum (YDF).

"This is one opportunity to present your work and accomplishments to a wealth of professionals, educators, and prospective employers. My participation in the 1995 Young Designers' Forum was invaluable in placing me in today's job market."

—Steven L. Williams Steven obviously had a positive experience at the 1995 YDF in Las Vegas. *You* can have one in 1996 at Fort Worth if you act before December 4th.

The Young Designers' Forum brings students together with professional designers and directors for portfolio critiques and discussions about design and the job market. Studen and their faculty will meet with the professional designers and directors in a closed session at the Fort Worth Conference on the morning of March 15, 1996. After lunch, the room will be open for all interested conference attendees to view the work and speak informally with the students.

Students who will graduate in 1996 and who wish to participate should:

1. Provide a brief letter from a faculty member at your school nominating you as a participant and certifying that your school is willing to be represented by you. This does **not** need to be a "letter of recommendation." Just a few lines will suffice.

2. Provide examples of your work:

Scenic Designers: provide *no more than sixteen* of the following: 35mm slides, blueprints, and/or photocopies of representative work, which may include classwork and informal or rough sketches. Please include at least one complete project: roug sketch or model (photo), ground plan, section and finished sketch or photo of finished model, and production photos for produced work. A ground plan should accompany all scenic designs. **Costume Designers**: provide *more than thirty* of the following: Smm slides, rough and/or finished sketches, and production photos. Some of the sketches must be swatched. Please include at least one complete project: several principal characters and sample(s) of secondary characters or chorus.

Lighting Designers: provide *no more than sixteen* of the following: drafting, paperwork, production photos, research or sketches. Please include one complete project to include a brief concept statement, plot, hookup, cue list, and production photos.

Please **do not send any original art work** and remember to **label** all items.

3. Provide a current résumé.

4. Enclose an entry fee of \$20.00. Checks should be in US funds and payable to USITT. The fees are used to help defray the expenses associated with this event.

5. Mail submissions to: Bill Forrester, School of Drama, University Washington, Box 353950, Seattle, Washington 98195-3950. **All materials must be received by December 4, 1995**. A panel of professional designers will select the students to participate in the Young Designers' Forum. Selections will be made by December 15, and participants will be notified by mail. All materials will be returned. If you have questions, contact Bill Forrester at 206-543-1737 or 206-543-7254 (voicemail).

> Bill Forrester Sarah Nash Gates YDF Project Co-Chairs

COSTUMES

COW TOWN JAM-PACKED WITH COSTUME EVENTS

Yet ready for a conference jam-packed with costume programming. The action begins on Tuesday, March 12th, with another of Herbert Camburn and Betty Poindexter's fabulous "**Costume Rendering Master** **Classes**". This hands-on Professional Development Workshop will concentrate on modified colored pencil and marker techniques using live models in costume. Special emphasis will be placed on rendering character attitudes and on difficult-to-render black and textured fabrics. Don't miss this! Both participants and observers may attend.

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The next three days of costume conference programming, will include the following blockbuster programs:

"**Making the Transition from Theatre to Film**": a panel of professional costume designers, wardrobe, and craftspeople who have successfully moved from theatre to film and TV will share their experiences—transition problems, salaries, unions, job descriptions, what to expect, and other aspects of the film business.

"Staying Sane in the Arts" features Dr. Eric Maisel, a nationally recognized expert in the areas of creativity and the counseling issues of artists, and the author of the book entitled Staying Sane in the Arts. He believes that the life of the artist needs revisioning if societal challenges that artists face are to be met effectively. Join in that revisioning process and learn about the future of the artist and the artist of the future: what skills that artist will need to possess, what cultural roles that artist can play, and what joys and fulfillment that artist can expect to achieve.

"Costumes from 'Stuff' and Other Unusual Resources" will feature slides and actual costumes that have been made from a variety of non-traditional materials, such as metals, plastics, rubber, foam, paper, tubing, rope, medical supplies, and household objects. What a great way to re-think, re-use, and re-cycle.

"Bathed in Blood: Problem Solving with Stage Blood" will most likely be the messiest session this year, but isn't this one of the messiest problems costumers have to face? The panelists will discuss the pros and cons of commercially available stage blood products (as well as for some home recipes for stage blood) in terms of color under stage lights, washability, spurt and flow on cue, etc. "Costume Crafts Survival Skills for Designers and Shop Managers" is a panel presentation designed to familiarize costume designers, shop managers and crafts artisans with the vocabulary, materials, and organizational methods of professional crafts artisans, with the goal of improving awareness and communication. The diverse approaches of the panelists to a given project will reveal that there are as many solutions as there are artisans and designers.

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"If the Shoe Fits: an Historical Review of Shoes and Footwear Fads" is a slide lecture presentation covering the history of shoes from ancient to modern times. It will cover the development of the shoe as a functional piece of clothing as well as a fashion statement;

"We always Wanted to Run Away and Join the Circus: Working for Barnum & Bailey" will include a brief history and discussion of modern circus costume and costume technology, including sources of special materials used in construction of costumes for under the Big Top.

"**Ruffs Aren't Rough**" is a reprise of a very popular session last presented at the 1994 Summer Costume Symposium at the Utah Shakespeare Festival. If you missed that one, be sure not to miss this—how to make ruffs speedily and easily, using methods developed at the Utah Shakespeare Festival. These ruffs are great: so actorproof they can even be sat upon and still keep their shape.

"Make Sure Your Tailor is a Man of Sense" is a slide lecture presentation focusing on the profession of the Sartorial Arts from the contemporary point of view of practicing tailors and artists as gleaned from their writing and illustrations.

"The Computer Pattern Archives Project Progresses" session will give members an overview of the latest developments in the Commercial Pattern Archives Project, including visual references, an electronic picture collection of period commercial patterns, and a demonstration of computer scanning and

LIFETIME MEMBERS

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SAMUEL H. SCRIPPS



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COSTUMES

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converting of patterns for retrieval and use. Come and learn how to make your pattern collection part of the international database.

Panelists in the "**Utilizing Computer Techniques in Makeup Design**" session will demonstrate the use of a digital camera to capture actual student faces on the computer. The image will be manipulated to create a variety of design effects, including morphing and other techniques.

This is also the year for the biennial Costume Technician's Portfolio Review (details were in the Oct. '95 issue of Sightlines). Be sure to attend the Costume Commission meeting and Costume Commission Coffee, a great way to make new friends in your field. And last, but by no means least, this year the Costume Design and Technology Commission will conclude its programming with a tour of free-lance professional costume shops in Dallas. Meet a group of costume professionals who live in Big D and are welcoming us to their facilities in order to show us how they make a living without being affiliated with any universities or public theatres. This tour will include Irene Corey Design Associates, which specializes in custom-made costumes, props, and body puppets and Customworks, Inc. which specializes in costumes for debutantes, amusement parks, and industrial shows. The tour will conclude with an informal luncheon and where you may meet other successful Dallasbased freelancers. Bus transportation will be provided, and will make a stop at the DFW airport on the way back to the Ft. Worth conference hotel.

All in all, a jam-packed week of costume programming, as YOU like it! See y'all in Cow Town.

Debra Krajec Vice-Commissioner for Costume Commission Programming 1996

COSTUMES

COSTUMER'S NOTEBOOK

Special thanks and congratulations go out to Donna Fontana, Judith Tucker-Snider, and Peggy Rosefeldt who presented their **Neat Tricks** at the Costume Commission meeting in Las Vegas. Donna Fontana presented "Magnet Magic," attaching armour pieces with magnets. Judith Tucker-Snider presented a way to store earrings and cuff links using plastic canvas. Peggy Rosefeldt showed a way of making Elizabethan ruffs out of pleated window shades.

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MAGNET MAGIC

By Donna Trelford Fontana Santa Monica College USC Opera: Handel's *Julius Caesar*. Problem: To attach armour instantly. Supplies needed:

1. Heavy duty industrial grade organic block magnets (neodymium discs are best, 3/8" x 1/4", but we also cut up neodymium blocks).

2. Steel discs, preferably with holes drilled around edges.

3. Ероху.

4. Heavy duty twill tape.

5. Sheer but durable fabric.

In a futuristically designed production of Julius Caesar, Caesar, wearing a velvet jacket, has to have an armour breastplate brought in and put on while an aria is being sung. Since we were not using real armour or period Roman/Baroque style costuming, I decided to have a little fun with attaching the armour. I constructed the front-piece using magnets sewn into the piece, and I sewed small steel discs into the front of the jacket. When the servants came onstage to present the armour, they were able to instantly attach it.

The tricky part is to get the magnet and steel close enough to the surface (as few layers of fabric as possible) to form an effective bond. For a stronger hold, 2 magnets could be used instead of the magnet and the steel disc. It's

also important to teach the actor and/ or dresser how to line up the piece corectly. The magnetic pull is strony but, as with Velcro®, the eye needs to make the final the decision. If you choose to remove the metal and magnets before dry cleaning, as I did, you will need to encase them in a sleeve of sheer fabric. This will make it easier to remove them for cleaning, and will also give you an easy way to sew them into the garment. I used intrinsic thread to sew the steel discs and I attached the magnets with epoxy to a piece of heavy duty twill tape, and sewed that in under the lining fabric.

G

It was, I admit, difficult to place the metal pieces inside the already constructed jacket. I think this was partly because I was experimenting the first time. The sewing and placement could probably be planned better from the outset.... but the result was fun and magic. Sources:

 Magnet Dealers and Fabricators Assoc. (800-525-3526) Call for list of sources in your area.
 All Magnetics, Inc., Placentia, CA. 714-632-1754
 Master Magnetics East, Marietta, OH. 614-373-0909
 Master Magnetics, Inc., Castle Rock, CO. 303-688-3966
 Miami Magnet Co., Miami, FL. 305-823-0641

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EARRING & CUFF LINK STORAGE

By Judith Tucker-Snider University Of Wisconsin-Parkside Last summer a costume shop assistant developed a system for storing little accessories like earrings and cuff links which made it easy to keep them organized, as well a providing an easy way carry them to fittings. She used threering binders to hold 9" x 12" sheets of plastic canvas, the stuff used for crossstitch backing. Earrings for pierced ears were easily fastened through the open weave, and small slits cut in the material accomodatd clip-ons, cumlinks and tie bars.

SIGHTLIN

THE PLEATED SHADE RUFF

By Peggy Waltzer Rosefeldt

While preparing to move into a new home, my sister showed me a sample of the pleated window shades she was having made. What she saw in that sample was a color swatch for selecting drapery fabric; what I saw was the beginnings of an Elizabethan ruff.

Double-cell pleated shades, sometimes called honeycomb cellular, are made of a pellon-like fabric, come in a variety of colors, and are valued for their insulating properties. The shades, which are sold at stores ranging from Sherwin-Williams to J.C. Penney, are custom-cut to fit individual windows thereby creating lots of scraps. These custom shades are expensive (\$100 to \$500 per window) so buying whole shades just to cut up into ruffs is costprohibitive. But scraps work just fine. The cells, when viewed from the side. resemble a honeycomb or a figure-8. The pleated cells are permanently ressed into the fabric, which is colked on one side and white on the other. Being non-woven, the fabric does not ravel and cuts easily with scissors.

To make the Elizabethan collar, select a pleated strip of the desired width and trim off the remnants of any broken cells. If the strip is not long enough to wrap around the neck, several shorter strips can be glued together to form a longer one. (Sobo or even carpenter's wood glue works well.) Glue adjoining cells together, accordion the cells shut, wrap with rubber bands, and let dry in the closed position. After drying, open carefully and gently pry apart any cells that may have stuck together during gluing.

The inner neckband is made of grosgrain ribbon, measured to neck size. The cells are sewn to the ribbon in much the same way that cartridge pleats are sewn to a waistband. The ends of the ribbon may be fastened ith hooks and eyes, Velcro®, or simply tied like shoelaces. Lace trim may be glued to the outer edges of the cells, if desired. Assembly time: 60-90 minutes, a great deal less time than building the ruff from scratch.

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If anyone has discovered a neat technique or product and can demonstrate it in under three minutes, we'd love to see it at the Costume Commission meeting in Fort Worth. Send your Neat Trick suggestions to: Gwen Nagle, Theatre Dept., Western Michigan University, Kalamazoo, MI 49008.

> Gwen Nagle Notebook Editor

THEATER & PRODUCTION MANAGEMENT

YOU'RE FIRED!

For the theatre or production manager, some days sparkle with incredible achievements; many other days are littered with frustration and problems. But something we all face, sooner or later, is dismissal. Most often it is the dismissal of an employee, but the pink slip can be our own.

Loosing a job is difficult to deal with which ever side of the firing fence you find yourself on. No one likes to talk about it. It implies failure, both to the manager and to the employee. However, discussing ways to address dismissals fairly and legally, whether they are due to poor job performance or down-sizing, can help us become more effective managers. In this spirit, I'd like to throw out some questions to get a discussion going.

From the manager's vantage point, when someone is layed-off due to downsizing, how much of that employee's workload is it reasonable to expect other employees to absorb? Can theatre-related businesses afford to negotiate every employee's individual needs for employment? Are the Unions strong enough to negotiate membership/employment requirements?

From the vantage point of the manager as employee, does dismissal necessarily mean failure? Why do we find it so difficult to talk about losing a job? How does one prepare for dismissal? How can you protect yourself against getting fired? Are we protected from arbitrary dismissal if we have a contract? Can supervisors demand work from me without a "standards for dismissal" clause? Is there a way to suggest that we always have a contract before we are hired? Can we demand to work only if there is a clause in the letter of appointment that describes standards of dismissal?

Looking ahead to the Fort Worth Conference & Stage Expo, we have many exciting events planned-Managing the Difficult Employee, The Changing Theatre-Danger and Opportunity, Managing the Multi-Venue Complex-to name a few. If you have suggestions for conference programming, Sightlines articles or even articles for TD&T, please drop me a note or give me a call.

I can be reached at the following: Richard S. Peterson 134 Kenwood Ave. Syracuse, NY 13208 H: 315-455-5218

Richard Peterson

Vice-Commissioner for Communications

SUSTAINING MEMBERS

PNTA, PACIFIC NW THEATRE ASSOCIATION INC. PHONIC EAR INC. POOK DIEMONT & OHL, INC. PRODUCTION ARTS LIGHTING, INC. PROSCENIUM LIGHTING CO., INC. PROTECH THEATRICAL SERVICES, INC. RED DOT SCENIC, INC. RICHMOND SOUND DESIGN LTD. **ROSCO/ENTERTAINMENT** TECHNOLOGY ROSE BRAND THEATRICAL SUPPLIES, FABRICS & FABRICATION SFX DESIGN, INC. SCHULER & SHOOK, INC. SECOA SKJONBERG CONTROLS, INC. **KENNETH SNIPES FABRICATION/** DESIGN, INC. SPOTLIGHT S.R.L. **STAGE DECORATION & SUPPLIES,** INC. STAGE DIRECTIONS MAGAZINE STAGE EQUIPMENT AND LIGHTING, INC. STAGECRAFT INDUSTRIES **STAGEWORKS** STRONG INTERNATIONAL, INC. SUNBELT SCENIC STUDIOS SURETY MANUFACTURING & TESTING LTD. TECHNICAL PROJECTS, INC. TECHNICAL SUPPLY JAPAN CO., LTD. TEXAS SCENIC COMPANY THEATRE ARTS VIDEO LIBRARY THEATRE PROJECTS CONSULTANTS JAMES THOMAS ENGINEERING, INC. TIFFIN SCENIC STUDIOS, INC. TOBINS LAKE STUDIO TOMCAT USA, INC. TMB ASSOCIATES TR CONTROLS INC. TRACOMAN, INC UNION CONNECTOR CO., INC. UNITED STAGE EQUIPMENT VINCENT LIGHTING SYSTEMS I. WEISS & SONS, INC. WYBRON, INC.

Statement of Ownership, Management and Ci	irculation			
Title: USITT Sightlines	Pub. No. 1048-955X			
Filing Date: 9/29/95	Frequency: Monthly except July/Aug. and Bi-monthly Ma June			
Issues Published: 9	Subscription: \$80.00			
Publisher and Owner: United States Institute for Th 10011-4206 (a not-for-profit corporation)	eatre Technology, Inc., 10 W. 19th St. Ste. 5A, New York, NY			
Office of Publication: USITT, 10 W. 19th St. Ste. 5A, New York, NY 10011-4206	Editor/Manager: David Rodger, PO Box 1037, Shelter Island, NY 11964			
Circulation Data (as of 9/95)				
Total copies: 4,025 (avg.); 4,082 (actual)	Free distribution/mail: 33 (avg.); 17 (actual)			
Dealer Sales: 0	Free distribution/non-mail: 38 (avg.); 25 (actual)			
Subscription copies: 3,362 (avg.); 3,965 (actual)	Free distribution/total: 71 (avg.); 42 (actual)			
Total paid: 3,362 (avg.); 3,965 (actual)	Total distribution; 3,433 (avg.); 4,007 (actual)			
Not distributed: 592 (avg.); 75 (actual)	Returns: 0			
Total: 4,025 (avg.); 4,082 (actual)	Percent paid: 98% (avg.); 99% (actual)			

The UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC. THE AMERICAN ASSOCIATION OF DESIGN AND PRODUCTION PROFESSIONALS IN THE PERFORMING ARTS invites your participation in ... DESIGN Expo 96 A JURIED EXHIBIT OF SCENERY, COSTUME AND LIGHTING IN THE PERFORMING ARTS DISPLAYED AT THE 1996 ANNUAL CONFERENCE & STAGE EXPO FORT WORTH, TEXAS MARCH 13 - 16, 1996

DESIGN EXPO '96 is a biennial project of the United States Institute for Theatre Technology. The 1996 Design Exposition will include costume, scenery and lighting designs by students, educators and working professionals who are current members of the Institute. Design work will be adjudicated at the conference by a team of professional designers, directors and producers. Outstanding designs will be included in the Design Exposition Catalogue which will appear in the 1996 summer edition of USITT's journal, *Theatre Design & Technology*. Designs selected from both Design Expo's 1996 and 1998 may be featured in the United States entry for the Prague Quadrennial,'99.

RULES CONCERNING THE EXHIBIT

1. Only USITT members may participate in Design Expo. A non-member designer may apply for membership in order to exhibit in Design Expo. 2. Designers may enter no more than one realized production in each category (costume, scenery, and lighting). 3. Work to be considered for inclusion in the 1999 US PQ Exhibition must have been produced since March 1995, all other entries must have been produced since March 1991. 4. Each entry will be displayed on one side of a 4'x 8' vertical panel. 5. At minimum, designers will be expected to include renderings and sketches, a brief statement of intent or concept (100 words max.), and photographs of the realized productions. 6. Design presentations may be formatted in any way the designer wishes to use the display panel. Designers will be expected to provide all labeling and title blocks for their presentations. 7. Small three-dimensional work may be attached to the panels. The Design Expo committee reserves the right to disallow any 3-D work which obstructs another designer's panel or which interferes with a freeflow of traffic through the exhibit area. 8. Models measuring no more than 15" deep by 24" wide may be displayed on a shelf which will be provided by the Design Expo Committee. There will be an additional \$5.00 charge for model shelves. 9. Designers will be responsible for transporting their work to and from the exhibit hall and for mounting and removing their display during assigned hours. For designers not attending the conference, a representative may be designated to transport, mount, and remove the exhibit during established setup and removal times. 10. Designers will be resposible for providing any protective covering for the art work and display materials. Normal Stage Expo hall security will be provided. Design work will not be covered by insurance and USITT assumes no liability for damaged, lost or stolen design materials. 11. Designs may not be removed from the exhibit prior to the close of the exhibit floor Saturday March 16th at 3:00PM. 12. Designers selected for inclusion in the exhibit catalogue will be asked to provide 3 slides of their work no later than 3 weeks following the national conference. 13. Any designer whose work is selected for the '96 and '98 Design Exposition catalog must guarantee availability of their work should it be selected for Prague Quadrennial in 1999. 14. Each entry must be accompanied by a separate application form. The application form may be photo copied.

Questions: Contact Arden Weaver 218-726-8780, FAX 218-726-6798, or E-Mail aweaver@ub.d.umn.edu

Name of Designer Name of Agent if required	RETURN THIS PORTION with the \$20 participation fee by February 28, 1996 to: USITT National Office 10 West 19th Street, Suite 5A
Address City	New York, NY 10011 FAX # 212-924-9343
State ZIP Code	I will be displaying:
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TECHNICAL SOURCE GUIDE

CREATING THE ELLIPSE II

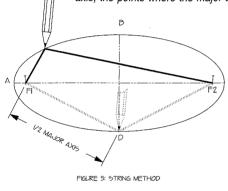
Part Two of a Two-Part Article

By Loren Schreiber, San Diego State University

Direct Drawing Methods:

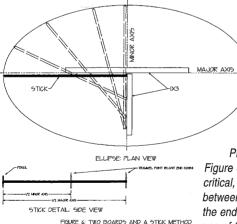
The String Method

Perhaps the best-known method for drawing ellipses, and the one featured in most drafting texts, is the string method (Figure 5). First, establish the major and minor axes. Set a compass to one-half the length of the major axis. Place the compass point on one end of the minor axis and strike an arc across each side of the major axis; the points where the major axis and the arcs intersect are the foci of the ellipse



(F1 and F2). Tie a cord to one of the foci, and set the point of a sharp pencil on one end of the minor axis. Take the free end of the cord around the outside of the pencil and wrap it a couple of times around the other focus point. Pull the cord until all the slack is removed and hold it there. Keep the pencil pressed against the cord and move it to each end of the major axis. It will describe half an ellipse. Repeat for the other side. (Note: It is not necessary to tie a complete loop around the foci and the pencil. Attempts to get the circumference just right can be frustrating and the knot just gets in the way.)

When laying out large ellipses, stretch in the string can affect accuracy. One must keep the same tension on the cord and the same angle on the pencil throughout the process and this is not always easy to do. Nevertheless, set-up and execution is quick and requires few tools.



The Two-Boards-and-a-Stick Method

This method uses three standard trammel points: one with a pencil instead of the point and two with the points inverted. Attach the pencil to the end of a stick that is at least as long as one-half the length of the majoraxis from the pencil. Attach the other trammel point to the stick at a distance of one-half the minor-axis from the pencil. (Nails can work in lieu of trammel points.)

Place a board along the minor axis, as shown in Figure 6. The length of the minor-axis board is not critical, but it should be at least as long as the distance between the two trammel points. Leave a gap between the end of the board and the major axis for the end of one of the trammel points to pass through.

Place a board along the major axis as shown. The length of the major-axis board is not critical, but it should be at least twice as long as the other board.

Slide the trammel point furthest from the pencil along the minor-axis board and the other trammel point along the major-axis board as shown. (Hence the blunt end of the trammel points down.) The pencil will describe half of a perfect ellipse of the desired size. Move the minor-axis board to the other side to finish the ellipse if necessary. (For very large ellipses it helps to have a person at each point and at the pencil to assure proper travel.)

This method is more accurate than using a string and two foci, is nearly as quick to set up, and uses common items found in most scene shops. And, a router can replace the pencil if one wants to directly cut out the ellipse.

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TECHNICAL SOURCE GUIDE

Please give description of product/technique take into account length of time, special materials used in conjunction with product/ technique, manpower needed, safety requirements, etc.:

(Use this form or send the requested information
to the Technical Source Guide Editor at the
address listed on the front page of the Guide)

TECHNICAL SOURCE GUIDE

• A project of the USITT Technical Production Commission

#22 – Creating the Ellipse II

Thank you for your participation in the Technical Source Guide

Other Methods to Consider:

1) When CAD is available and the ellipse is larger than the plotter can handle, one may simply laserprint or plot a scale version of the ellipse to acetate, then project the image with an overhead or opaque projector on a suitable surface and trace. In this case, the ellipse should be printed with as fine a line as possible, since the line will thicken with enlargement. For greatest accuracy, one should mark points along the edge of the projected line and then use a spline to connect the points.

2) If a simple oval is all that is necessary, rather than a true ellipse, then a method adapted from isometric drawing may be used (Figure 7). This method requires that a rhombus (equilateral parallelogram) be constructed that will contain the oval, but that is often necessary when trying to position an ellipse with respect to other objects in the drawing anyway.

Establish the rhombus where the oval is to be drawn. From the center of each side and perpendicular to the side, extend a line until it crosses similar lines from both adjacent sides. The four points where the four lines cross are the centers for the four circular arcs that form the oval. The radii of each arc is the distance from the arc center to the center of the original side. To complete the oval, simply draw the arcs with a compass.

If the rhombus is truly isometric—that is, the sides are drawn thirty degrees to horizontal—then the large arc centers will be located at the corresponding corners of the rhombus (Figure 8). Therefore, in the interest of time and simplicity, this method is preferred over true ellipses for isometric drawings. The dotted line shows a true ellipse and the differences are minor.

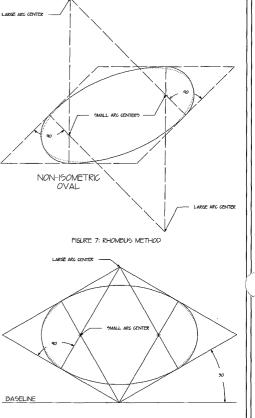
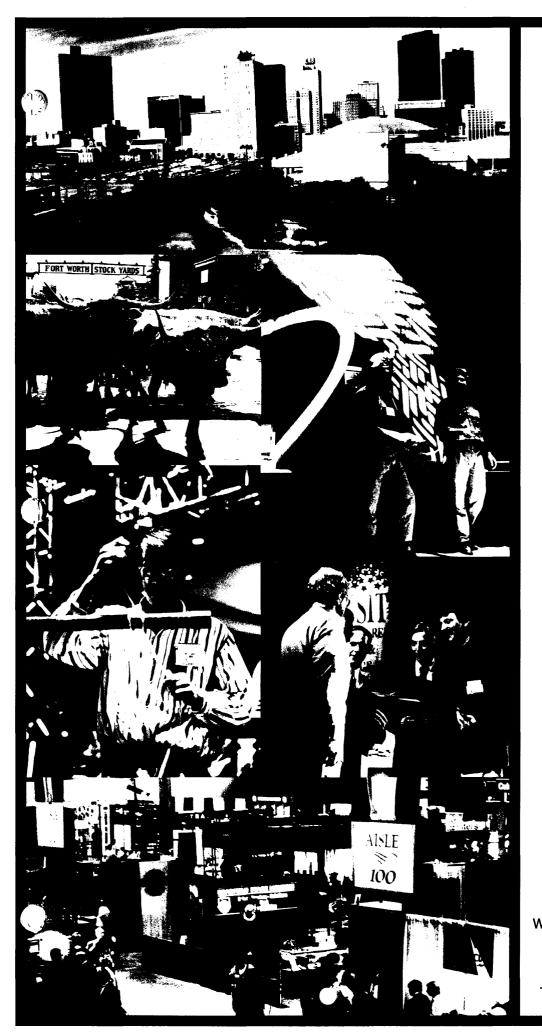


FIGURE 8: ISOMETRIC OVAL

3) The scenic artist's technique for laying out irregular shapes with grids may be used for ellipses. In this case the scale drawing of the ellipse is overlaid with a regularly spaced grid. A proportionally larger grid is laid over the final drawing and the image transferred square by square. This method is cumbersome and slow and should only be considered if other aspects of the image required a grid anyway.

4) A close approximation of an ellipse, which may be acceptable in many cases, can be drawn freehand using a folded sheet of paper. Cut the paper into a rectangle so that its length and width are the same as the desired ellipse. Fold the paper into quarters and draw on a quadrant of the ellipse freehand, using the folds as the axes. Cut the paper along the line and unfold the paper. Voila! A perfect ellipse! OK, so it wasn't perfect. Merely re-fold the paper and trim a bit until the unfolded ellipse is acceptable.

Personal preference will dictate which method is used, but my experience is that once a draftsperson or technician is introduced to either of the trammel methods, he or she seldom uses the others. The trammel methods do not clutter the drawing with extraneous lines and the necessary materials—a scrap of paper or a couple of boards—are commonly found in the design studio or scene shop.





COMMISSION SPONSORED PROGRAM HIGHLIGHTS



THE MAKING OF A PROJECT

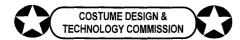
Architect Paul Westlake of van Dijk, Pace, Westlake & Partners, together with marketing and development professionals discuss how to define the type of project, the development of the program as well as the testing of the program to market and economic realities.

CASE STUDIES

Case studies of two award winning projects: Cerritos Center for the Performing Arts and Byron D. Seaver Teaching Theatre at Pomona College are presented by their design teams, providing insight into key issues which made these projects award winners.

ARCHITECTURE AWARDS SUBMISSIONS

1996 Architectural Award Program special review session: Architecture Commissioner Tim Hartung presents project submissions.



TRANSITION FROM THEATRE TO FILM

Designers, wardrobe and craftspersons have successfully made the transition from theatre to film and television. The panelists discuss their start in the film business: salaries, union & job descriptions, and other aspects of the film costume production process.

STAYING SANE IN THE ARTS

What challenges does society and the future demand of the artist? Dr. Eric Maisel, nationally recognized expert on creativity and the artist, explores the skills needed, the cultural roles that can be played, and what joys and fulfillment the artist can expect to achieve.

COSTUMES FROM 'STUFF' AND UNUSUAL RESOURCES

And you thought you had seen it all! With new materials come new costume ideas. This panel presentation features actual costumes and slides of costumes which have been made from nontraditional materials.



DESIGNER TRAINING AROUND THE PACIFIC RIM

How are other students being trained? Pacific Rim observer and traveler, Elbin Cleveland leads a session on the theatrical training styles being used in Pacific Rim countries.

EXIT STANDARDS

What are the needs of the two-year college student and the four-year schools that accept those students as transfers? This working session, led by Richard Holden begins a dialog to establish exit standards for two-year colleges.

TEACHING LARGE CLASSES

Bill Mellien leads a panel discussion centering on the problems of teaching large group classes with inadequate facilities or staff and also explores the question: How effective can teaching be in a survey course of two hundred?



FASTENERS REVISITED

The Threaded Fastener? One of our basic pieces of hardware is more complex than you think. Walter Anderson presents this session on the selection and use of threaded fasteners. **THEATRICAL BAPPELLING**

Jack Feivou and Michael Bernard present a lecture demonstration on rappelling and the OSHA regulations related to fall protection.



FIRE CURTAINS AND FIRE EQUIPMENT ON STAGE

The safety of our public workspaces is an important concern. This session raises the question of what type of fire suppression equipment should be mandatory to achieve a safe facility.

I'M FALLING !!! HOW DO I STOP? This double session with Engineering focuses on the safety challenges of the technician working overhead. Included are common safety procedures, devices and equipment to protect technicians working at heights.

FIREARM AND BLADED WEAPON SAFETY Productions of Shakespeare provide compelling and beautiful poetry - but they also provide us with endangered actors and technicians. How should bladed weapons and firearms be safely handled and used in the theatre? This session features a discussion of safety issues related to the use of weapons and firearms on the stage.



DISTINGUISHED LIGHTING DESIGNER SERIES - THARON MUSSER

The grand lady of theatrical lighting is this year's distinguished lighting designer. Tharon and Pat Simmons present a retrospective of Tharon's design work followed by a personal discussion of Musser's illustrious career.

LIGHTING THE DANCE I & II

Two demonstration-discussion sessions address the unique requirements of lighting for the dance. Examples of lighting Modern and Classical forms using live dancers in a performance space will be created by different designers. Former Alvin Ailey lighting designer Tim Hunter is one of the featured designers.

STUDENTS IN THE LIGHT LAB

A unique opportunity for lighting design students to prepare a project in the Conference lighting laboratory and then to have the project critiqued by a professional lighting designer. This session also provides a rare chance for the instructors to observe the student in a teacher/ critic relationship.

INTEGRATING FIXTURES

With the newly arrived automated technologic becoming an important production element in educational theatres, integration of this new technology with conventional equipment and processes is needed. This session follows the current work of two designers who have found creative and workable solutions to these challenges.



PROFESSIONAL MODEL BUILDING SKETCHING WITH A SCENIC MODEL PAINTING AND FINISHING ALTERNATIVE MODEL METHODS

This bonanza of model making techniques and practices includes four sessions focusing on the use of models as an effective means of communicating design ideas. In one session, designer Ralph Funicello presents some of his extraordinary models. To further support the model making theme, this year's New Products and Applications for Scene Designers and Painters emphasize model building materials.

PROP CARVING TECHNIQUES: FOAM HERE TO ETERNITY

Explore meeting the numerous challenges of stage sculpting through the use of polystyrene foam and innovative carving and application techniques.

SCREAMING AND MARTYRDOM ARE NOT PROPERTY SKILLS

A discussion of that oft maligned, overworkeber theatre craftsperson - the property person. What is the role of the property person? What skills are required? Do we adequately train property persons?

THE STAGE DESIGNS AND CAREER OF PETER WOLF

The Peter Wolf Exhibit features the work of a truly multidimensional theatrical designer whose career spans more than fifty years of projects, from New York productions to lavish party settings, pageants, festivals, and interactive museum and park designs. These extraordinary designs are exhibited at Stage Expo.

IRENE COREY EXHIBIT

A provocative retrospective exhibit of award winning Costume & Makeup designer and author Irene Corey. See her designs, ranging from the classics through whimsical "critters" at Stage Expo.

BILL AND JEAN ECKART EXHIBIT

From 1953 to 1969, the Eckarts were "lights" on the Broadway stage. This fascinating exhibit at Stage Expo provides a unique opportunity to see sketches, models and painter's elevations from Broadway from the fifties and sixties.



SCORING FOR VIDEO GAMES Matt Booty, game programmer for Williams/ Bally/Midway, one of the largest arcade game



PROGRAMS / PROFESSIONAL DEVELOPMENT WORKSHOPS

manufacturers in the United States (Mortal Kombat, NBA Jam, CruisUn USA, etc.) leads a discussion on sound system design for arcade games and the potential application of interactive techniques for live theatre.

DISTINGUISHED ARTISTS ON SOUND DESIGN

An exciting panel discussion of director/sound designer relationships that have really worked and have resulted in some amazing theatre is moderated by John Huntington with Marcus Stern, Darron West and Anne Bogart.

SOUND DESIGNER SERIES I

Follow the distinguished career of David Smith, Senior Sound Designer at the Royal National Theatre in London who has recently designed sound at Arena Stage in Washington, DC.



MANAGING THE DIFFICULT EMPLOYEE Ever had to manage an employee that brings conflict, negativity or hostility to your working team? If so, or if you are new to managing employees, hear what techniques and solutions are being used by your peers to address these challenges.

THE CHANGING THEATRE -DANGER AND OPPORTUNITY

Theatre as we know it is rapidly changing. Explore the ever widening range of job opportunities with a group of professionals. **MANAGING THE MULTI-VENUE COMPLEX** Examine the successful management styles used for: a University art complex (2 theatres.

used for: a University art complex (2 theatres, dance facility, TV/radio studios); Theme Park (7 stages, 5 performing sites); and Convention Center (multiple configurations).



DATABASE APPLICATIONS FOR THE DESIGNER AND TECHNICIAN

Explore the usefulness of database applications. How big is that Louis XIV side chair and what exactly does it look like? More importantly, how much money is left in the budget? The answer could be lurking in your database.

NETWORKING YOUR THEATRE COMPUTERS

Begin to plan your own information highway. Contemplate programming your light board from your office or conducting a recording session with musicians hundreds or thousands of feet apart. High speed computer networks are a reality, are capable of carrying full motion video, CD quality audio, and are increasingly used in distributed lighting systems.

TRADITIONAL MEDIA DESIGN SOFTWARE Felt pens that bleed, charcoal that smudges, graded watercolor washes, pastel, the traditional tools of rendering are now available on the computer. A double session on the application of programs like Fractal Design's Painter to scenic and costume rendering.

MIDNIGHT COMPUTING

Two different late night roundtable discussion sessions designed to remove roadblocks and point out new directions for applying computer technology to theatrical production and design. One night is devoted to buying a new system or upgrading an old one, the other encourages individual discussions of popular CAD, solid modeling, and rendering programs.



NETWORKING

Discuss the challenges of getting to know those you need to know. Especially geared to the newly employed technician, this useful session centers on networking for career advancement.

WHAT I WANT IN A TECHNICIAN

What is the real role of the technician in today's theatre? Are we preparing our technicians to meet the challenges of today's theatre? Broadway and Regional Theatre Managers discuss these important questions.

IMPORTING AND EXPORTING BROADWAY SHOWS

Moving a modern, complex production from one theatre to another is a challenge - from one country to another can be a nightmare. Gene O'Donavan provides first-hand experiences that help demonstrate the benefits of careful planning and supervision.

PROFESSIONAL DEVELOPMENT WORKSHOPS

THE TOBIN AND HOBLITZELLE COLLECTIONS: A TEXAS EVENT!

Sunday evening, March 10 (No formal activities)Monday, March 118:30 AM to 10:30 PMTuesday, March 128:15 AM start

arrive Fort Worth 6:15 PM A unique opportunity to enjoy a guided tour of two of the most outstanding theatre collections in the United States. First stop on the two day tour is San Antonio and the Tobin Collection, an extraordinary collection of theatrical prints, drawings, books, paintings and maquettes. The second day features The University of Texas -Austin, Hoblitzelle Collection. The collection includes the works of Bel Geddes and many other theatre artists. The tour requires participants to arrive in San Antonio, Texas March 10, 1996 and to depart from DFW following the conference. Accommodations for two nights, transportation between San Antonio, Austin and Fort Worth and one lunch will be provided. The tour is limited to no more than 40 people.

MANAGING PEOPLE THROUGH QUALITY LEADERSHIP

Monday, March 11 6:00 PM to 10:00 PM Tuesday, March 12 9:00 AM to 5:00 PM A structured 12 hour program. The first part of The Academy (Monday evening) is the administration of the Personal Profile System. New this year is a second assessment inventory instrument for previous enrollees, the Leadership Dimensions Profile. Previous enrollees have a choice of tracks: Total Quality Production Management, Leadership Training, or Dealing with Contemporary Personnel Issues.

COSTUME RENDERING MASTER CLASS 8:30 AM to 9:30 PM Tuesday, March 12 Is the costume really going to look like your rendering - familiar words? This hands-on session concentrates on the application of modified colored pencil and marker techniques for the costume designer. The workshop covers the development of "truthful" drawings with persuasive characters and character attitudes, as well as mixed media work to create convincing textures and "blacks". Live costumed models are used in the session. This is a very popular session co-chaired by Herbert Camburn and Betty Poindexter.

INTELLIGENT FIXTURES VARI*LITES Tuesday, March 12

SESSION 1 9:00 AM to 2:00 PM SESSION 2 1:00 PM to 6:00 PM What could be a better way to learn to design with automated fixtures than to do so in Vari*Lite's own factory in Dallas? Spend the day with a variety of control systems, programming and designing with VL5s and VL6s. Transportation will be provided from the Convention Center. Registration is limited.

PUBLISHING ON THE WORLD WIDE WEB *Tuesday, March 12 9:00 AM to 5:00 PM* Learn to design and create documents on the Internet's "World Wide Web" using Hyper Text Markup Language (HTML). Gain hands-on experience in developing Home Pages for your theatre, company, or personal use. This workshop also covers adding multimedia capabilities including graphics, animation, video and sound to your web documents.

CHAIN HOIST MAINTENANCE SCHOOL *Tuesday, March 12 8:30 AM to 5:30 PM* Instruction on the operation, maintenance and repair of chain hoists. A hands-on workshop. Working in small groups the attendee has the opportunity to actually take apart, reassemble and operate chain hoists.

TOUR OF DALLAS PROFESSIONAL COSTUME SHOPS

Sunday, March 17 9:30 AM to

3:30 PM DFW or 4:30 PM Radisson Visit two unusual costume shops and meet a group of Dallas-based free-lance costume professionals. The tour agenda includes: Irene Corev Design Associates, to see custom-made costumes, props and body puppets, including "Barney the Dinosaur", At Inc., to meet with John Ahrens, specialist in costumes for debutantes, amusement parks and industrial shows and a visit with Winn Morton, whose design credits include Ringling Brothers Circus, Broadway and television. The tour concludes with an informal luncheon hosted by multifaceted costume designer Rondi Hillstrom Davis. Tour departure is from the Radisson Hotel. The bus will return to Fort Worth stopping at DFW Airport and arriving at the Radisson at about 4:30 PM.



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Approve purchases?	Evaluate purchases?	Charlotte	Miami
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ShowBiz Expo East	ShowBiz Expo West	Houston	Seattle

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• Professional Development Workshops: 50% refund will be made if you elect to cancel your registration prior to February 28, 1996. NO REFUNDS are available if you elect to cancel your registration after March 1, 1996.

O There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund. © ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE BY LETTER OR FAX.

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THE CONFERENCE CENTER

Conference activities will be centered in the FORT WORTH/TARRANT COUNTY CONVENTION CENTER with Young Designers Forum, some business meetings and other activities located in the RADISSON PLAZA HOTEL.

The Texas BIG, newly-renovated Fort Worth/ Tarrant County Convention Center is ideally suited for a USITT Conference and we will take advantage of its numerous meeting rooms, gracious lobby spaces and 3,000 seat theatre.

THE CONFERENCE HOTELS

THE USITT CONFERENCE HEADQUARTERS HOTEL



Radisson Plaza Hotel Fort Worth 815 Main Street Fort Worth, TX 76102

\$79.00 single/double SUITES: One Bedroom \$175.00 Two Bedroom \$250.00

+ 13% occupancy tax

Located on General Worth Square, directly across from the Tarrant County Convention Center, the landmark Radisson Plaza Hotel features a spacious comfortable atrium lobby and adjacent conversation areas, bars and restaurants complemented by a series of waterfalls and koi filled ponds. Its 516 traditional Texas motif sleeping rooms and suites include over 300 nonsmoking rooms and four handicap rooms which meet all ADA requirements. The DFW Airport shuttle makes regular stops at the

Radisson and those driving to the conference will find the cityowned parking garage, located beneath General Worth Square, a simple solution to the problems of city parking. Self parking is \$6.00, valet service is \$8.00.

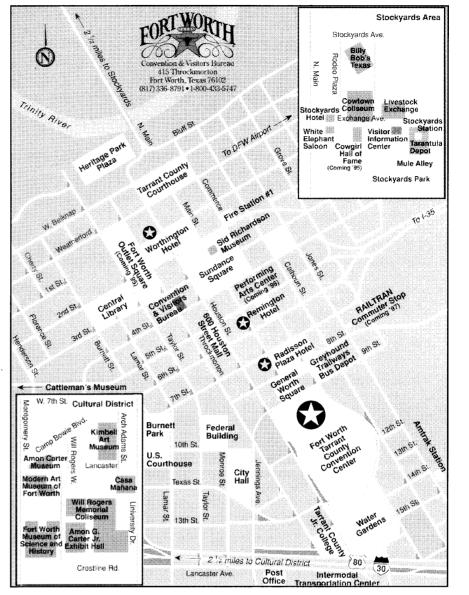


Remington Hotel and Conference Center 600 Commerce Street Fort Worth, TX 76102

\$55.00 single/double/triple/quad SUITES: King Suite - Bedroom and Parlor \$75.00

+13% occupancy tax

The Remington Hotel is a twelve story high-rise in the heart of downtown Fort Worth, minutes away from Fort Worth's cultural district and the historic stockyards. Hotel services include Remington Grill, serving Texas Home Style Cuisine, room service, Sundancer Sports Bar, Mini-Gym, Facsimile service and coffee maker in each room. 150 nonsmoking rooms are available. Free parking is available.





The Worthington Hotel 200 Main Street Fort Worth, TX 76102

\$88.00 single/double + \$10.00 per person for triple/quad

SUITES: Balcony Suite One bedroom, King \$250.00 Terrace Suite One bedroom, Double/Double \$275.00

+ 13% occupancy tax

Located in the heart of downtown's historic entertainment district, Sundance Square, the newly remodeled Worthington Hotel offers 504 guest rooms and suites, including smoking and nonsmoking rooms. The Hotel offers amenities such as mini-bars, 24-hour Private Dining and a full-time Concierge staff. The Hotel is complemented by four restaurants and lounges, lobby bar, fullyequipped athletic club, indoor swimming pool, and rooftop tennis courts. Self parking is \$5.50, valet service is \$8.50. The Worthington Hotel, the star of Texas, is known for outstanding service, exceptional elegance and style.

USITT Official Housing Form

Cut-Off Date: February 19,1996

1996 USITT ANNUAL CONFERENCE & STAGE EXPO

(do N	form or ot do b form	oth)	Fort Worth Convention & V Bureau/USITT Housing 415 Throckmorton Fort Worth, Texas 76102 (817)336-3282	/isito	rs	-	PROFESSIONAL VELOPMENT WORKSHOPS March 10-12, March 17 DNFERENCE ACTIVITIES March 13 -16 STAGE EXPO March 14 -16		
Nam	ie:						NO PHONE		
Orga	anizatio	on:					RESERVATIONS		
Add	ress:						ACCEPTED		
City,	State/	Counti	ry, Zip:				Special Needs:		
Day	time Pł	none N	lumber:						
Evei	ning Ph	none N	lumber:						
otel e		Radiss	on, 815 Main St, 817-870-2100		Rates: 1 to 2 peo	ople - \$7	9		
Rank Hotel Choice		Remin	gton, 600 Commerce St, 817-33	32-69	00 Rates: 1 to 4 peo	ople - \$5	5		
Bar	Worthington, 200 Main St, 817-870-1000 Rates: 1 to 2 pe				Rates: 1 to 2 peo	eople - \$88, each additional person - \$10			
			Name(s)		Room Type				
Room No. 1	1 2 3 4				Single - 1 person/ 1 bed Double - 2 people/ 1 bed Double/Double - 2 to 4 people/ 2 beds		al Date: rture Date:		
L			Name(s)	1	Room Type				
Room No. 2	1 2 3 4				Single - 1 person/ 1 bed Double - 2 people/ 1 bed Double/Double - 2 to 4 people/ 2 beds		al Date: rture Date:		
To m	ake res	servati	ons for SUITES, contact USIT	T Na	tional Office 800-93U	SITT for	instructions.		
	Diners Credit Cr						Checks: hecks payable to Fort Worth ition & Visitors Bureau.		
MasterCard Visa Exp Date Signature		Signature	Che	ck # Amount					

1. **CANCELLATION POLICY** - Cancellations must be made 48 hours prior to the arrival date otherwise your deposit is nonrefundable. All changes and cancellations prior to the cut-off date must be made in writing to the FWCVB/USITT Central Housing. After the cut-off date, changes and cancellation may be made directly with the hotel.

2. Reservations will **NOT** be accepted by the FWCVB/USITT Central Housing after the cut-off date. You may contact the hotel directly after the cut-off date to make your reservation. The hotel is **NOT** required to honor the USITT rate after the cut-off date.

3. Reservations are handled on a first-come, first-served basis. The FWCVB/USITT Central Housing will attempt to assign participants based on their listed preferences. If your preferences are not available, you will be assigned to other participating hotels.

4. You will receive an acknowledgment from the FWCVB/USITT Central Housing followed by a confirmation from the hotel.

5. Room rates are subject to a 13% occupancy tax (7% city / 6% state).

AL).

6. Housing is available at USITT Conference rates March 10 - 16, 1996.

Fort Worth -Get there for less! AIRLINE AND ENTAL CAR

AMERICAN AIRLINES is proud to be the official carrier for USITT. Save **5%** on lowest applicable fares, some restrictions apply. Save **10%** on lowest unrestricted coach class fares, with 7 day advance purchase. Travel between March 10-19, 1996.

RESERVATIONS

ALAMO RENT A CAR is also offering special rates starting as low as \$23 per day or \$100 per week with unlimited free mileage and bonus frequent flyer miles on American.

For lowest available fares on *any* airline, call:

CONVENTIONS IN AMERICA Official USITT conference travel agency

1-800-929-4242 ask for Group #415

You will also receive free flight insurance of \$100,000 and become eligible to win free travel worldwide in their bimonthly drawings.

Outside the United States & Canada, call: 619-678-3600 Fax: 619-678-3699 Internet: FLYCIA@balboa.com

If you call American direct at 1-800-433-1790, ask for Starfile #SO636MA. Alamo 1-800-732-3232, ID #423161, Rate Code GR.



DOWNTOWN FORT WORTH

All downtown attractions are within easy walking distance of the convention center and hotels, or you can hire a horse-drawn carriage for a trip down Main Street to:

O SUNDANCE SQUARE - named for the Sundance Kid, who along with Butch Cassidy, hid out in the saloons and hotels of "Hell's Half-Acre". Enjoy upscale shops, restaurants, nightclubs and theatres, including Casa's Theatre on the Square, Circle Theatre, and Jubilee Theatre.

CARAVAN OF DREAMS - a nightclub, rooftop grotto bar and cactus garden, in a neon-lit geodesic dome overlooking the downtown skyline.

• SID RICHARDSON COLLECTION OF WESTERN ART features work of renowned artists Frederic Remington and Charles M. Russell acquired by prominent Texas oilman and philanthropist, Sid Richardson.

• FORT WORTH WATER GARDENS - designed by Philip Johnson, the garden features pools, fountains, and cascading waterfalls, providing an oasis in the middle of the city.

THE CULTURAL CONNECTION

Two miles west of downtown, arts and artifacts from the earliest civilizations through the 20th century are displayed at four distinguished museums:

○ THE KIMBELL ART MUSEUM - this internationally acclaimed museum designed by Louis Kahn houses masterpeices by Rembrandt, Rubens, Cezanne, Matisse, Mondrian and Picasso, as well as a substantial collection of Asian arts and select groups of Mesoamerican and African pieces.

• THE AMON CARTER MUSEUM - American paintings, photography and sculpture, including the work of Georgia O'Keefe and Winslow Homer.

• THE MODERN ART MUSEUM OF FORT WORTH - An exciting collection of 20th century art and sculpture, as well as special exhibits of modern art.

 FORT WORTH MUSEUM OF SCIENCE & HISTORY, NOBLE PLANETARIUM AND OMNI THEATER - Seven galleries of history and science exhibits with Omnimax films and astronomy.
 CASA MANANA THEATRE - Broadway musicals, dramas, comedies and celebrity concerts featuring internationally recognized talent.

THE STOCKYARDS NATIONAL HISTORIC DISTRICT

An easy 2.5 mile cab ride north of downtown brings you to the historic stockyards, where 160 million head of livestock were sold. Once the biggest & busiest cattle, horse, mule, hog and sheep marketing center in the Southwest, today the Stockyards Historic District is home to restaurants, saloons, shopping and entertainment:

• **BILLY BOB'S TEXAS** - "The World's Largest Honky-Tonk", where you can do the Two-Step, watch a rodeo, or ride a bull.

• CATTLEMEN'S RESTAURANT, where J.R. Ewing of *Dallas* fame entertained fellow oilmen over a Texas rib-eye steak.

O TARANTULA RAILROAD - a turn-of-the-century steam excursion train takes passengers on a historic trip from Eighth Avenue to the Stockyards.

COWTOWN COLISEUM - home of the world's first indoor rodeo.
 STOCKYARDS STATION - over 50,000 square feet of shopping, dining and family entertainment, *TEXAS STYLE*.





SUPER SHUTTLE - From DFW Airport - Collect your baggage, then **Dial 02** from the ground transportation board in the baggage claim area. Pick-up is at the Shared Ride Zone on the lower level.

AIRPORTER

BUS SERVICE - All buses load and unload on the LOWER LEVEL of each terminal. Wait for bus in the area marked "Scheduled Transport".



AAA Sitters Employment Agency Fort Worth, TX 76148 Phone: (817) 498-5021

Personal Bonds Texas Department of Human Resources Licensed CPR and First Aid trained Established service for 20 years Sitter will come to where you are staying \$6.00 and hour, with 4 hour minimum \$.50 each additional child Available any hour Will not start after 9:00 pm

Give Mom A Break

Owner: Susan Cline 5023 Camp Bowie Blvd. Fort Worth, TX 76107 Phone: (817) 732-8341

Texas Department of Human **Resources Licensed** CPR and First Aid trained Drop-off sitting service \$4.00 an hour for 1 child \$.50 each additional child Snacks and juice provided Lunch and dinner served for additional \$2.50 Hours: Monday 9am - 6pm Tuesday - Thursday 9am - 10pm Friday - Saturday 9 am - 12midnight No transportation provided Ages: 6 weeks to 10 years



PUBLICATIONS AVAILABLE

ASCII TEXT REPRESENTATION: ASCII Text Representation for Lighting Console Data Version 3.0. This USITT standard specification describes a manufacturer independent method for communicating the theatrical lighting control data normally stored in lighting consoles. \$15 members \$20 non-members

THE BACKSTAGE HANDBOOK: An Illustrated Almanac of Technical Information, by Paul Carter. Expanded and updated 3rd edition. An invaluable resource. A special from Broadway Press.

\$15 members \$20 non-members

DMX512/1990 & AMX 192 STANDARDS: DMX512/1990 Digital Data Transmission Standard for Dimmers and Controllers plus AMX 192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers. A copy of RECOMMENDED PRACTICE FOR DMX512 is included with all orders of the DMX/AMX Standards.

\$18 members \$26 non-members

RECOMMENDED PRACTICE FOR DMX 512 by Adam Bennette. A joint project of USITT and PLASA, this publication provides both end-users and installers the information they need in order to build a successful DMX system. (orders of 100 copies or more receive a special discount. Contact the National Office for details)

\$6 members \$9 non-members

FEDER: MASTER LIGHTING DESIGNER. This 66 minute videotape records Abe Feder's presentation at the 1993 USITT Conference & Stage Expo held in Wichita, KS.

\$59.95 members \$67.95 non-members

INTERNSHIP DIRECTORY, 1994 edition. Edited by David O. Flemming, this handy volume provides listings and contact information for internships in all areas of theatre technology and design. \$10 members \$14 non-members

JOB DESCRIPTIONS PROJECT New A project of the USITT Costume and Technology Commission, the document delineates a series of job descriptions with their specific responsibilities and qualifications for positions within the Costume industry. A reprint from *TD&T*. \$5 members \$8 non-members

PQ'87 CATALOG. The catalog for the Golden Triga Award-winning American exhibit in the 1987 Prague Quadrennial. \$4 members \$7 non-members

PUBLICATIONS AVAILABLE ORDER FORM

Title		Quantity	Price
Shipping Charge	International:	book, \$3.00; book add \$1.00. first book, \$5.00; book add \$2.00.	
Subtotal	Shipping	Total Order \$;
Funds only); or	ders from countrie	be made payable to as other than USA of prices and availab effective 9/95.	or Canada can
PLEASE	ALLOW 4-6 W	EEKS FOR DE	LIVERY.

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

\$8 members \$12 non-members

PRACTICAL PROJECTS FOR TEACHING LIGHTING DESIGN: A Compendium. This second edition contains a series of lighting design projects from designers/educators to aid in the teaching of introductory courses.

\$18 members \$24 non-members

SCENIC MODELER'S SOURCEBOOK: A Bibliography and Supplier Listing for Scenic Modelers, edited by Elbin L. Cleveland. A wealth of information for scenic modelers including a bibliography of books, periodicals and videos, as well as a complete listing for suppliers of equipment, tools and miniatures.

\$15 members \$20 non-members

RECOMMENDED GUIDELINES FOR STAGE RIGGING & STAGE MACHINERY. Specifications and practices developed by the USITT Engineering and Health & Safety Commissions. A reprint from TD&T. \$5 members \$8 non-members

THEATRE TECHNOLOGY CATALOGS 1995, 1993 and 1991. Contains step-by-step instructions and techniques for the exhibits as seen at the 1995 Las Vegas, 1993 Wichita and 1991 Boston USITT Conference & Stage Expo.

1995: \$8.50 members / \$12 non-members 1993,1991: \$6 members / \$9 non-members

NEW THEATRE WORDS. Expanded and updated edition. As a project of the OISTAT PIEC, under the leadership of the Swedish Center of OISTAT Theatre Words is published by Secretariat General of OISTAT. With over 1350 words and numerous drawings in eight languages, it is the best translation dictionary for theatre terminology.

\$21 members \$27 non-members

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.

\$5 members \$8 non-members

ALSO AVAILABLE FROM USITT: Back issues of TD&T from 1982 to present; advertising rate sheets for TD&T and Sightlines (USITT's newsletter); Cutters' Research Journal, USITT membership mailing list rentals (for members only) and membership and conference information. Call the USITT National Office for details: 212-924-9088.

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fax: 212-924-9343 (credit card orders only)



presents

THE SECOND ANNUAL KM FABRICS, INC. TECHNICAL PRODUCTIONS AWARD

RECOGNIZING EXCELLENCE IN TECHNICAL PRODUCTION

United States Institute for Theatre Technology, Inc. is accepting nominations for the second annual KM Fabrics, Inc. Technical Production Award. The award will be made to an individual who has demonstrated excellence while pursuing a graduate degree in the field of Technical Direction or Technical Production. To be eligible a nominee must be completing or recently have completed an advanced degree within the last two years from an accredited college or university in North America.

THE SPONSOR

The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to *THE NEW CENTURY FUND*

by Mr. Richard K. Heusel, Founder and CEO of KM Fabrics, Inc. and a long-time Contributing Member of USITT. The 1996 award will be announced and a check presented at the Fellows Reception held at the 1996 Fort Worth Conference & Stage Expo.

THE PROCESS

Nominations from current members of USITT will be accepted until December 15, 1995. All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

SEND NOMINATIONS TO

KM Fabrics Technical Production Award United States Institute for Theatre Technology, Inc. 10 West 19th St. Suite 5A New York, NY 10011-4206

Nominations must be postmarked by December 15, 1995 to be eligible for consideration.



THE SECOND ANNUAL KM FABRICS, INC. TECHNICAL PRODUCTIONS AWARD

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SEND NOMINATIONS TO

KM Fabrics Technical Production Award United States Institute for Theatre Technology, Inc. 10 West 19th St. Suite 5A New York, NY 10011-4206

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Nominations must be postmarked by December 15, 1995 to be eligible for consideration.



The First Clear-Com Sound Acheivement Award

United States Institute for Theatre Technology, Inc. is accepting nominations for the first Clear-Com Sound Achievement Award. The award will be made to recognize an individual who demonstrates excellence or outstanding potential in the area of sound in the performing arts while pursuing a degree at an accredited institution of higher education in the United States or Canada.

THE SPONSOR

The Clear-Com Sound Achievement Award is made possible by a generous gift to

NEW CENTURY FUND

from Bob Cohen, President of Clear-Com Intercom Systems, a long-time Sustaining member of USITT. The 1996 award winner will be announced and a check for \$1,000 will be presented at the Fellows Reception to be held at the USITT Annual Conference & Stage Expo, Forth Worth, Texas.

THE PROCESS

Nominations from current members of USITT will be accepted until January 15,1996. Nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of creative application of sound to the performing arts. Examples must be cited that demonstrate excellence in areas such as, but not limited to, overall sound design, reinforcement, engineering, recording, editing, research and the effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. A current resume of the nominee, a portfolio including tapes or other documentation of the student's work must be included with the nomination. All materials submitted must include return postage prepaid packing.

SEND NOMINATIONS TO:

Clear-Com Sound Achievement Award United States Institute for Theatre Technology 10 West 19th St. Suite 5A New York, NY 10011-4206

Nominations must be postmarked by January 15, 1996 to be eligible for consideration.

MEMBER RECOMMENDATIONS ARE A POWERFUL TOOL

New exhibitors become a part of Stage Expo for many reasons, but most often the impetus is the recommendation of a USITT member. Many prospective exhibitors tell me that they heard about USITT and our Annual Conference & Stage Expo from their customers who suggested that they exhibit at Stage Expo. Keep up the good work! Stage Expo will continue to grow in size, stature, and variety as you continue to encourage new exhibitors to join our show. Please check the list to see if your favorite suppliers are planning to exhibit at Stage Expo '96. Here is the list of exhibitors as of 10/5/95 (new exhibitors this month are marked with an asterisk *):

Cloone/Mutual Hardware Áltman Stage Lighting ATM FLY-WARE Automatic Devices Company AV Pro Inc. Baer Fabrics BMI Supply Bulbman Inc. CAE Inc. *Carnegie-Mellon University J.R. Clancy, Inc. Clear-Com Intercom Systems Colortran, Inc. Columbus McKinnon Corporation The Crosby Group, Inc. Custom Rigging Systems Dazian's Inc. The Drama Book Shop, Inc. Duff-Norton Hoist Division **Electronic Theatre Controls** Entertainment Services & Technology Association GALA Gothic Ltd. The Great American Market W&H Specialities Inc. 💘 婂laude Heintz Design Irwin Seating Co. ISH Systems, Inc. JCN Kryolan Corporation

Lee Filters

Limelight Productions, Inc. Lycian Stage Lighting Mann Brothers Meyer Sound Labs Neiman Supply Company Norcostco Inc. Penn State University Proscenium Lighting Co., Inc. Protech Theatrical Services Inc. Rosce Brand – Theatrical Supplies,

Fabrics & Fabrication Sapsis Rigging Inc. Sculptural Arts Coating, Inc. Silkpaint Corporation Sourcebook Press, Inc. Stage Directions Stage Managers' Association StageRight Corp. Stageworks Staging Concepts, Inc. Strand Lighting Inc. Strong International Inc. Syracuse Scenery & Stage Lighting Co., Inc. *TCI/LD/LDI/ETEC TDF Costume Collection Texas Scenic Company, Inc.

Theatre Arts Video Library James Thomas Engineering, Inc. Tomcat USA Inc. Tracoman/Martin Wenger Corporation

Please call me at 800-398-3976 if there are other companies whose products you would like to see exhibited at the 1996 Stage Expo in Fort Worth. We will be happy to send them information about the show.

> Helen Willard USITT Sales Manager Stage Expo & Advertising

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NATIONAL OFFICE

NEWS FROM THE NATIONAL

The holiday season is just ahead and with time passing so quickly, our Annual Conference & Stage Expo in Fort Worth will be here before we know it. While we are preparing for the festivities, lets take a moment to see what's happening with our members and the performing arts world.

ER

CONTRIBUTING MEMBER NEWS

LDI95 produced by **TCI/Lighting Dimensions** will take place November 17-20, 1995 at the Miami Beach Convention Center. LDI will feature workshops and exhibits on the latest technology in concert lighting, special effects, architectural lighting, and sound. To receive registration information contact: LDI95 32 West 18th Street, New York, NY, 10011-4612, phone: 212-229-2965, fax: 212-229-2084

ESTA (Entertainment Services & Technology Association) is committed to fog safety. The "Fog and Smoke Working Group," formed by the ESTA Technical Standards Committee in 1994, has studied a report commissioned by Actor's Equity Association which makes some serious allegations concerning the safety of glycol fogs. The Fog and Smoke Working Group is bringing together interested parties to discuss and investigate various issues surrounding the different methods of creating fog, especially safety issues, and is preparing a set of guidelines on the proper use of fog/smoke generating devices. Meanwhile, ESTA recommends that anyone interested in more information about glycol fog read the NIOSH Health Hazard Evaluation Report, HETA 90-355-2449 which examines possible health hazards from glycol fogs used in Broadway theatres.

SUSTAINING MEMBER NEWS

Texas Scenic Company recently completed the installation of stage equipment in the auditoriums of two Colorado high schools; the Fort Collins High School and Pomona High School in Arvada. TSC manufactured and installed stage and fire curtains with both motorized and counterweight rigging. TSC also installed complete theatrical lighting, dimming and control systems, as well as house light dimming and control systems manufactured by **Colortran, Inc**.

REGIONAL SECTION NEWS

9

The **Chesapeake Section's** fall workshop *Life Casting for the Stage* has been postponed until December 2, 1995. The workshop is being hosted by Old Dominion University and will begin at 9:00am and run until 4:00pm. To register, contact workshop presenter Gary Brown at 804-683-5135 ext. 20. The workshop is free to members of the Chesapeake section.

The **Texas Section** in conjunction with the Southwest Theatre Association will be sponsoring *Texas Convention '95* at the Omni Richardson Hotel, Dallas, November 1-4, 1995. Special Guest, David Reppa, Resident Scene Designer for the Metropolitan Opera House will lead a workshop, Saturday, November 4, on *Model Building at the Met.* For more information on Texas Convention '95, contact Elizabeth Lewandowski at 817-689-4392 or email: LEWANE@NEXUS .MWSU.EDU

PUBLICATIONS

Introducing *Rags*, a quarterly review of Costume, Clothing and Ethnic Textile Books. This publication is edited by USITT member **R.L. Shep**, and is available by yearly subscription for \$14.00 US and \$15.00 Canadian. To order *Rags*, contact R.L. Shep at Box 668, Mendocino, California 95460, phone: 707-937-1436 fax: 707-937-3059.

THE LITTLE BODICE BOOK: A Workbook on Period Bodices by Bonnie Holt Ambrose features 104 illustrations that guide the user through the process of making period bodices. The cost of this publication is \$6.95. To order, contact **Drama Publishers**, 250 Fifth Avenue, New York, New York 10001, phone 212-725-5377, fax 212-725-8506 or email: dramapub @aol. com.

> Maureen C. Rahill USITT Member Services

OUTSTANDING MUSEUMS IN FORT WORTH

Two of many Fort Worth treasures are of undisputed national stature: The Amon Carter Museum with its exceptional collection of Western Art by Russell and Remington and The Kimbell Museum with its superb collection of European masters.

Like many great American cultural institutions, the Kimbell Art Foundation was established by individuals who wanted to bring culture to their part of the country. In the 1930s, Kay Kimbell, a successful entrepreneur in the grain business, and his wife, Velma Fuller Kimball, along with Dr. and Mrs. Coleman Carter, established the foundation and purchased its first painting.

The Louis I. Kahn designed museum has won acclaim for its classic modern style. Opening in 1972, its holdings range in period from antiquity to the 20th century with masterpieces by Fra Angelico, Titian, El Greco, Caravaggio, Rubens, Velasquez, Rembrandt, Goya, Delacroix, Cezanne, Mondrian, Picasso and Matisse. The museum is the only institution in the Southwest with a substantial collection of Asian Arts as well as a small but select group of Mesoamerican and African pieces.

During the 1996 Fort Worth Conference & Stage Expo the museum will feature works of Gino Severini (1883-1966) from 1912-1917 including oil paintings, pastels, collages and charcoal drawings that forcefully represent the artist's futurist theories and practice. Severini played a pivotal role in cross-fertilizing the diverse avantgarde styles erupting during this decade.

The Amon Carter Museum, opened in 1961 and designed by Philip Johnson, has two galleries devoted to the work of Frederick Remington and Charles M. Russell. In quality and quantity this is the most important collection of these two artists' works and includes Remington's best-known paintings, *A Dash for the Timber* (1889) and *The Fall of the Cowboy* (1895).

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Most of the museum's Russells originally belonged to Sid Willis, the owner of the Mint Saloon in Great Falls, Montana, and a friend and patron of Russell's who began collecting the artist's work in 1898. In 1952 Amon Carter purchased Willis' entire Russell collection, including his most popular works The Hold-Up (1899) and Bringing Home the Meat (1891). With additional collections of sculpture, watercolors (some by Winslow Homer), drawings, prints and photography, the Amon Carter can be a real high-point of a Conference side-trip. So, be sure to schedule some time for visiting these two gems when you are working out your convention schedule.

> Bob Chambers Fort Worth Conference Committee

LIGHTING

RESOURCES GALORE IN FORT WORTH

The great thing about the 1996 Fort Worth Conference & Stage Expo is the breadth of offerings. The conference is a great resource. We have so much going on in our industry these days that it is great to have people coming forward to provide their unique point of view on what is happening. Tharon Mussor is taking time out of her schedule to share her enormous experience with us this year in the Lighting Commission's Distinguished Lighting Designer series. Tim Hunter, former lighting designer for the Alvin Ailey Dance Comyany and Jody De Bonilla lighting designer for the National Theatre of Costa Rica are both attending to lead the Lighting Lab series. Mr. Hunter and Ms. De Bonilla will each be lighting a short dance piece and discussing their work as they g0.

Lighting Commission receptions and meetings are always a big part of what goes on at the Annual Conference & Stage Expo as well. These sessions can be valuable occasions for networking with people from around the country and the world. The Commission planning session for next year's conference can be an opportunity to make sure your personal projects and special interests are on the agenda. Now is the time to be thinking about the Pittsburgh conference.

9

The Dallas/Fort Worth area itself is full of resources. As one example, the well-known moving light manufacturer, Vari*Lite is headquartered in Dallas. On Tuesday, March 12, the Lighting Commission is presenting a Professional Development Workshop at the Vari*Lite plant. Registration is limited so sign up as soon as possible. A "Very Early Registration Form" can be found in the middle of this newsletter.

Finally, don't forget that in addition to the Annual Conference & Stage Expo, USITT provides the opportunity for all of us to share our ideas and our research through publication in *TD&T*. If you are thinking about writing something, contact our new editor, David Rodger (see masthead for contact information) or Dick Devin, Associate Editor for Lighting (c/o Colorado Shakespeare Fest., CB 460, Boulder CO 80309-0406; 303-492-2782; e-mail: devinr@colorado.edu).

> Marc Riske Vice-Commissioner for Programming

ARCHITECTURE

THEATRE ARCHITECTURE TOUCHES MANY OTHER DISCIPLINES

The Architecture Commission is beginning to gear up its programming machinery for the 1996 Fort Worth Conference & Stage Expo. The focus of our efforts this year is "collaboration," and the way theatre architecture touches the creative endeavors of a wide cross-section of the Institute's membership. We hope that all kinds of members—students, educators, professionals—will find our program ming for the Fort Worth Conference relevant to their own interests.

NE

HTL

Successful facility planing and design relies on the collaborative and interactive relationship between theatre owners, theatre users, production personnel, performers, consultants and architects. What better opportunity to explore these relationships than at the Annual Conference & Stage Expo?

An example of the kind of interdisciplinary panel we are working on for the Fort Worth Conference is a session produced jointly with the Theatre Production and Management Commission in which we discuss the process of getting a new project off the ground.

We also plan to co-sponsor with the Lighting Design and Technology Commission a session titled **"Architectural Lighting: Training and Careers.**" This panel, which will feature leading designers and educators, will highlight the *differences* between architectural and theatrical lighting, by also explore many similarities between these two disciplines.

Our goal in all these conference sessions is to get people talking. Dialog among users, potential owners, consultants and architects will make everyone better informed, and will hopefully result in better theatre spaces.

The Commissioner and Vice Commissioners invite all interested members to join in the work of the Architecture Commission. Your participation is needed. With initial planning already underway for Pittsburgh in 1997, your good ideas are always welcome.

> Steve Pollock Vice-Commissioner Architecture Commission

CLASSIFIED ADS

CHAIR, DEPARTMENT OF THEATRE ARTS, NIU

Chair, Department of Theatre Arts, Northern Illinois University, DeKalb, Illinois.

Qualifications: Candidate should have successful administrative and teaching experience; significant achievement in production, scholarship, and teaching; an appropriate terminal degree for their area of specialization or comparable professional experience and qualifications to meet tenure standards of the Department of Theatre Arts. Successful candidates will provide evidence of leadership, recruiting experience, public relations and fundraising skills, and a commitment to affirmative action and shared governance. Preference may be given to those candidates whose eaching and administrative experience has included BFA and MFA degree programs.

Terms of Employment: Effective date of employment is July 1, 1996. Twelve-month, tenuretrack appointment. Competitive rank and salary based on qualifications and experience.

Application Deadline: Nominations should be received by December 1, 1995. Applications must be postmarked by December 15, 1995. Applications should be sent to: Chair, Search Committee, Department of Theatre Arts, College of Visual and Performing Arts, Northern Illinois University, DeKalb, IL 60115; tel: 815-753-1138, fax: 815-753-8372

Northern Illinois University, with enrollment of approximately 23,000 undergraduate and graduate students is located about 60 miles west of Chicago, on I-88.

The department of Theatre Arts is one of three academic units in the College of Visual and Performing Arts. The Department of Theatre Arts offers the BA, BFA, MA, and MFA in theatre arts, the BFA in theatre education, and the BFA in dance performance. It has a distinguished faculty of 21 fulltime and 1 adjunct members, including resident and visiting performing artists, scholars, and critics. The department has 175 undergraduate and graduate majors recruited internationally. The department is accredited by NAST and is a member of URTA.

NIU is an equal opportunity/affirmative action employer. Minorities and women are strongly encouraged to apply.

ASSISTANTSHIPS AVAILABLE

Announcing the availability of Graduate Assistantships for candidates in the M.F.A. Design and **Technical Production Degree** Program. Study with nationally renowned designer Ralph Funicello in the center of the West's most exciting theatre community. For application and further information, contact:

Professor Craig Wolf Head, Design Area Department of Drama San Diego State University San Diego, C 92182-7601

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Marianne Custer/ Search Committee Chair University of Tennessee/ Department of Theatre 206 McClung Tower Knoxville, TN 37996-0420

OFFICE SPACE AVAILABLE

16x20 office in Midtown suite shared by Broadway designers and technical supervisors. Rent includes conference room, small storage space, fax and copy machine. Call Laura: 212-399-1425.

REMINDERS

• The deadline for submission of articles and news for Sightlines is the ¶5th of the month prior to publication.

Both TD&T and Cutter's Research Journal are juried publications. Those seeking promotion and tenure are encouraged to take advantage of the opportunity to have their work published in either of our recognized and respected publications. Submissions of scholarly articles are welcome at any time. Call the USITT National Office for submission details: 800-93-USITT (800-938-7488).

COMMERCIAL ENDORSEMENT POLICY

USITT is very proud of its commercial members and encourages the research and development of new products by these members. Such improvements are a tremendous benefit to all USITT members.

We are pleased to announce the release of new products, and report on the activities and successes of commercial members, however, USITT does not recommend or endorse specific companies or products.

FORT WORTH

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PARTY-TIME IN FORT WORTH

WANT TO SPONSOR A FOOD/BEVER-AGE EVENT IN FORT WORTH? Cater to your customers, your alumni, your user's group, your section or your committee at the Forth Worth Conference with a sponsored food/beverage function. Several spaces are available for special functions in both the Tarrant County Convention Center and the Radisson Plaza Hotel Fort Worth. USITT can assist you in arranging your menu and room set up. If desired, your function can be listed in the Fort Worth Conference Program. All you have to do is make the arrangements for the event and make arrangements to pay the bill.

Sponsored food/beverage functions can be as simple as coffee and Danish rolls for a breakfast meeting or as involved as a complete dinner for several hundred people.

To make arrangements for your sponsored food/beverage function, call Debora Kingston in the USITT National Office 800-93-USITT. After getting your desired date, time and type of event, Debora will coordinate with John Uthoff, USITT VP-Programming, to determine available locations for the event. Once the time and place have been established, Debora will work with you in putting together your menu. With proper credit details established, purchase orders received or vouchers in place for events charged to USITT budgets, invoices will be issued a few weeks following the conference.

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Join the growing number of exhibitors and alumni groups who have been sponsoring food/beverage functions at the conference for many years.

Christine L. Kaiser USITT Treasurer/President Elect

CORRECTION

In the September and October issues, the Conference Registration insert contained references to the designs of William Eckart which, due to editorial changes, may have been misleading. To clarify: the original Broadway production of *Mame* was designed by Mr. Eckart.

INSTITUTE BUSINESS CALENDAR

NOVEMBER 1995

- 3 Board Packets mailed.
- 16-18 Winter Board Meetings to be held at the Crowne Plaza Miami, Biscayne Blvd @ 16th Street, in Miami Beach. Board of Directors meeting is Saturday, November 18.
- 25 Draft version of Fort Worth Conference program mailed to Commissions for corrections, deletions, additions.
- 30 Very Early Conference Registration deadline.

DECEMBER 1995

- 10 ABSOLUTE DEADLINE for all program copy for Fort Worth Conference. This includes Program Session Titles And Descriptions, Presenter's Bios, etc. This is also the ABSOLUTE DEADLINE for receipt of program presenters technical needs (audio/visual, computer equip., special spaces, etc.).
- 10 Commission programming recommendations for 1997 Pittsburgh Conference due to VP-Programming.

JANUARY 1996

- 10 Commissioner deadline for any changes/additions to program copy Fort Worth submitted to VP-Programming and Conference Program Chair (obtain new bios as necessary). Non USITT-member guest panelists for the Fort Worth conference should be confirmed, have been contacted by the Commissioner and flight reservations and hotel accommodations booked and confirmed.
- 15 PITTSBURGH preliminary session forms due to VP-Conferences.
- 22 Call for Reports mailed.

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