

**U.S. INSTITUTE  
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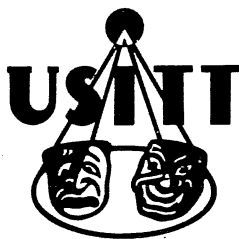
# **NEWSLETTER**

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USITT National Conference  
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# " BEHIND THE SCENES IS IN THE SCENE "

## USITT 1979 ANNUAL NATIONAL CONFERENCE

### CONFERENCE PROGRAM UPDATE

TIME EVENT  
Daily SCENOGRAPHIC EXPOSITION  
Daily ARCHITECTURE '79 EXHIBIT

#### WEDNESDAY MORNING, MARCH 7TH

9:00 USITT Finance Committee Meeting  
9:00 USITT Commission on Projects Meeting  
10:30 USITT Publications Committee Meeting  
10:30 USITT Nominations Committee Meeting  
NOON LUNCHEON  
2:00 USITT Board of Directors Meeting  
2:00 Weyerhaeuser Lumber Mill Mini Tour (2-1/2 - 3 Hours)  
2:00 Problem Solving for the Theatre with Computers (Mini Session)  
3:30 Teaching Television Design Techniques: (Major Session of the USITT Education Commission)  
3:30 Human Factors in the Design of Control Consoles: (Mini Session of the Engineering Commission)

#### WEDNESDAY EVENING, MARCH 7TH

7:00 Wood Pulp Products for Scenic Construction: (Major Session of the USITT Engineering Commission)  
7:00 National Costumers Association Presentation: (Mini Session of the USITT Costume Commission)  
8:30 Scenographic Heritage of America: The Lighting of Jean Rosenthal (Major Session of the USITT Scenography Commission)

#### THURSDAY MORNING, MARCH 8TH

7:30 USITT Costume Commission Meeting  
7:30 USITT Engineering Commission Meeting  
7:30 USITT Administration Commission Meeting  
9:00 Professional Costuming in the Los Angeles Area: (Major Session of the USITT Costume Commission)  
9:00 ANSI Lamp Meeting: (Mini Session of the USITT Engineering Commission)  
9:00 National Internship Project/Graduate Directory: (Mini Session of the Education Commission)  
10:30 Access to the Performing Arts for the Handicapped: (Major Session of the USITT Administration Commission and USITT Architecture Commission)  
10:30 Modern Scene Design in Eastern Europe (Mini Session)  
10:30 Use of Halon Fire Extinguishers (Mini Session)

#### THURSDAY AFTERNOON, MARCH 8TH

2:00 Presentation of Technical Theatre Course Guide: (Major Session of the USITT Education Commission)  
2:00 Theatre Technology and the Law (Mini Session of the USITT Administration Commission)  
2:00 Weyerhaeuser Lumber Mill Mini Tour (2-1/2 - 3 Hours)  
3:30 Choosing the Form of Your Theatre -- Thrust, Proscenium, Arena, Flexible: (Major Session of the USITT Architecture Commission)  
3:30 The Use of Low Friction Plastics in the Theatre: (Mini Session of the USITT Engineering Commission)  
3:30 Regional Section Chairperson Meeting

#### THURSDAY EVENING, MARCH 8TH

7:30 NEW PRODUCTS SHOWCASE

#### FRIDAY MORNING, MARCH 9TH

7:00 USITT Education Commission Meeting  
7:00 USITT Architecture Commission Meeting  
7:00 USITT Liaison with the Artist Commission Meeting  
8:30 Tour of Seattle Center Playhouse and Opera House (Major Session)  
10:30 Planning the New Seattle Repertory Theatre: (Mini Session of the USITT Architecture Commission)

#### TIME EVENT

#### FRIDAY AFTERNOON, MARCH 9TH

2:00 Laser Safety in Entertainment: (Major Session of the USITT Health and Safety Commission)  
2:00 Working Drawings for 300 Broadway Shows: A Gift from Jo Mielziner: (Mini Session of the USITT Technical Information Commission)  
2:00 USITT National Liaison Committee Meeting  
3:30 Teaching Theatre Sound: (Major Session of the USITT Education Commission)  
3:30 Makeup Demonstration: (Mini Session of the USITT Costume Commission)  
3:30 Colorimetry of Color Media: (Mini Session of the USITT Scenography Commission)

#### FRIDAY EVENING, MARCH 9TH

7:00 Aesthetics of Costume Design in Opera, Film, Television and Repertory: (Major Session of the USITT Costume Commission)  
7:00 Acoustics for Multi-Use Theatres: (Mini Session of the USITT Engineering Commission)  
7:00 Theatre Architecture, Lighting and Scenic Construction: A Computerized Bibliography for the Historian and Practitioner: (Mini Session of the USITT Technical Information Commission)  
8:30 Theatre Design '79: (Mini Session of the USITT Theatre Architecture Commission)  
8:30 Financial Management, or Covering the Theatre's Bottom Line: (Mini Session of the USITT Administration Commission)

#### SATURDAY MORNING, MARCH 10TH

7:30 USITT Health and Safety Commission Meeting  
7:30 USITT Technical Information Commission Meeting  
7:30 USITT International Liaison Committee Meeting  
9:00 USITT Board of Directors Meeting  
9:00 Review of Arts Legislation: (Mini Session of the USITT Theatre Administration Commission)  
9:00 Costume Accessories with Scott Foam: (Mini Session of the USITT Costume Commission)  
9:00 IATSE Training Course Presentation: (Mini Session of the Liaison with the Artist Commission)

#### SATURDAY AFTERNOON, MARCH 10TH

12:30 University of Washington Tour  
1:00 Annual General Membership Meeting, U. of Washington  
2:30 to  
5:30 Crafts Fair and Self-Guided Tour of Five Theatres and Shops, University of Washington  
Historic Costume and Fashion Display, Penthouse Theatre, University of Washington: (Mini Session)

**Continued on page 4**

## PROGRAM UPDATE

Remote Control Dimming Using Infra-red Signal,  
Meany Studio Theatre, University of Washington  
Theatre Sound Control, Glenn Hughes Playhouse,  
University of Washington  
MIG and TIG Welding, Drama Scene Shop, University  
of Washington  
Scene Painting, Tricks of the Trade: Showboat  
Theatre, University of Washington  
Computer Graphics and Problem Solving for the  
Theatre  
5:30 Buses leave University of Washington for Olympic  
Hotel

### SATURDAY EVENING, MARCH 10TH

7:00 Cocktail Hour - Cash Bar  
8:00 USITT Awards Banquet

## ATA PLACEMENT

The American Theatre Association Placement Service will provide four days of service during the Annual Conference. Ms. Barbara Spiers of ATA will, with the aid of Seattle volunteers, hold interviews and provide information about the service for several hours each day of the Conference.

### Wednesday, March 7th

2:00 - 5:00 PM: Employer Registration

### Thursday, March 8th

9:00 - Noon: Applicant Registration  
2:00 - 5:00 PM: Interviews

### Friday, March 9th

2:00 - 5:00 PM: Interviews  
8:00 - 10:00 PM: Interviews

### Saturday, March 10th

9:00 - Noon Interviews

Applicants to the ATA Placement Service must be members of either USITT or ATA, therefore, USITT members need not join ATA in order to take advantage of the service.

## "HANDS-ON" SUITE

Through the courtesy of ROSCO LABORATORIES, INC., and KIEGL BROS. LIGHTING COMPANY, Graduate Students of the University of Wisconsin under the direction of Gilbert Hemsley, will operate a suite at the Olympic Hotel equipped as a light lab and offer five teaching-demonstration sessions per day during the Conference. Each day, the students will offer sessions during the day covering Color; Lighting paper work for opera repertory; Stage Management; calling cues to music; and Diffusion. The evening sessions will consist of hands-on light lab color -- music experimentation for interested students and teachers.

## TAPED PROGRAMS

RECORDINGS: Tapes of all sessions will be available from A & P Recording West, Edmonds, Washington. 60 minute tape @ \$7.00; 90 minute tape @ \$9.00

## POST CONFERENCE TRIP OREGON SHAKESPEAREAN FESTIVAL

Seattle/Medford: Airwest Flight N° 935 (Economy Class)  
Leave 9:00 AM, Arrive 10:51 AM, Sunday,  
March 11th.

Medford/Ashland: Chartered Bus.

SEE -- Born Yesterday Sunday afternoon, Macbeth, Sunday evening, both in the Bowmer Theatre.

TOUR - the Angus Bowmer Theatre (Indoors, 600 seats, open end stage), the Black Swan (Indoors, 138 seats, black box style theatre), the Elizabethan Theatre (outdoors, 1100 seats - Elizabethan-type stage house), the Costume Shop and Scene Shop.

SEE -- a repertory theatre in operation. Four shows in repertory in March. You'll see at least one, and probably two change-overs of lights and scenery.

JOIN - discussions on repertory management, technical/design problems of rotating repertory, and costume construction methods.

SEE -- an exhibit of design for Festival productions.

MEET - many of the people who make the Festival what it is.

Accommodations for Sunday evening are at the Ashland Hills Inn.

Monday morning discussions, tours and other activities will continue.

Ashland/Medford: Chartered Bus.

Medford/Seattle: Airwest Flight N° 986 (Economy Class)  
Leave 1:45 PM, Arrive 4:30 PM, Monday,  
March 12th.

You may wish to make other travel plans. Drive rather than fly, or depart directly from Medford for your trip home. For registration and reservation information, see the Conference Brochure.

## DESIGN COMPETITION

The first Bi-annual USITT Scenography Exposition has been tabled until the Annual National Conference to be held in Kansas City, Kansas in 1980. Scenography Commissioner, Stanley Abbott advised the USITT Board of Directors at their December meeting in New York City, that time would not allow for a spectacular showing of a Scenography Exposition in Seattle, and that all energies would be geared toward the Exposition in Kansas City. These energies include "well-in-advance" notification to the membership of the rules, regulations, guidelines and qualifications for entering the Bi-annual Scenography Exposition.

The Scenography Commission definitely working on the concept that entries will be accepted from work done over the past four years.

# CONFERENCE REGISTRATION FEES

<u>FOUR DAY REGISTRATION</u>	<u>PRE-REGISTRATION</u>
Individual Member:	\$45.00 (Including Luncheon and Banquet)
Spouse:	\$30.00 (Including Luncheon and Banquet)
Student Member:	\$20.00 (Includes Luncheon only)
Non-Members:	\$70.00 (Including Luncheon and Banquet)

## FOUR DAY REGISTRATION AT CONFERENCE TIME

Individual Member:	\$50.00 (Including Luncheon and Banquet)
Spouse:	\$35.00 (Including Luncheon and Banquet)
Non-Member:	\$75.00 (Including Luncheon and Banquet)
Student:	\$25.00 (Includes Luncheon only)

<u>ONE DAY REGISTRATION</u>	<u>PRE-REGISTRATION</u>
Individual Member:	\$15.00 (Luncheon/Banquet not included)
Non-Member:	\$20.00 (Luncheon/Banquet not included)
Student (Member or Non-Member)	\$ 5.00 (Luncheon/Banquet not included)
Banquet, additional:	\$18.00
Luncheon, additional:	\$10.00

## HOTEL RATES

	<u>STANDARD ROOM</u>	<u>MEDIUM ROOM</u>	<u>DELUXE ROOM</u>
Single	\$34.00	\$40.00	\$46.00
Double/Twin	\$44.00	\$50.00	\$56.00

Plus 5.4% State Sales Tax

### BUDGET HOUSING, OLYMPIC HOTEL

Deluxe rooms at \$56.00, for four people in a room which is \$14.00 plus tax per person.

### BUDGET HOUSING, YMCA (3 Blocks from the Olympic Hotel)

Rooms for both men and women at \$8.00 for the first night, \$7.00 each additional night.

## REGISTRATION FORM

	<u>PRE-REGISTRATION FEE MAILED PRIOR TO FEBRUARY 20, 1979</u>	<u>FEE AT CONFERENCE MAILED AFTER FEBRUARY 20, 1979</u>
Individual Member:	[ ] \$45.00	[ ] \$50.00
Spouse:	[ ] \$30.00	[ ] \$35.00
Student w/o Banquet:	[ ] \$20.00	[ ] \$25.00
Student: Banquet Incl.	[ ] \$38.00	
Non-Member:	[ ] \$70.00	[ ] \$75.00
Banquet:		[ ] \$18.00

Official Conference Brochure and Registration Information has been mailed to all USITT Members in good standing. Use this Registration Form if you have misplaced your original Conference Registration Information. Checks or Money Orders should be made out to: USITT Conference and mailed to the USITT, Inc., 1501 Broadway, Room 1408, New York, New York 10036. Pre-registration must be received by February 20, 1979. NO REFUNDS WILL BE MADE AFTER FEBRUARY 25, 1979.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

ORGANIZATION/INSTITUTION: \_\_\_\_\_

TOTAL AMOUNT ENCLOSED: \$ \_\_\_\_\_



# \*PROGRAMS\*

## \*SPECIAL EVENTS\*

### "HAPPENINGS" NEWSBRIEFS

# SPOTLIGHTING THE SECTIONS

## VIP VISITS

## ALLEGHENY

The Section's November 17-19 session on Safety in the Theatre at Susquehanna University once again proved (as Health & Safety Commissioner, Dr. Randall W. A. Davidson has oft lamented) that safety does not sell. The sessions were valuable and were of benefit to those who attended. The Section met with the local fire marshall who discussed likely fire starters and unsafe conditions (including the fact that moth crystals when in contact with dry cleaners' bags form an explosive gas!); Dan Irvin of Rockwell International, who demonstrated safe procedures when using shop machinery and gave a myriad of helpful hints on alignment, etc; Bruce Rodgers of Soleil Company discussed laser use and safety; two panel discussions -- one on technical director and designer responsibility to safety and one on liability as Technical Directors, featuring a Technical Director, a lawyer, a producer and a machinery supplier.

The weekend was interesting and informative and included tours of Susquehanna University (their chapel/auditorium features a turntable permanently mounted with a chancel and complete stage rigging totaling over 118 tons!) and Bucknell University facilities.

The Section expresses thanks and appreciation to all those mentioned above and to Rockwell International, Douglas Maddox of Penn State University, and to Michael Corriston, Program Coordinator and Susquehanna University.

The Section is busy planning future programs and if anyone wishes to receive notification of the Allegheny Section's activities, please notify:

Stephen M. Goldman, Chairperson  
USITT/Allegheny Section  
c/o Ekedahl Tool & Supply Company  
P. O. Box 13198  
Pittsburgh, Pennsylvania 15243  
(412) 531-2850

## CLEVELAND

LIGHTING FOR THE DANCE, a special Master Class conducted by lighting designer, Tom Skelton, was presented at the John Carroll University's Kulas Auditorium on Saturday, November 18th, by the USITT/Cleveland Section and Cleveland on Stage of John Carroll University.

Mr. Skelton, one of Broadway's and the nation's foremost practitioners of lighting and a specialist in the area of dance, presented an intermediate and advanced level mas-

ter class. Mr. Skelton, who was on tour in Cleveland with the Ohio Ballet, discussed his work in lighting for the dance, and engaged in a lively question and answer session with the members of the audience. His discussion was illustrated with demonstrations from the lighting rigged for the Ohio Ballet that evening. It was a rare opportunity for the members who attended to meet and talk with Mr. Skelton.

## HEART OF AMERICA

An explanation and demonstration of Paul Hoffman's technique of perspective rendering by hand-held calculator was the subject of the Section's program PERSPECTIVE DRAWING WORKSHOP held at the University of Missouri-Kansas City, Theatre Department, on Saturday, January 20th. The program was held in conjunction with a joint meeting of the Section's Nominating and Executive Committees, and a brief membership meeting.

Mr. Hoffman's technique of perspective rendering by hand-held calculator is a mathematically based system for sketching stage scenery from any viewing point. The use of a calculator makes exact perspective rendering an easy and exact tool for the scene designer. The program was chaired by Tony Courtade, designer at the University of Missouri-Columbia. This simplified perspective drawing technique, demonstrated at the USITT Conference in Phoenix, is both faster and more accurate than older methods. Everyone was instructed to bring a hand-held calculator, a pencil (eraser?) and a straight edge (either architect or engineer's) scale.

A recent meeting with USITT 1st Vice President for Liaison and Relations, Lee Watson, was both interesting and informative. Mr. Watson, a walking encyclopedia on the newest technology behind scenic projections, gave a presentation that covered the new HMI Metallogen lamps, front and rear screen projection materials, and the preparation process of slides used in scenic projections. He discussed the USA lighting examination and indicated that with the expansion of regional, repertory and dinner theatres, there would be an increase in work opportunities and union expansion which would lead to greater distribution of information about the unions to the universities.

On February 10th, at the University of Missouri-Kansas City, the Section will meet with Dr. Karl Bruder, Head of the Department of Theatre at Emporia State College and author of Properties and Dressing the Stage, who will talk about his book.

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## SPOTLIGHTING THE SECTIONS

### MIDWEST

On November 11, 1978, the USITT/Midwest Section continued its 1978-79 season with a "Doubleheader" ... tours of the St. Charles Cultural Arts Center in St. Charles, Illinois, and the Paramount Arts Centre, a recently restored, art deco, 1900 seat theatre in Aurora, Illinois, originally a movie palace built in 1931, and workshop/demonstrations.

The day began with a tour of the St. Charles Cultural Arts Center, a 989 seat, all-purpose theatre which services the St. Charles High School and the surrounding community. Ron Koppell, Directing/Acting Instructor for the St. Charles High School; William Torn, Sound Engineer; and a representative from Bolt, Beranek and Newman, Inc., (Acoustical Design) talked with members of the Section. At the Paramount Arts Centre, members were treated to a demonstration of the Centre's lighting system by Larry Brown of Strand Century Inc., and a general tour of the facility and discussion of the management of the Centre by Richard Wassum.

The tours and workshop/demonstrations yielded much valuable information on lighting concepts, theatrical techniques around the world, revealed new equipment and resources, and allowed an opportunity for "Audience Participation". Special thanks went to Gil Hemsley who was assisted by Mike Moody on "paperwork presentation"; Don Darnuteer and Jeff Fontaine for their "diffusion" presentation; Gary Cooper and Mark Stanley on "color"; Barbara DuBois, Bill Owen and Vivian Robson for the "light lab" presentation, and to Glenn Becker and all at the Grand Stage Lighting Company who supplied the lighting equipment for the workshop/demonstration. Special thanks was also extended to Guy Orange for videotaping and arranging the luncheon, and to Walter Dewey who was the Program Coordinator for this exciting opening session of the USITT/Midwest.

### NEW YORK AREA

Freezing temperatures, howling winds, driving rain and snow did not deter the sixty-plus members of the New York Area Section and their guests from attending the Section's meeting-presentation-demonstrations held at the Hofstra University Playhouse on Saturday, January 6th.

Beginning at 9:15 AM, Caligeri, Makeup Artist for the Metropolitan Opera, gave a talk and presentation on makeup techniques, followed by lighting designer Ken Billington, who spoke to the members about his designs for Broadway, and the problems experienced by many lighting designers. Mr. Billington is currently represented on Broadway with his lighting design for On The Twentieth Century, and is now designing the lighting for Sweeney Todd, the new Stephen Sondheim musical starring Angela Lansbury and Len Cariou. Robert Joyce, proprietor of the Robert Joyce Costume/Properties Studio in New York, gave a talk on masks and assorted disguise techniques, and a slide-presentation of his creation of the costumes for the Scarecrow, Tin Man, Lion, and "Winkies", which can be seen in the movie, The Wiz. Bernie Weiss of Theatre Techniques, formerly with the Feller Scenic Studios, talked about some of his experiences with special rigging and motorized moving scenery. Mr. Weiss, a "specialist who solves the unique",

has solved problems in rigging and motorized moving scenery for On The Twentieth Century, A Chorus Line, Ballroom, and Sweeney Todd. The session ended at 5:00 PM, and was very successful despite the inclement weather.

On December 7th, the Section presented a "Lighting Designer's Forum" at Sardi's Belasco Room which was attended by well-over 170 people. This program was a spin-off of the Sip 'N Sass program first presented last year. Dr. Ron Olson and Ms. Marcia Maderia chaired a panel of distinguished lighting Designers which included William Minzer, Roger Morgan, Jules Fisher, Nananne Porche, David Segal, and F. Mitchell Dana. This exciting question and answer session has been recorded and is currently being transcribed for publication in an upcoming issue of Theatre Design and Technology.

Plans for this Spring include a "DISCO FORUM" to be held at one of New York's major discotheques, and a "FIELD TOUR" of Radio City Music Hall, hosted by Bill Walker, Master Electrician and Lighting Designer for that facility. Persons interested in these future programs should contact:

Lawrence Kellermann, Secretary  
USITT/New York Area Section  
40 Gregory Street  
New City, New York 10956

### SOUTHERN CALIFORNIA

Another exciting and most interesting meeting was held by the C.A.T.T. (California Association of Theatre Technicians) and USITT/Southern California Section on Thursday, November 2nd. A limited number of members and guests attended a presentation of the highly successful production of Louis Valdez's ZOOT SUIT at the Aquarius Theatre in Hollywood. Originally produced as a "New Theatre for Now" play, ZOOT SUIT evolved to open the Center Theatre Group's season at the Mark Taper Forum, and has now settled in the Aquarius Theatre for an open end run.

After the performance the group interviewed Mr. Bobby Routolo, Technical Director for the production and designers Thomas Walsh (scenery) and Dawn Chiang (lighting). Questions and answers regarding the problems of trouping the show, which was designed for a thrust stage, in a predominantly proscenium house. Following the informative question and answer session, members and guests were given the run of the stage and backstage areas where they viewed first-hand, the adjustments the company had to make in their new house and the various equipment used in the production.

During the question and answer session the members were let in on some possible plans for the Aquarius Theatre. If present negotiations are successful the Center Theatre Group of the Los Angeles Music Center will purchase the Aquarius and begin a massive renovation program for the theatre. This will then make three legitimate houses in the Hollywood area to join with the newly transformed Pantages and the old standby Huntington Hartford.

On December 14th, members of the Section met at the Bridges Auditorium on the Claremont College Campus to hear Health & Safety Commissioner, Dr. Randall W. A. Davidson discuss SAFETY IN THE THEATRE, and tour the facility.



## A STITCH IN TIME

Time is a precious commodity. Time saving ideas in two diverse areas - DOUBLE CAST COSTUMES and MEETING PROCEDURES - may one day be of value to you.

### DOUBLE CAST COSTUMES

There is excitement and delight for director and performer when a role is "double cast". The director feels secure if one member is unable to appear; performers feel lucky to have gotten "a chance". However, the Costumer, though happy for the opportunities afforded by double casting sees another body to be covered, finagling the budget for that "extra" costume, and last but not least, trying to find the time to construct an additional costume.

If the two people cast are similar in size, one costume may suffice, being aware of hygiene problems (using and washing underarm pads, washing garments worn next to body such as shirts, tights, socks, cleaning inside of wigs, etc., between wearings). However, if the two cast are different in shape and size, there is a problem. Modern dress, because of style and fluidity of materials, more easily adjust to varying shapes and are not so much a problem as period costumes. Period costumes must have a definite silhouette which often means more and complicated pieces -- all of which are time consuming. Two such costumes would truly "eat" into budget and time allowed for a particular character. To make one costume work for two shapes must be considered. The basic answer might be using drawstrings, elastic, stretch materials, washable and/or individually made undergarments and riggings. Specific problems might be handled as follows:

SKIRTS can have additions that can be laced (through loops, rings), or gathered up like Austrian shades (hooks/eyes, ties, tapes, loops or combinations). A taller girl could have petticoat ruffle of same or contrasting color of skirt protruding from under shorter girl's hemline. A hemline put up with velcro may be expensive, but might be a necessity because of time element. Waist line can be of elastic, ties, or wrap-around.

TROUSERS might be easier to make in two pairs, especially if fitted silhouette is desired. However, if money, material or time are not available, the lacing, looping, hooks/eyes and velcro can make a design even more interesting.

The BODICE is the biggest problem. For men and women, a frontal lacing can allow for chest and waist dif-

ferences. A loose shirt or blouse can be seen under lacings. Or, this lacing can be covered with a stomach-er (looped, laced, tied, hooked in place). NOTE: As a smaller person's loops or laces will be exposed when larger person is dressed, rigging must be considered as part of the decorative design of costume. The design can be a combination of front and back lacings, or clever lacings, loops and/or ties at side back or side front from shoulder to and below waist). Lacings could be dyed shoe-strings or elastic or covered with material of garment.

The ARM'S EYE is a crucial area. Shoulder seams can create or diminish several inches if length of bodice is a problem. For taller or larger person, use normal finished-off shoulder seam with hooks/eyes, loops, ties, or velcro. For smaller person have another set of hooks/eyes, loops, ties, or velcro to overlap at shoulder if necessary.

The SLEEVE must fit into the adjustable arm's eye. The lower half of the eye of sleeve and bodice can be sewn together. The upper half must be adjustable. At least a slight gather should be available. For a slight puff, the upper half of sleeve can be gathered by sewing onto stretched elastic. For a larger puff, it can be gathered first, leaving it loose enough to be then sewn onto a stretched elastic. There can be at least two hooks on sleeve's upper arm's eye corresponding with four eyes on bodice upper arm's eye (two for larger person, two for smaller person). Additional hooks and eyes or thin strips of velcro can be added if any "gapitis" or "gaposis" occurs.

A two-section (upper and lower) sleeve can be of value. The upper section initiates at the arm's eye; its length being anywhere from above elbow to above wrist. The lower section's length can be anywhere from wrist to above elbow; full or fitted. The full tube can have a wrist placket with velcro or hooks/eyes and top with elastic casing. Sleeves can also be designed with a series of puffs with elastic, drawstring, or ties controlling length of sleeve. Also, loops, ties, hooks/eyes, velcro treatment can adjust length of sleeves similar to treatment under SKIRTS.

In CUTTING double cast garments, they can be cut for smaller person considering lacings or elastic to enlarge, or can be cut for larger person considering how much overlap must be dealt with.

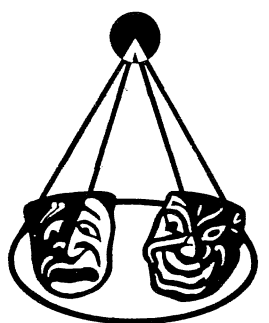
Some of the above suggestions could be of value even in last minute cast replacements. However, if the double cast problem is known in advance, the time spent planning the original concept will pay off. (Thanks California State University-San Diego, California State University-Fresno).

### MEETING PROCEDURES

When a costumer is not "costuming", his or her time is often filled with teaching classes or attending meetings. Conserving "time" is always the costumer's goal, never sacrificing quality. Class preparations should never suffer because of time. However, we have all experienced meetings or conferences where there has been a waste of valuable time. People tend not to confine their remarks to that which is immediately before the body. In some highly formalized situations, conflicting parties often use parliamentary attempts to delay, impede, or change actions. There must be some limitations.

**Continued on page 12**





# NEW MEMBERS

USITT welcomes the following new members who have recently joined the Institute. The code numbers and letters below indicate class of Membership and Commission preference.

1. EDUCATION COMMISSION, John Bracewell, Commissioner.
  2. HEALTH AND SAFETY COMMISSION, Dr. Randall W.A. Davidson, Commissioner
  3. LIAISON WITH THE ARTIST, James P McHugh & Gene Gibbons, Co-Commissioners
  4. ARCHITECTURE COMMISSION, John von Szeliski, Commissioner.
  5. ENGINEERING COMMISSION, Fred. M. Wolff, Commissioner.
  6. ADMINISTRATION COMMISSION, John J. Gallagher, Commissioner
  7. COSTUMING COMMISSION, Bambi Stoll, Commissioner
  8. SCENOGRAPHY COMMISSION, Stanley Abbott, Commissioner
  9. TECHNICAL INFORMATION COMMISSION, Allan M. Bailey, Commissioner.
- Members joining a Commission or Commissions are reminded that active participation is requested in that Commission(s) new and on-going projects.

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Continued on Page 10

## NEW MEMBERS

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		Daniel P. Sullivan P. O. Box 7977 Lye11 Station Rochester, New York 14606	25-I		

## CALENDAR

### FEBRUARY

- 1st - 4th .... TEXAS THEATRE CONFERENCE,  
Tropicana Motel, San Antonio, Texas  
24th .... USITT/NEW ENGLAND SECTION and NEW ENGLAND  
THEATRE CONFERENCE TECHNICAL THEATRE  
COMMITTEE - "Lighting Workshop" Boston  
University, Boston, Massachusetts

### MARCH

- 5th .... SOUTHEASTERN THEATRE CONFERENCE,  
Atlanta, Georgia  
7th - 10th .... USITT ANNUAL NATIONAL CONFERENCE,  
Olympic Hotel, Seattle, Washington  
25th - 28th .... NATIONAL ASSOCIATION OF BROADCASTERS,  
Dallas Convention Center, Dallas,  
Texas.

### APRIL

- 6th - 8th .... WISCONSIN THEATRE ASSOCIATION CONVENTION,  
Red Carpet Inn, Milwaukee, Wisconsin  
16th - 5th .... AMERICAN COLLEGE THEATRE FESTIVAL IX  
John F. Kennedy Center for the Performing  
Arts, Washington, D.C.  
28th .... NEW ENGLAND THEATRE CONFERENCE FIFTH  
ANNUAL MINI-CONVENTION, Tufts University,  
Medford, Massachusetts

### MAY

- 2nd .... USITT ENGINEERING COMMISSION MEETING.  
Metropolitan Opera, Lincoln Center,  
New York City  
16th - 20th .... NEW ENGLAND THEATRE CONFERENCE 26TH  
ANNUAL COMMUNITY THEATRE DRAMA FESTIVAL,  
Brandeis University, Waltham, Mass.

DEADLINE FOR MATERIAL INPUT, USITT  
MARCH/APRIL NEWSLETTER, FEBRUARY 15th

#### SCENERY MATERIAL

Stress Skin Panel Design by Robert C. Heller. Masters Thesis, 1978. Includes design and testing of "Sheet and Stringer" and "Honeycomb" stress skin panels, concepts, structure, and testing of both types of panels are discussed. One hundred and thirteen pages, plus reference tables.

Location: Library  
Yale School of Drama  
222 York Street  
New Haven, Connecticut 06520.

001-79

#### SAFETY

Fire Protection for Scenery by Pamela Ann Martindell, Masters Thesis, 1978. Deals with codes, testing, treatment for scenic materials, coatings, properties, special effects such as open flame. Eighty pages, plus appendix.

Location: Library  
Yale School of Drama  
222 York Street  
New Haven, Connecticut 06520

002-79

#### COSTUMES

20,000 items representing the History of Weaving, embroidery, dyeing, printing, knitting, crocheting and sprang.

Location: Cooper-Hewitt  
The Smithsonian Institution's National  
Museum of Design  
2 East 91st Street  
New York, N. Y. 10020

Call or write first for an appointment

003-79

#### PRODUCTION

Files include clippings on personalities, actors, directors, producers. Catalogued files on shows include playbills, production photographs, scenery and costume designs, some scores.

Location: Museum of the City of New York  
5th Avenue and 103rd Street  
New York, New York, 10029

A minimum of ten days notice is required to see this material

004-79

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## COSMAK'S CORNER

It is important to note that production meetings should not be considered a formalized situation. They are conceptual endeavors, an extension of the creative process. There is a necessity for constant interplay and exchange of ideas.

In more formal meetings, usually dealing with procedural endeavors, it is well to have some mechanism at hand to be able to limit debate. This mechanism is available to any organization operating under Roberts Rules of Order because the body itself can vote to restrict debate or close debate or call for the question. One step further could be to adopt speaking limitations as part of an organization's By-Laws. Recently this was observed in action at a national conference, where limits were agreed upon because the conference could not be extended nor another national meeting called.

The meeting was conducted according to usual rules of parliamentary procedure. However, this body adopted a procedure that once a motion was made there was a total of ten minutes allowed for discussion or debate with any one person able to speak for a maximum of one minute at a time. One person had time-keeping responsibilities. The Chair would simply inform the speaker he had spoken one minute and was allowed to complete that particular sentence. This person would have another one minute opportunity to speak after others expressed their views. The Chairperson made a consistent effort to alternate in choosing pro and con speakers for regular motion. In some cases the Chair knew who was pro and con; in others the Chair would ask. EX: If two persons from one side followed each other at the mike, the Chair would ask for someone from the other side.

The ten minute limit was signalled by a bell which the Chair announced. If it was desired to have more than ten minutes of debate, members would move and second to extend debate with specific numbers of minutes (5, 10 or what would be appropriate) with 2/3rds approval. It should be noted at this time that a month prior to the meeting, an official motions booklet was issued to each member which contained the proposed motions on each subject plus arguments for and against. This eliminated the need for some basic debates. Where this is not done, such a severe time limit as one minute might not be adequate; this could be extended to two or three minutes each person per speech.

Since this mechanism was adopted as part of the organization's rules and procedures, it could be assumed that members were in agreement with this controlled, time-conserving method. It worked well; discussion was confined to matters on hand. (Thanks G.O. Graham and Jan Bryon, California State University-Fresno).

If you have any specific or general time-saving suggestions, please do not hesitate to share them with other Costumers in the field!



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