

# sightlines

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usitt

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## LONG BEACH CONFERENCE & STAGE EXPO

### BABYLON 5 COMES TO USITT

Want to learn how to transfer your theatrical skills to the glamorous world of film and television? Come to "USITT Long Beach" and find out.

One of the exciting regional programs for the 1998 USITT Conference & Stage Expo in Long Beach will be

**Design And Production For Babylon 5.** Jon Lagerquist, technical director of South Coast Repertory and president of the Southern California Section of USITT has gathered an impressive assembly of designers and technicians to participate in the panel. While you may think these designers were born to film and television, they weren't—these talented theatre artists and artisans have worked at many regional theatres, including South Coast Repertory.

Leading the design team for

*Babylon 5* is its production designer, John Iacovelli. John has an extensive theatrical background and an active career in art direction for film, which includes the scenically challenging *Honey I Shrank The Kids*. John is also an instructor of scenic design at the University of California, Riverside. Still actively designing for the stage, John will explain how and why he uses his theatre design skills for his television and film projects and how he brings his television and film knowledge back into his theatrical designs.

Costume designer Ann Bruce also made the move from regional theatre into television. She will tell how she successfully adapted her theatrical costume design procedures and techniques for use in television and film.

Additional participants who will shed some light on how they made the transition from theatre to television, may include past SCR costume shop manager, Kim Holly, who now runs the *Babylon 5* shop; former SCR lead carpenter Rick Willits, lead carpenter for the show; and Mark Walters formerly the SCR property shop manager, prop master at *Babylon 5*.

So, if you have always wanted to work in television or film, be sure to attend the "Design and Production for *Babylon 5*" session. It will be full of insiders' tips and techniques, and could give you the inspiration you need to take the plunge.

**Donna Ruzika**  
Promotions Coordinator



THE HIDDEN TALENT BEHIND THE GREAT LOOKS OF "BABYLON 5"—THE DESIGNERS AND TECHNICIANS—WILL BE PANELISTS FOR A SESSION AT THE LONG BEACH CONFERENCE ON MAKING THE TRANSITION FROM THEATRE TO FILM/TV.

WARNER BROS.

**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.

#### EDITORIAL OFFICE:

3001 Springcrest Dr.  
Louisville, KY 40241-2755  
502-426-1211 (voice)  
502-423-7467 (fax)  
dkr@broadwaypress.com

**David Rodger:** Editor  
**Deborah Hazlett:** Art Director

#### ADVERTISING:

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

Mary Buffum  
USITT  
6443 Ridings Rd.  
Syracuse, NY 13206-1111  
800-93-USITT (voice)  
315-463-6463 (voice)  
315-463-6525 (fax)  
mpb@pppmail.appliedtheory.com

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### COSTUME DESIGN & TECHNOLOGY

#### CALL FOR POSTERS

The first annual Poster Session was held by the Costume Design & Technology Commission in Pittsburgh and it was so well received that we are going to do it again in Long Beach.

We want you to show off your great ideas at the Poster Session this year. Have you come up with a really neat solution to a tricky production problem? Have you found a way to teach a concept that works better for you? Do you have a research project that you'd like to showcase? Anything that is costume related is a possible topic for a poster. You will have a 4x6 foot display area and you may show anything that you can attach to the poster board.

If you are interested in participating, contact Betty Blyholder, 1054 Eva Ave., Fayetteville, AR 72701, phone 501-442-8410, e-mail bblyhol@comp.uark.edu for a submittal form and a sheet of guidelines for the poster. Remember that acceptance of a poster for the session is counted as a professional presentation by most universities, which might qualify you for travel money. We are hoping that all of you creative people out there will want to show off your wonderful ideas to inspire the rest us.

Betty Blyholder

### COSTUME DESIGN & TECHNOLOGY

#### COLLECTING PROPOSALS FOR TORONTO

It's not too early to start thinking about the 1999 USITT Conference & Stage Expo in Toronto. I'm collecting proposals *now* for professional development workshops and conference sessions. If you have any ideas, please send them to me before the deadline—February 15th, 1998. We already have a pretty good list of proposals going, but I welcome more ideas.

When we meet at the Long Beach conference in March, we will be voting on the conference proposals for Toronto, so if you have an idea you want to share with your fellow members of the Costume Design & Technology Commission, please get in touch with me soon.

Send your proposals to: Marshall Anderson, Theatre/Dance Department, CA 2075, UW-Whitewater, Whitewater WI 53190; e-mail: andersonm@uwwvax.uww.edu; 414-472-1197 (office), 414-472-1605 (shop), 414-472-2808 (fax), 920-563-8830 (home w/ machine).

Marshall Anderson  
Vice-Commissioner for  
Programming

### COMPUTERS

#### WOW! OR WADING ON THE WEB

This article is intended for Internet newcomers who want to get their feet wet, as well as experienced net surfers. It is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. The WOW! homepage [1] archives copies of all the articles published in *Sightlines* with the added feature of having live links to all the sites mentioned in each article. Bookmark the WOW! homepage in your browser software and use it as the starting place for your exploration of these interesting and informative Web resources.

#### PROJECT 2000:

In the last issue of *Sightlines* I mentioned the work that I am doing on "Project 2000" [2]. Project 2000 has set a goal of archiving 2000 theatre designs by the year 2000. Keep looking at its site because there will be many new designs added each week. I need the help of USITT members to make sure this project reaches its goal. You can help by putting your theatre designs on the Web and sending me the URL addresses [3] of these sites.



PARTICIPANTS IN THE 1997 COSTUME SYMPOSIUM—IN THE U.K.—BREAK FROM THEIR BUSY SCHEDULES FOR A QUICK PHOTO.

## MEMBER SITES

Since my last article, several people have sent in information on their Web sites. Linda Wigley Scribner [4], a former student of mine now teaches at the University of South Dakota Theatre Department [5], Jay Herzog [6], Kent Goetz [7], and Glen Cunningham of Lighting & Electronics, Inc. [8] sent in their Internet sites. The Furman University Department of Drama [9] Web page and the Towson University Department of Theater [10] Web page, are excellent examples of theatre home pages.

If you have a home page of your own, or if your theatre department or company has a Web site, I would be interested in hearing from you. Please e-mail me (osweeze@siue.edu) the URL of your site, or any other sites that you want to share with the members of USITT.

**C. Otis Sweezy**  
*Vice-Commissioner for  
Electronic Communications*

- [1] [http://www.siue.edu/COSTUMES/WOW/WOW\\_INDEX.html](http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html)
- [2] <http://www.siue.edu/PROJECT2000/>
- [3] <http://www.siue.edu/PROJECT2000/form.html>
- [4] <http://www.usd.edu/~lscribne/>
- [5] <http://www.usd.edu/cfa/Theatre/theatre.html>
- [6] <http://www.towson.edu/~herzog/jah.html>
- [7] <http://www.arts.cornell.edu/theatrearts/KGoetz/KGoetz.html>
- [8] <http://www.le-us.com/>
- [9] <http://www.furman.edu/~bryson/dramadept/dramadept.html>
- [10] <http://www.towson.edu/theatre/>

## STUDENT LIAISON COMMITTEE

## YOUR NEWS IS GOOD NEWS

At the USITT conference in Pittsburgh, it was decided that the Student Chapters would have a column *Sightlines* to make members aware of their activities, and to open communication lines between chapters. I offered to be the "gatekeeper" of this column and to coordinate the

information sent to me by the chapters. This first column is to inform the membership of past activities of the chapters, and to encourage student chapters to pass on any information to me that can be put into the column.

Being new to the Student Liaison Committee, I was impressed by the variety of activities the student chapters were doing based on their re-chartering reports. Most were doing fund raising, but many were also doing wonderful work with community theaters, student groups, their departments, and were working very hard to attend the national convention. The students with whom I came into contact at the Student Liaison Committee meeting were focused and dedicated to participating in USITT activities. This column will help everyone gain an appreciation for what the student chapters bring to the institute.

Student chapters interested in submitting information for this column should send it to:

Sherry McFadden, Co-Chair  
Department of Theater  
Indiana State University  
540 N. 7th Street  
Terre Haute, Indiana 47809  
thmcfadd@stserv.indstate.edu or  
mcfadden@bluemarble.net

Information should reach me by the 15th of the month. If all the information doesn't fit into the space we have, I'll continue it into the next month. I'm looking forward to hearing from you.

**Sherry McFadden**  
*Co-Chair, Student Liaison  
Committee*

## NATIONAL OFFICE

## NEWS FROM THE NATIONAL

The USITT National Office will be exhibiting at LDI held this year in Las Vegas, October 24–26, 1997. If you are planning on attending, stop by booth #658 and visit with Michelle L. Smith, USITT's new Membership & Ad Sales

Manager; Tricia Neuburger, Membership Services Associate; and myself. Hope to see you there!

Remember, USITT is accepting nominations for our Awards for Young Designers and Technicians in the Performing Arts (see pages 6–7). This year five awards will be given to individuals who demonstrate excellence or outstanding potential in the performing arts in the following disciplines: technical production, sound, costume design and technology, lighting, and scene design. Each winner will be presented with a check for \$1,000 at the Fellows Address and Reception to be held at the USITT Annual Conference & Stage Expo in Long Beach. The deadline for submissions is December 5, 1997.

*On to news from our members.*

## ■ SUSTAINING MEMBER NEWS

Joining the ranks as USITT's newest Sustaining member is **Warner Brothers Studios Facilities**. Located in Burbank, CA, Warner Brothers offers a host of production related services available to the theatre industry including: costumes (rental/custom), backdrops (rental/custom), props (rental/custom), as well as set construction elements such as architectural moldings (plaster/fiberglass)/vacuum-form/metal/paint/signage, and set lighting repair.

Theatres, nightclubs, road shows and other entertainment venues can add the quality and reliability of CM Screwlok clamps to their stage equipment. Part of the complete line of entertainment rigging products from **Columbus McKinnon Corporation**, the clamp provides a semi-permanent lifting point suitable for use with powered and manual hoists and chain blocks. They are available with or without shackle suspension. CM Screwlok clamps incorporate a load pin for load suspension with reduced headroom and fit flanges of most structural beams from 3 inches to 12 inches. With working load limits up to 22,000 pounds, CM clamps are factory proof tested and shipped with certification. Information on

*continued on page 4 ➤*

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## NATIONAL OFFICE

➤ *continued from page 3*

CM Screwlok clamps is included in the CM Entertainment Rigging Products catalog, which can be obtained by calling 1-800-888-0985 or contacting a local CM distributor.

Gerriets GmbH and **Gerriets International** unveiled Vario Met, two new portable, PVC, silver metallic, dance floors as part of their Vario dance floor line; and four, digital chromakey screen materials, at SHOWTECH '97 in Berlin. The new, mirror-like, Vario dance floors are offered in two versions; silver-glossy and silver-matte and are available 63 inches wide and .050-inch thick. Bolt lengths are 32.8 yards or 43.7 yards. Vario Met floors will lay completely flat within a few hours of installation to produce bright, shiny surface between the performer and the stage floor. Both floors are inherently flame retardant.

## ■ ORGANIZATIONAL MEMBER NEWS

**LuxArt** plans to launch Microlux for Windows 95 and Windows NT at LDI 97 in Las Vegas in booth #2262. Microlux is an affordable software created for all lighting designers. It is upgradable and offers additional modules depending on personal needs and budget. The software's capabilities range from simple drafts and paperwork, to cue programming and rehearsals on screen for virtual control of a show. It will also permit live control of a show by use of DMX output.

## ■ INDUSTRIAL NEWS

The **Association of British Theatre Technicians (ABTT)** will be hosting a two day conference at the Georgian Theatre Royal, Rich-

ard, North Yorkshire on October 11-12, 1997. Taking place within perhaps the most important extant Georgian Theatre in the British Isles, which is itself a Grade I listed building, this promises to be a very important and prestigious event attracting international as well as national interest. This event will appeal to historians, technicians, architects and theatre practitioners from many individual disciplines.

The annual **Jeffrey Weiss Award Competition** was inaugurated for Theatre Historical Society in 1984 by Mr. and Mrs. Elias Weiss of New York state. Their son Jeffrey, who was a member of THS from 1974 until his untimely death in 1982, had a life-long interest in movie theatres and organizations. The Weiss family generously endowed an annual literary prize contest to honor and perpetuate the memory of their son by stimulating the research and writing of theatre-related articles. The contest is open to THS members and the public. Papers are invited which reflect original research on aspects of American theatres (architecture, history, development, equipment, or operation), relevant to the Society's area of interest. Photographs and illustrations are encouraged. Annual Weiss Award Competition winners are announced at the yearly THS Conclave. Cash awards are as follows: First prize \$500, second prize \$300, and third prize \$100. Deadline for this year's submissions is December 31, 1997. Complete details and rules for entering the Weiss Competition are available from Richard Sklenar, Executive Director, Theatre Historical Society of America, 152 N. York Street, Elmhurst IL 60126-2806.

The Design & Technology Focus Group of the **Association for Theatre in Higher Education**

(**ATHE**) is requesting proposals and participants for next summer's conference. Titled "Performance Frontier Cultural Connections", the conference is scheduled for August 12-15, 1998, in San Antonio, Texas. Preliminary Design & Technology Focus Group panel proposals may include, but are not limited to, the following: Theatre in the Southwest; Latino and Chicano Scenography and Performance; Designers and Directors: Models of Collaboration, at Home and Abroad; and the Annual Production Presentation: An Opportunity to Share Slides of Recent Productions from College and University Stages. If you are interested in any of these or other topics please contact Steve Holliday, conference planner for the ATHE Design & Technology Focus Group at email: seholl@facstaff.wm.edu, phone: 757-221-2664; or write: College of William and Mary, Department of Theatre, Phi Beta Kappa Hall, Williamsburg, VA 23187. You can also contact ATHE Headquarters at 312-431-0013. The deadline for submission of panels is November 1, 1997.

## ■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Brent A. Karlberg, Carlton Guc, Greg Loftus, Karen Murk, Kieran M. Kelly, Lee Walker, Pierre Baldie, Brian Marks, Robin McCain, and Richard Roberts. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office 800-93USITT or 315-463-6463 or email: usittno@pppmail.appliedtheory.com. We would like to ensure that these members continue to receive news from USITT.

*The "News from the National" column is specifically written for-and about-USITT members. Noteworthy items, or information that would be beneficial to our members, can be submitted to the National Office.*

**Mary P. Buffum**  
**USITT Marketing and Public Relations Manager**

## CORRECTIONS

In the July/August issue, we incorrectly reported that Abe Feder designed the architectural lighting for the Empire State Building. His renowned architectural work includes the RCA Building in Rockefeller Center (as well as the Prometheus Fountain), the altar at St. Patrick's Cathedral, the United Nations, the Israel National Museum in Jerusalem, University of Illinois Assembly Hall, as well as the penguin house at the Bronx Zoo, to name just a few—but not the Empire State Building.

## ESTA TECHNICAL STANDARDS

### GLYCOL AND GLYCERIN STUDIES ON THE WEB

The Entertainment Services and Technology Association (ESTA) has posted on their Web site ([www.esta.org](http://www.esta.org)) the text of two studies of the available literature on the glycols and glycerin used to make theatrical fogs.

The studies are part of the Fog & Smoke Working Group's work to develop standards for theatrical fogs and recommended practices for using fog-making equipment safely and effectively. One of the first steps in the standards-drafting process is to identify existing exposure standards for the fog components. Well-recognized exposure standards exist for the materials used in oil-based fogs and hazes, dry ice fogs, and liquid nitrogen fogs, but fewer standards exist for the compounds used to make what are commonly called "glycol-based fogs," and the standards that exist are not well known.

To find out more about what the scientific and industrial hygiene community knows about the chemicals used to make glycol fogs, the Fog & Smoke Working Group, one of the working groups in ESTA's Technical Standards Program, issued a request for quotations for a survey of the relevant literature. The RFQ was sent to 51 companies that have a Certified Industrial Hygienist on staff, and a dozen bids were received. Two bids were accepted, and two companies conducted independent literature surveys: The Cohen Group of San Mateo, CA and HSE Consulting and Sampling of Omaha, NE. The studies were paid for by ESTA, the Professional Lighting And Sound Association (PLASA) of Britain, and the Professional Lighting and Sound Association of Germany (VPLT).

The Cohen Group report and the HSE Consulting report are not identical documents, but are substantially congruent in their findings. Both reports state that all of the chemicals they studied (glycerin and five dihydric alcohols) are of low toxicity. Some of the chemicals are of such low toxicity that no maximum allowable concentrations have ever been established, even though they are used in a wide variety of industrial applications. A few of the chemicals have permissible exposure limits defined by a variety of governmental bodies in the US, UK and Germany, but these exposure limits are believed to be higher than the levels needed to produce a heavily fogged theatrical environment. Neither report gives any indication that performance environments should be evaluated in a manner different than that used for other industrial work sites. The Cohen Group report, however, does note that the existing concentration data may not be valid for infants, the elderly, or those with impaired breathing.

The Fog & Smoke Working Group will be using the data in the Cohen Group and HSE Consulting reports to help draft a standard for theatrical fog created with solutions of water and one or more di- or tri-hydric alcohols. The Working Group is also soliciting the help of the Chemical Manufacturers Association and the principal manufacturers of the alcohols in hopes of gaining access to proprietary data that may also be relevant to this project. The overall goal is the establishment of standards that can be easily applied in entertainment venues to ensure a safe environment for worker and patron alike.

**Karl G. Ruling**  
*ESTA Technical Standards Manager*

## 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.

## PUBLICATIONS COMMITTEE

### READ A GREAT BOOK LATELY?

The Publications Committee is currently reviewing a selection of outstanding works on theatre design and technology as possible recipients of this year's Golden Pen Award. Past winners of this prestigious award include Arnold Aronson (1986) for *American Set Design*, Denis Bablet (1987) for *His Collected Works*, Frank Rich and Lisa Aronson for *The Theatre of Boris Aronson*, Lynn Pektal (1994) for *Costume Design: Techniques of Modern Masters* (which unfortunately is no longer in print), Josef Svoboda (1995) for *The Secret of Theatrical Space* edited and translated by Jarka Burian, and Joan Severa (1996) for *Dressed for the Photographer*.

We welcome nominations from the whole USITT membership. Qualifying works for the next (1999) award will have been published between March 1997 and March 1999. Traditionally, recipients of the Golden Pen Award have been books, but we consider any published works, including videos and "new media" such as electronic publications and software. Nominees for the Golden Pen Award should have made a significant contribution to the field of theatre design and technology, and be outstanding examples of one or more of the following: scholarly research and critical thinking, presentation of the work and methodology of exceptional practitioners of theatrical arts and/or crafts, description of the methods, skills and technology involved in creating works of theatre art and/or craft.

Please send your nominations to me at the following address:

Sylvia J.H. Pannell  
520 W. Cloverhurst Ave.  
Athens, GA 30606  
e-mail: [hillyard@uga.cc.uga.edu](mailto:hillyard@uga.cc.uga.edu)

It will help us to obtain review copies if nominations include full bibliographic information such as title, author, publisher and ISBN.

**Sylvia J.H. Pannell**  
*Chair*

## SUSTAINING MEMBERS

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United States Institute for Theatre Technology, Inc.  
is pleased to announce that it is accepting nominations for ...



#### TECHNICAL PRODUCTION AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of technical direction or production in the performing arts while pursuing a graduate degree.



#### AWARD FOR LIGHTING DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of lighting in the performing arts while pursuing a graduate degree.

Winners will be presented with a check for \$1000 at the Fellows Reception held during the USITT Conference & Stage Expo in Long Beach, March 18-21, 1998.

These Awards are made possible by generous gifts from their sponsors to

**THE NEW CENTURY FUND**

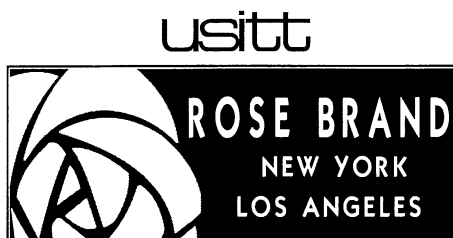
Deadline is December 5, 1997

### usitt *Zelma H. Weisfeld* COSTUME DESIGN & TECHNOLOGY AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of costume design or technology in the performing arts while pursuing a graduate degree.



Awarded to an individual who has demonstrated excellence or outstanding potential in the area of sound in the performing arts while pursuing a graduate degree.



#### AWARD FOR SCENE DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of scene design in the performing arts while pursuing a graduate degree.

**Awards  
for  
Young  
Designers  
& Technicians  
in the  
Performing  
Arts**

**usitt**

## The Nomination Process

All nominations must be accompanied by three recommendations detailing why the individual being nominated should be considered for this award. The award panelists evaluate nominees based on demonstrated excellence in creative, innovative and imaginative approaches to design and production. Clear and concise documentation of the creative work of the nominee is expected. Each nominator is required to provide a current resume and samples of the work from the nominee as listed below.

Nominations must be from USITT members in good standing. Student members can not nominate themselves or other student members. In order to be eligible the nominee must be completing or have completed an advanced degree within the last two years from an accredited college or university in North America. **Nominations must be postmarked by December 5, 1997.**

The 1998 Awards for Young Designers and Technicians in the Performing Arts will be announced and winners will be presented with a check for **\$1000** at the Fellows Reception held during the **USITT Annual Conference & Stage Expo in Long Beach, March 18-21, 1998.**



Nominators must cite examples of work that feature the individual's creative application of technical direction and/or production management in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, all types of construction, rigging, drafting, engineering, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of costume design and/or technology in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, patterning, construction, craft work, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of lighting design in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, drafting, engineering, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of scene design in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, graphics ability, scene painting, craft work, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio of work that represents the level of quality of the nominee's work.



Nominators must cite examples of work that feature the individual's creative application of sound in the performing arts. Examples must be cited that demonstrate excellence in areas such as, but not limited to, sound design, reinforcement, system engineering, recording, editing, research and the effective use of resources. Samples of the nominee's work must include a cassette tape. DAT, CD-ROM or VHS samples are also acceptable.

Please check the appropriate Award category:

☐ Technical Production    ☐ Costume    ☐ Lighting    ☐ Scene Design    ☐ Sound

Name of Nominee \_\_\_\_\_

Graduate School/University Attended \_\_\_\_\_

Graduation Date/Expected Date of Graduation \_\_\_\_\_

Nominator \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

Membership Number \_\_\_\_\_ Membership Type \_\_\_\_\_

All materials submitted must include a postage prepaid return packaging.

Send this completed application and other materials to:

United States Institute for Theatre Technology, Inc.

6443 Ridings Road

Syracuse, NY 13206-1111

If you have any questions, please contact the USITT National Office at 800-93USITT or [usittno@pppmail.appliedtheory.com](mailto:usittno@pppmail.appliedtheory.com)





**Gain full advantage with enhanced membership benefits as a USITT Contributing, Sustaining or Organizational Member**

*United States Institute for Theatre Technology, Inc. offers the Member Advantage Program for our corporate and organizational members to recognize their needs and to offer special benefits in appreciation of their support of USITT at the highest levels.*

# Member Advantage Program

## **Contributing Members (\$800 annual dues) enjoy the following benefits:**

### **Special Discounts:**

- 20% discount on exhibit space at the USITT Annual Conference & Stage Expo
- 10% discount on advertising rates for one or five time insertions in TD&T - published five times per year
- 20% discount on Conference Program advertising for members with five times TD&T insertion contracts
- Unlimited free HELP WANTED classified ads in Sightlines - published ten times yearly
- Member registration rate for an unlimited number of representatives at the USITT Annual Conference & Stage Expo
- Discounts on recruiting facilities at the USITT Annual Conference & Stage Expo

### **Membership Services and Publications:**

- Ten issues of Sightlines, with featured listing in each issue
- Four issues + Directory issue of TD&T, with featured listing in each issue and a special expanded Directory listing
- Unlimited free access to USITT's membership and conference attendee lists
- Contributing Member ribbon and sign at the Annual Conference & Stage Expo
- USITT Contributing Member plaque

## **Sustaining Members (\$400 annual dues) enjoy the following benefits:**

### **Special Discounts:**

- 15% discount on exhibit space at the USITT Annual Conference & Stage Expo
- 5% discount on advertising rates for one or five time insertions in TD&T - published five times per year
- 10% discount on Conference Program advertising for members with five time TD&T insertion contracts
- One free HELP WANTED classified ad in Sightlines - published ten times yearly
- Member registration rate for an unlimited number of representatives at the USITT Annual Conference & Stage Expo
- Discounts on recruiting facilities at the USITT Annual Conference & Stage Expo

### **Membership Services and Publications:**

- Ten issues of Sightlines, with featured listing in each issue
- Four issues + Directory issue of TD&T, with featured listing in each issue and a special expanded Directory listing
- Unlimited access to USITT's membership and conference attendee lists and a free one-time use of one of these lists
- Sustaining Member ribbon and sign at the Annual Conference & Stage Expo
- USITT Sustaining Member plaque

## **Organizational Members (\$125 annual dues) enjoy the following benefits:**

### **Special Discounts:**

- 10% discount on classified advertising in Sightlines - USITT's newsletter published ten times yearly
- Member registration rate for up to four representatives at the USITT Annual Conference & Stage Expo
- Discounts on recruiting facilities at the USITT Annual Conference & Stage Expo

### **Membership Services and Publications:**

- Ten issues of Sightlines
- Four issues + Directory issue of TD&T, with featured Directory listing
- Unlimited access to and 50% off a one-time use of USITT's membership and conference attendee lists

*For more information on advertising in USITT periodicals or for mailing lists requests and for other USITT membership information, please contact:*

**Michelle L. Smith**  
**USITT Membership & Ad Sales Manager**  
**Phone: 1-800-93USITT**  
**or 1-315-463-6463**  
**fax: 1-315-463-6525**  
**email: msm@pppmail.appliedtheory.com**

*For more information on exhibiting at Stage Expo please contact:*

**Helen P. Willard**  
**USITT Stage Expo Sales Manager**  
**phone: 1-800-938-EXPO**  
**or 1-315-461-9088**  
**fax: 1-315-461-9087**  
**email: hpwillard@aol.com**



# TECHNICAL SOURCE GUIDE

## UNSUPPORTED CURVED STAIRCASE

Michael A. Levitt, Technical Director  
Northwestern University, Evanston, Illinois

*In the mainstage production of Twelfth Night in the Barber Theatre at Northwestern University, the scenic designer requested an unsupported curved staircase with a 4 ft. by 4 ft. cantilevered landing on the upper end as its only support. Because the Barber Theater is a three-quarter thrust space, the need for an unsupported staircase was crucial to the success of the design. Although I considered using a broader range of materials, such as steel tube, the proper equipment to create curved carriages was not available.*

*In my experience of building scenery for the film industry, I had become very familiar with the many uses of bending lauan and thought that laminating enough layers of  $\frac{3}{8}$ -inch "bendy board" (sometimes called "wobble board") might give not only the thickness the designer wanted but also the rigidity needed for the carriages of the curved staircase. Although this appeared to be the best solution to this structural problem, a question of structural integrity of the bending lauan still remained.*

*My research led me to the American Plywood Association (APA), a member of the Engineered Wood Association. Because bendy board is not an American-made product, the Association was unable to completely answer my question; however, Tom Kozitsky of APA was able to provide minimum bending radii for regular plywood panels. According to this information, the minimum bending radius, parallel to the grain, for  $\frac{1}{4}$ -inch plywood is 5 feet. Because the radius of the inside curve of the stairs was 4 feet, bendy board appeared to be the best solution. Although the structural information regarding load capacities was not available for bendy board, our desired finished thickness of  $1\frac{1}{2}$  inches (six laminated layers of  $\frac{3}{8}$ -inch bendy board) for each carriage appeared to be strong enough to both support the treads and minimize any flexing that might occur.*

*The dimensions required by the designer for the finished staircase were 11 treads with an 8-inch rise, curving 90 degrees to the left from the stage floor to a landing at +96 inches from its base. Tread width at the top step was 4 feet. Tread width at the floor was 5 feet. For the top five steps, the inside radius was 4 feet and the outside radius was 8 feet. Over the next six steps going downward, each side of each tread flared out about 3 inches, so the radii changed with each step. Because many aspects of this curved staircase were similar to those of a wooden boat, many boat construction techniques were used. The cold molding process used in creating a hull was used in the carriage lamination process. Another technique used in laying out the various ribs of the hull was the bendable batten. In this process,  $\frac{1}{4}$ -inch thick strips which had been ripped from the edge of 1 by 4s were used to create easily bendable battens. When bent, such battens will assume a "fair" curve (one that appears smooth and pleasing to the eye).*

*Before points could be plotted that the bendable batten would intersect with, center points for the more consistent radii of the upper portion of the staircase needed to be located. Using the same center point for both inside and outside curves, a line was drawn for the top five steps. On the layout board, the inside radius was actually 3 feet 6 inches, and the outside radius was actually 8 feet 6 inches. These locations were marked on the edge of the layout board as well as the location of all of the treads. Tacking 4d common nails into the layout board at the intersections of the treads with the inside and outside radii made it possible to form the "bendable battens" around the nails and bring them to the desired points at the floor line. This created a fairly smooth curve to the carriages.*

*Subtracting for the  $1\frac{1}{2}$ -inch carriage wall thickness, a 2 by 4 stud wall for the inside and outside curves was constructed which was used as a form on which to mold and secure the bendy board during the lamination process. These 2 by 4 walls also ensured that successive layers of laminated bendy board would be plumb and square to themselves and the other carriage. Because bendy board is designed to bend in only one direction (parallel to the 8-foot length or parallel to the 4-foot length), carriages had to be cut diagonally out of the 4 ft. by 8 ft. sheets equal to the height of the stair walls. Lamination of the carriages was done*

## SHARE YOUR SOLUTIONS WITH THE TECHNICAL SOURCE GUIDE

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Date the product/technique was used: \_\_\_\_\_

Name, address and telephone number of  
product manufacturer: \_\_\_\_\_

(continued on reverse)

## TECHNICAL SOURCE GUIDE

• A project of the USITT Technical  
Production Commission

### #28 – Unsupported Curved Staircase

Editor: Roy Hoglund

Associate Editors: A. D. Carson,  
Jonathan Darling, Timothy Francis,  
Martin Gwinup, Fritz Schwenker

Technical Source Guide  
514 West Parkway Boulevard  
Appleton, WI 54911  
414-424-7051

E-mail: hoglund@vaxa.cis.uwosh.edu

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## The Formal Congress

### Elections and Decisions:

#### The Statutes

Twenty-eight of the thirty-eight member countries were officially represented at the congress. First of all, the new statutes were put to a vote and unanimously approved, determining, among other things, the mode of election of the new president.

#### Mission and Goals

The document presented by the Executive Committee inspired a lively discussion. The delegates talked about the form of participation at the PQ, the conditions of membership, as well as themes of proposed projects. Amendments of the documents were voted upon, and the new version has been sent to all countries. The objectives it outlines are not to be seen as a Bible, but as a working document which reflects the current state of discussion and consequently must be subject to continual revision.

**New Members:** The delegates to the congress approved the expansion of the organization to include Cuba, Latvia, Estonia, the Philippines and Taiwan. These countries were welcomed unanimously as new members. Owing to lack of communication, South Africa remains a candidate member.

**Election of the President:** After eighteen years as president Helmut Grosser has resigned from his position as president of OISTAT. Richard Durst (USA) and Maija Pekkanen (Finland) competed to succeed him. The new statutes provided for the election being held among all the delegates present and not just among the members of the Executive Committee, as was previously the case. The new President is Dick Durst, who received a majority of the votes and will lead the organization for the next four years.

#### Election of the Executive Committee:

The EC is now composed of the following countries (in the order of votes): the Netherlands (26), Canada (25), the Czech Republic (25), Great Britain (25), Sweden (25), Germany (23), Finland (22), Japan (21), Chile (19), Hungary (19), Austria (16), South Korea (16) and the United States (automatically through the president).

## OISTAT Congress in Pittsburgh, USA 16 - 18 March 1997



*The 'United Nations' of theatre people*

After Caracas in 1992, the international community of OISTAT delegates met for the 10th international congress of the organization in Pittsburgh, USA. It was hosted by the USITT, whose annual conference took place after the congress. The congress participants were invited to attend the meeting of its 3000 members, to profit from the extensive program of seminars and workshops, and to meet their American colleagues. At the parallel exhibition of designs and developments in stage technology – EXPO – works of OISTAT members were exhibited. A special exhibition was dedicated to the photographs of the “young old master” Josef Svoboda. He attended the opening of the exhibition and, in an exciting lecture, reported on his artistic development and on the practical realization of his ideas. The official congress program was completed by our American friends with numerous invitations to receptions, informal conversations, and cultural offerings (such as visits to “Falling Waters,” the legendary country house

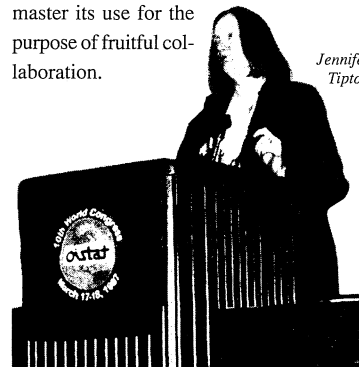
designed by the architect Frank Lloyd Wright, the Benedum Center for the Arts, a grand old cinema seating 3000 people, and the Andy Warhol Museum). The delegates therefore had ample opportunity to discuss the themes of the congress and to exchange ideas. Again, a huge thank you to the many kind souls of USITT who did such an outstanding job of organizing this big OISTAT event!

### Design and Technology in The Next Century

Artists and designers who use technical possibilities in different ways in their work were invited to speak at the congress and to use their ideas to stimulate the discussion on the future of technology in the field of live performance.

**Jennifer Tipton**, internationally renowned light designer, gave the opening speech of the congress. She concentrated on the rapidly changing relationship between artistic production and technical possibilities. Modern technology affords a superb opportunity to concentrate on art, extending artistic perception, however, only if its users are not caught in its spell, but master its use for the purpose of fruitful collaboration.

*Jennifer Tipton*



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#### NOBEL ELEKTRONIK

Box 423, S-691 27 Karlskoga  
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**Robert Lepage**, visionary director and actor from Montreal, has already realized part of his vision for the future by building his own theater/workshop. The center of the workshop is a stage, surrounded by technically well-equipped sound and light studios.



*Lively discussions*

To Robert Lepage, this "high tech" ambience is also a source of inspiration. He is not afraid of being dominated by technology: when the "chemistry" is right, technology always benefits the actor. As an electronic media designer for the performing arts, who describes his work as "projection/interactive/digital analogue/slide with the incorporation of video and film," **Laurie-Shawn Borzovoy** sees new communication technology as a means of going back even further than the tradition of the written word. Theater, for example, where the public wears 3D glasses and is confronted with a theme through visual stimulation and not through words, makes a different way of communication possible. He does not use technology only as a means to an end, but also as a means of inspiration.

**Michael Levine**, Canadian stage designer, active in Europe mainly in opera productions, maintained in his aside on the history of the theater that technology and architecture in European theaters have remained basically unchanged since the sev-

enteenth century, with the exception of the development of the Black Box Theater. This view alleviates his fear of the dominance of new technology. His vision for the theater of the future is an open space concept, but

**Claude Andre Roy** – scenographer, light designer, and consultant for theater equipment, whose clients include the Cirque du Soleil in Las Vegas – develops his vision of the future on the basis of his experience with the interaction of architecture and technical installations. Often, the "chemistry" is no longer right owing to mistaken priorities. The performance is central and must be given space. Nowadays these priorities are often turned around for the sake of profit. Huge audiences are supposed to be profitable; high technology with its military precision makes one forget that it is only a tool. Roy's hope for the future is to put the funds in the hands of the artists. They must be able to design structures for their art which enable communication among all.

In his closing words **Helmut Grosser** recalled the rather uninspiring working day of people working at big opera houses and the average small municipal theater, where experience has shown that their repertory puts limits on experimentation with new forms. The chemistry must be right, that was the smallest common denominator of the ideas put forward by the panelists. New vi-



*Maija Pekkanen, Robert Lepage and Laurie-Shawn Borzovoy*

old equipment should not be abandoned for the sake of the computer: he thinks that a simulated stage set still cannot take the place of a self-built one.

sions need a certain freedom to develop, and we hope that the work and vision of the avant-gardists will continue to stimulate the discussion on the future of theater.

#### THE OISTAT BULLETIN

**Management** General Secretariat of OISTAT. Editor Karin Winklessor, Markelstr. 9, D-12163 Berlin, Tel. +49 30 21 40 93-51, Fax: +49 30 21 40 93-70. **Deadlines for copy** 15 June and 15 November. The OISTAT Bulletin is published twice yearly for OISTAT members in the following languages: English, Finnish, French, German, Hungarian, Polish, Spanish, Swedish and Czech. The following national centres have subscribed to the Bulletin: Australia, Austria, Belgium, Canada, Chile, Czech Republic, Finland, France, Germany, Hong Kong, Israel, Poland, Roumania, Slovenia, Slovak Republic, Sweden, Switzerland, The Netherlands, United Kingdom, United States and Venezuela. The English version is also sent to the centres in Japan, China, and South Korea.

#### OISTAT Events in 1997

##### Commission for Scenography

10 - 13 September 1997, Seoul, Korea, in connection with Theater of the World

##### Executive Committee

25 - 27 September 1997, Vienna, Austria

##### Commission for History and Theory

17 - 21 October 1997, Bratislava, Czech Republic

##### Commission for Publication and Communication

23 - 25 October 1997, Belgrade, former Yugoslavia

##### Commission for Theater Architecture

24 - 27 October 1997, Zurich, Switzerland

##### Commission for Technology

The planned meeting at the PLASA will not take place. New date and venue to be announced.

## The Celebration of Continuity and Change

USITT organized a celebration program, where the participants at the congress and later the USITT members had the opportunity to reflect on the development of the organization. Helmut Grosser returned from Pittsburgh after having many honors heaped on him. The second president of OISTAT, Joel Rubin, came to the celebration on the last evening of the congress. The congress awarded them both the golden OISTAT-pin, which they presented to each other. Members of the younger generation offered Helmut Grosser a special souvenir: a T-shirt on which were printed the names of the cities on his "Presidential World Tour," an impressive document of the many venues of his activities. USITT appointed him a Fellow, which is the first time this honor was bestowed on a foreigner. The presence of Josef Svoboda, Helmut Grosser, and Joel Rubin meant the gathering together of the founding members of OISTAT. In their speeches they recalled the original mission of the organization, i.e. to facilitate a dialogue between East and West beyond political borders. They have experienced the political changes for which their work paved the way. The process of reorientation of the organization after the congress in Caracas in 1992 will now be lead by the successors to the founding generation, which has taken its leave, at least officially.

### Dr. Joel E. Rubin to Helmut Grosser

*(A very short extract of a long speech that related the history of OISTAT and the story of their friendship. It will be published in full at a later date).* My dear friend and colleague, Helmut Grosser, has stepped down from the office of president of OISTAT, a position that he has held since 1978. OISTAT President for eighteen years! Much as I may chide Helmut, we have to admit that he has, in fact, been indispensable as president, and, even supposing he was completely dispensable, he has always been a great president and a great friend. In just a few moments I am going to present Helmut with the golden OISTAT-pin. It is a special honor, given in acknowledgment of both commitment to and accomplishment of global unity within the performing arts. Helmut has already received the special Honorary Award of the Federal Republic of Germany, and he was also the recipient of the USITT Special Citation in 1985. Later this week he will become an Honorary Fellow of USITT.

Now I would like to tell one more story before concluding with the presentation of the OISTAT pin. Within the world of German theater technology, the single most significant honor is to be the bearer of the legendary "Linnebach Gold Ring." This is the special gold band handed down from

Linnebach to Brandt and penultimately to Unruh. The Linnebach Gold Ring is a special tribute from a great technical director to his chosen successor, passed down in the last will and testament of the current holder. The "Linnebach" ring is now in the possession of Helmut Grosser. And now, my dear friends and colleagues for more than thirty years, I am deeply honored to present the golden OISTAT-pin.

### Helmut Grosser to Dr. Joel E. Rubin

We are celebrating today an important OISTAT personality, Dr. Joel E. Rubin. He is one of the cornerstones of OISTAT. In 1968 he represented one of the seven founding countries, and he may take the credit for the permanent increase in the number of member countries in each year thereafter. At the side of Walter Unruh, the first OISTAT President, he became one of the two vice presidents. When Unruh resigned, the EC elected him unanimously as second President of OISTAT.

His presidency was my apprenticeship as his successor. The best way to praise him as a personality and as a friend is to relate what I learned from him in those years, namely, the remaining ingredients that I still lacked of a sense of democracy, as well as objectivity and concentration in discussions and disputes, and I am indebted to him and to our mutual friend Arnon Adar for strengthening my sense of tolerance. It was he who first brought me for a long period of time to America, where I learned that this country does not consist only of Mickey Mouse, Coca Cola, and Macdonald's. Although in those five weeks of my lecture tour, I made many friends who have remained faithful over the years, I think that my oldest and best friend, in spite of our later separation in OISTAT work, is Joel. Dear Joel, as a friend I thank you for your en-



Helmut Grosser und  
Dr. Joel E. Rubin:  
the Golden Pin for both



Josef Svoboda and Helmut Grosser

during trust in me, also in bad times. As a former president of OISTAT, I thank you for your tremendous work for our organization and, with help from the OISTAT pin, I declare you, whether you like it or not, a "Grand Old Man" of our OISTAT.

**Richard W. (Dick) Durst:  
The Challenges Facing OISTAT**

*Extracts from the speech of the new president before his election:* I am honored to be running for the presidency of OISTAT and I am honored to be part of an organization which includes many of the finest professionals in world theater. I value the traditions of OISTAT and its history, which began in an era that many of us can only imagine. If I am elected president, I will respect the traditions of our heritage. But, my friends, OISTAT is at a cross-roads as regards its future. I would like to challenge you with a new word: ACTION. Please understand me: I love the social life of OISTAT and have great memories of a beer in Prague with friends from all over the world, of conversations and good times in Budapest, Caracas, Lucerne, Beijing, Dresden, Toronto and all the other places where we have enjoyed the hospitality of our colleagues. OISTAT, however, is faced with challenges that force us to look beyond the social gathering of our countries' representatives. People are looking to us for ACTION and assistance. Support for live performance is decreasing in many of our member nations, making it more difficult for OISTAT colleagues to receive support. Many of you have suggested that we must prove OISTAT is necessary, that it is really working to promote and enhance theater and live performance. To do that, we must take ACTION. I think we have to expand our membership, and we can and must increase corporate and business support. Both these groups, however, will demand something in return for

their money, and rightfully so. We are beginning on the right path, I believe, with plans for active involvement with the Prague Quadrennial. I will work actively to promote and organize an OISTAT World Conference centered around the PQ – a gathering where we can share expertise, stimulate interest, and celebrate world theater. We must do more than simply attend the PQ. We must present sessions, workshops, and symposiums that will enhance the careers of our members by sharing knowledge and expertise. We also have six commissions in OISTAT, however, whose members include some of the finest professionals in world theater. We want them to work on continuous projects for OISTAT that will build on the success of efforts like Theater Words. I propose to help develop those tasks, during but also between meetings. OISTAT needs leadership, expansion, visibility, and direction in the new millennium, but most of all, we need ACTION to accomplish all of these goals. I believe I can help stimulate that activity, with the help of each of you. Thank you.

**Congress Impressions**

The editor is happy about the numerous responses to her requests through e-mail. Unfortunately, only a few of the statements can be published here. This series will therefore be continued in the next issue.

**A Dutch perspective**

The last congress of OISTAT was, once again, a wonderful event. It was organized by our American friends of the USITT and they did a really good job. At such congresses it is always nice to meet old friends and to make new ones. Lots of countries sent representatives to the congress. The candidate members really made their presence felt, and we welcome them. Also the attendance of Spain and Brazil, countries who are interested in joining OISTAT, was gratifying. A sad moment occurred when we had to say goodbye to Helmut Grosser, who has led us for so many years in a very inspiring way. He has a good successor in Dick Durst. I want to thank the USITT and also everybody who attended the congress for making it such an unbelievable event: my friends, I thank you.

Louis Janssen, Netherlands

**Israel**

I hope the use of e-mail will make communication between the national OISTAT centers more frequent and will facilitate collaboration on regional projects, an idea which was brought up at the last congress in Pittsburgh. I would also like to inform you that the Israeli Center of OISTAT hosted a very successful lighting workshop conducted by Francis Reid in Tel Aviv. This workshop is one of the outcomes of connections made possible by OISTAT activities.

**USA**

USITT was very pleased and proud to host the 10th OISTAT World Congress. USITT furthered its mission to facilitate communication among individuals and organizations engaged in all aspects of design and production in the performing arts. With the participants of the Congress and many participants of the USITT Annual Conference & Stage Expo gathered together, this special opportunity to communicate enabled discussions of an unusual depth and breadth to take place. We should continue to take great pride in the work of the two organizations and continue the long tradition of close ties between them.

Christine Kaiser, President of USITT, USA

Richard W. Durst calls for ACTION





ROBERT CHAMBERS

THE SPACIOUS STAGE EXPO IN PITTSBURGH WAS A GREAT PLACE FOR LEARNING ABOUT THE LATEST PRODUCTS—AND CATCHING UP WITH OLD FRIENDS.

### YOUNG DESIGNERS' FORUM

### COME ON IN, THE WATER'S FINE

The Young Designers' Forum is one of the many ways in which USITT helps students. It's an opportunity for a select group of final-year students to "test the waters" and begin make their way into the theatre business. As in the past, the forum will be held on Friday and Saturday during the USITT Conference & Stage Expo, this year March 18–21 in Long Beach, California. This is a golden opportunity for students to display their work in public and then get the chance to privately discuss your work and your career with experienced designers and directors.

Now is the time to start thinking about putting your portfolio together for this event. Participation is limited to twenty students selected through a process of faculty nomination and jury evaluation. Subsequent issues of *Sightlines* will provide further information about applying, but if you have any questions at this time, feel free to contact me at 412-268-7219 or via e-mail at rblock+@andrew.cmu.edu

**Richard Block**  
Co-Commissioner, Scene Design  
Commission

### STAGE EXPO

### LONG BEACH STAGE EXPO EXHIBIT SPACE TWO-THIRDS SOLD

With more than six months until the 1998 USITT Conference & Stage Expo in Long Beach, over 67% of the available Stage Expo exhibit space has already been sold. When you consider that there is 25% more exhibit space available in Long Beach than there was in Pittsburgh, next year's show is shaping up to be the largest Stage Expo of the '90s. Many exhibitors took advantage of the priority space selection held in Pittsburgh at Stage Expo '97 to reserve their booth for next year's show, and several new companies have already selected their booth space for Stage Expo '98.

A Stage Expo diagram and list of exhibitors can be found in the conference insert in this issue of *Sightlines*. To learn more about any of these exhibitors in advance of the show, visit USITT's award-winning Web site at [www.culturenet.ca/usitt](http://www.culturenet.ca/usitt). Proceed to the Stage Expo pages in the conference section, where the exhibitor listing includes company descriptions and contact information, with a direct link provided to many exhibitors' home pages. Visit USITT on the World Wide Web today, and plan now to join us in Long Beach 18–21 March 1998 for the 38th Annual USITT Conference & Stage Expo.

**Helen Willard**  
Stage Expo Sales Manager

## CLASSIFIED ADS

### ESTA PUBLICATIONS

ESTA, the Entertainment Services and Technology Association has produced three publications that belong in the well-informed technician's library: the *ESTA Standard for the Construction and Use of Wire Rope Ladders*, the *Introduction to Modern Atmospheric Effects*, and *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Application*. The wire rope ladder standard describes how to make and use wire rope ladders safely, while the introduction to atmospheric effects offers guidance on selecting and using theatrical fogs. The *Recommended Practice for Ethernet Cabling Systems* describes preferred system topologies, hardware, and labeling practices for reliable lighting system operation. All three publications are available from the USITT National Office.

### LONDON CONDO SUBLET

Balcony on Southbank Thames off Blackfrairs Br. Living room w/ double bed sleeping alcove; Kitchen, bath, entry hall, elevator. Utilities included; phone extra. Non smoker; no pets. Photos on request. Available January 1998. \$400/week, minimum 8 weeks. Zelma Weisfeld (313) 665-7946.

### SCENIC/LIGHTING DESIGNER

The University of Colorado at Boulder is inviting applications for the position of theatrical scenic/lighting designer. This is a full-time tenure-track position starting in the fall of 1998. Required qualifications: an appropriate terminal degree, MFA preferred. Full-time college teaching experience, professional credits, and USAA membership are very desirable. This individual must be eager to teach and supervise undergraduate BA and BFA students. The U. of Colorado program offers the MA and PhD, but not the MFA degree in theatre. The University of Colorado at Boulder strongly supports the principle of diversity. We are particularly interested in receiving applications from women, ethnic minorities, disabled persons, veterans and veterans of the Vietnam era. Send applications, c.v., and at least three recent letters of recommendations to:

Robert Bovard  
Scenic/Lighting Designer  
Search Committee  
Dept. of Theatre and Dance,  
University of Colorado  
Boulder, CO 80309-0261  
To be assured of full consideration, applications must be received by December 15, 1997.

## MAILING STATEMENT

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**ELECTIONS 1998****ELECTION SLATE**

The following slate for elections was announced by the Committee on Nominations for USITT (to take office 7/1/98).

**OFFICERS**

VP-Communications Joy Emery  
VP-Conferences Chris Kaiser  
VP-Relations LeRoy Stoner  
Treasurer Larry Hill

**DIRECTORS-AT-LARGE**

C. Lance Brockman LaLonnie Lehman  
Benny Gomes Sylvia J.H. Pannell  
Tim Hartung Rick Stephens  
Greg Horton Bill Teague  
David Krajec Ken Vannice  
Jon Lagerquist David Will

Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of

members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/position as defined by the By-Laws, and a brief biographical description. Petitions must reach the Chair of Nominations, Richard Durst, University of Nebraska—Lincoln, Lincoln, NE, 68588-0144, by November 1.

Nominees for all offices and directorships shall have been Individual, Professional, Joint, Senior, or Student members of the Institute or the individual designated as the voting representative of an Organizational, Sustaining or Contributing member for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve.

**Richard Durst**  
*Chair, Nominations Committee*

**USITT CALENDAR****OCTOBER 1997**

- 1 USITT Grants & Fellowship Program applications due
- 1 *Officers*: Budget Requests due to Treasurer
- 1 *Regional Sections*: Funding requests for current fiscal year due to VP Relations
- 15 *National Office*:
  - Mail Board Packets
  - Budget preparation documents on-line
- 23-24 *Board of Directors, Publications Committee, Finance Committee*: Winter Business Meetings—Las Vegas, NV
- 31 *VP Programming*: Contact Commissioners with final Long Beach Conference budget for USITT non-member presenters travel/housing

**NOVEMBER 1997**

- 5 Editorial deadline for *Sightlines* (December issue)
- 10 USITT Architecture Awards Program entries due
- 15 Editorial deadline for *TD&T* (winter issue)
- 25 *Conference Programming*: Program Coordinator mails Long Beach Conference draft program for review
- 28 Very Early Conference Registration deadline

**DECEMBER 1997**

- 5 KM Fabrics, Inc. Technical Productions Award nominations due
- Clear-Com Sound Achievement Award nominations due
- Barbizon Award for Lighting Design nominations due
- Zelma H. Weisfeld Costume Design & Technology Award nominations due
- Rose Brand Award for Scene Design nominations due
- 10 *Conference Programming*:
  - FINAL DEADLINE for Long Beach Conference Program information: session titles, descriptions, chair names and presenter biographies
  - FINAL DEADLINE for receipt of Long Beach Conference session technical needs: audio/visual, computer equipment, etc.
  - Recommendations for 1999 Toronto Conference due to VP Programming



**LONG BEACH**

*Weather Report*

Averages for October

high ..... 78.3 degrees

low ..... 57.7 degrees

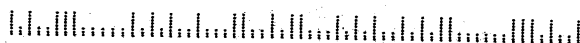
rainfall ..... 0.2 inches

**usitt sightlines**

**UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.**

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

**PERIODICALS MAIL**



\*\*\*\*\*3-DIGIT 402  
ATTN: DAVID RODGER  
BROADWAY PRESS  
3001 SPRINGCREST DRIVE  
LOUISVILLE KY 40241-2755