

USITT NEWSLETTER

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

May/June 1979

Vol. XIX N°3

"BEHIND THE SCENES IS IN THE SCENE" SEATTLE CONFERENCE REPORT

More than 540 members of the Institute attended the 1979 USITT Annual National Conference in Seattle, Washington, March 7 - 10 at the Olympic Hotel. These members participated in the four days of meetings and workshops which revolved around the theme "BEHIND THE SCENES IS IN THE SCENE". Five-hundred and forty members is a "guesstimate" figure, since the final tally will include many non-registrants who were indeed "Behind the Scenes" working at the Exhibit Booths; guest speakers and award recipients; and Conference Chairman Richard M. Devin's "gremlins" who pulled rabbits out of their hats and made the Conference "pure magic". Seattle too, was pure magic ... a beautiful city of warm, friendly, and caring people.

Behind the Scenes too, was the Olympic Hotel staff who were never farther away than a house telephone or an office whose door was never closed. The rapport between the hotel staff, the Conference Committee, and attendees was that same "pure magic" generated by the warm friendliness of Seattle.

Behind the Scenes was also the American Theatre Association who provided four days of Placement Service for several hours each day of the Conference. USITT thanks Ms. Barbara Spears of ATA, and the Seattle volunteers for their heroic efforts. A very special thanks too, to Ms. Vivian Toyahara of the Seattle Y.M.C.A. who helped many USITT members (late arrivals) with room accommodations.

Behind the Scenes (but definitely "In The Scene") was Past President Edward F. Kook who made an offer to members of the Institute that they could not refuse. During the meeting of the Board of Directors, Edward Peterson, Vice President for Programs and Presentations, announced that Mr. Kook would match, dollar for dollar (up to \$1000⁰⁰) in contributions to the USITT Endowment Fund. It was a challenge well-received and well-met by members of the Institute. To date, \$1260⁰⁰ has been pledged and collected from the following members:

ABBOTT, Stanley
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Members are reminded that the USITT Endowment Fund is an on-going project of the Institute to further its aims and purposes. All contributions to the Endowment Fund are tax-deductible. It is NEVER TOO LATE to make your contribution felt.

All of the Exhibit Space was sold out, where more than 45 companies exhibited their product or special technique for theatre production. Many participated in the New Products Show.

Richard M. Devin and the entire Conference Committee are to be congratulated for their splendid work in making "BEHIND THE SCENES IS IN THE SCENE" one of the greatest Conferences ever!

In addition to the usual business of the Institute conducted by the Board of Directors, Standing Committees, and Regional Chairpersons, the many activities were varied and well-attended. Specific reports of some Conference Activities appear in the REPORTS FROM THE COMMISSIONS section in this issue of the Newsletter.

Recipients of the 1979 USITT AWARDS, a listing of the EXHIBITORS and REGISTRANTS appear on the following pages. They too, were BEHIND THE SCENES, yet a bold upfront!

Herbert D. Greggs, Editor

Post Conference Issue

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This NEWSLETTER is made possible only through the contributions and generosity of the Sustaining Members listed below. The United States Institute for Theatre Technology gratefully acknowledges and appreciates the generosity of these friends of the Institute.

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In Recognition of
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the Institute for Many Years.

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March 1979

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Theatre;
Their Dedication to Overcome all Obstacles
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and
Their Triumphs Which Bear Witness to the
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Creator and Developer
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His Life Has Enlightened His Community,
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Theatre.

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Seattle, Washington
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Flushing, New York
SCARLATA, Janet
Highland Heights, Kentucky
SCHAEFER, John
New York, New York
SCHMOLL, Herbert
Tampa, Florida
SCHOELZEL, Stephanie A.
Lafayette, Indiana
SCHOENEMAN, Larry
Chicago, Illinois
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Walnut Creek, California
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Iowa City, Iowa
SEAMAN, John
Bedford, Ohio
SEATS, Jeffrey L.
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Los Gatos, California
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SIGNORELLI, Philip
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USITT NATIONAL CONFERENCE MARCH 7 - 10, 1979
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COMMENTS FROM V.P. COMMISSIONS & PROJECTS

James R. Earle, Jr.

Areas under the supervision of the Vice President for Commissions and Projects include eight of the Institute's Commissions and the general area of Publications. The past year has seen a variety of activity in all of these areas and a limited number of changes in each. The Vice President for Commissions and Projects has worked closely with a number of the officers of the Institute to effect greater communication and cooperation. This work has resulted in a far smoother operation for this office over the past year than was true of the year before.

The area of Publications has completed the past year with an upgrade in the quality of its publications issued on a periodical basis. The Journal, THEATRE DESIGN AND TECHNOLOGY, and the USITT Newsletter have both been issued on a regular basis, on schedule, and with expanded coverage of those areas appropriate to each publication. The credit for the development of the Journal goes to Kate Davy and Arnold Aronson who have not only developed the quality of articles, but have also actively pursued expansion of advertising revenue. Herb Greggs is to be congratulated for not only his continued editorship of the Newsletter, but also for a very useful and complete Membership Directory which shows much effort on his part. In addition, as a result of the Commissions and work by Herb, the tradition of Newsletter Supplements has once again been activated. One area within Publications has seen very little activity over the past year, that being Publications Available. Due to a combination of a lack of projects ready to print and a high inventory on the shelves in the New York office, Publications Available have not increased in number over the past year. Two Publications Available, DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY and DIRECTORY OF COSTUME RELATED SUPPLIES AND EQUIPMENT are now in print, but are really the results of last year's work.

The eight Commissions of the Institute under the Vice President for Commissions and Projects, continue to be active on a variety of projects and levels. Depending on the nature of the individual Commission, its leadership, and membership, each continues to contribute to the Institute via both projects and meetings. Significant progress over the past year includes the development of THEATRE DESIGN '79 by the Architecture Commission. The showing of the Zeigfield costumes at the ATA Convention (with appropriate thanks to Stephanie Schoelzel and Zelma Weisfeld), and continuation of the annual symposium, "Fabric Modification", was organized through the Costume Commission.

The Education Commission met in Athens, Georgia to draft an "Undergraduate Curriculum Guidelines" project, long awaited by many of the membership, which has now gone to the membership for review. The "Dance Floor Project" has been funded by the Institute and is being reactivated under the leadership of Nicholas G. Cristy, due to extensive work by Fred. M. Wolff, Commissioner of the Engineering Commission. Randy Davidson, Commissioner of the Health and Safety Commission, continues his work with many committee members and advisors working with him in close relationship on various projects. Recent speaking engagements in Texas and San Francisco, have allowed the Health and Safety Commission to extend its activity into the regional sections, and to directly interface with their programming.

Although it failed to be able to put together the 1979 Seattle Design Exposition (due to printing problems and de-

lays), the Scenography Commission, under Commissioner Stanley Abbott, is hard at work organizing the 1980 Exposition which WILL happen and is of interest not only to members of the Institute, but also many others in our profession.

Changes of leadership over the past year have included: John J. Gallagher as the new Commissioner of Art: Administration; James MacRostie as the new Vice-Commissioner for Arts Administration; John von Szeliski as the new Commissioner of Theatre Architecture; Douglas Russell as a new Vice-Commissioner of the Costume Commission; and the appointment of Thomas A. Beagle as the new Commissioner of the Education Commission. The Commission is sorry to have lost the services of Peter H. Frink and John L. Bracewell, and this Vice-President wishes to offer his appreciation for their long years of unselfish service to the Institute via their respective Commissions. It is impossible in the short amount of space available within this report adequately to express my thanks to each of these individuals, or even begin to list their many accomplishments.

The Annual Commissioner's Retreat was held at Webster College in August 1978, and produced a number of recommendations from the Commissioners. Many of these have been implemented subsequent to the Retreat and others remain under consideration. The Retreat continues to be a vital part of the Commission on Projects and contributes toward effective communications between both the Commissions and those officers, chairpeople, etc., who work with the Commissions. The fourth Annual Retreat will be held in New York City on August 9th, 10th, 11th, 1979, to continue work started in St. Louis and/or other previous Retreats.

The Commissions continue to be active contributors to the Annual Conference evidenced by the fine programs presented at the Seattle Conference. The pre-planning and organization over the past year has been much smoother than in previous years due to the early start on programming which is made possible by the Retreat. Also, effective liaison with and by Ed Peterson and Dick Devin, facilitated the work of the Commissioners for the Seattle Conference, taking much of the planning burden off the shoulders of the Vice-President for Commissions and Projects.

MORE CHANGES

USITT FELLOWS COMMITTEE

Dr. Donald H. Swinney, Chairman
Department of Theatre Arts
Hofstra University
Hempstead, New York 11550

MEMBERS

Edward F. Kook, Immediate
Past President
Ted W. Jones,
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Stage Engineering & Supply Co., Inc.
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Paul A. Daum, USITT Member, USITT/Cleveland Section
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USITT/Chesapeake Section
John A. Gresch, USITT Member, USITT/So. Calif. Section
Edward F. Kook, Immediate Past President
Dr. Joel E. Rubin, USITT Member, USITT/New York Section
Peter Sargent, USITT Member, Secretary, USITT, Ex-Officio
Henry E. Tharp, USITT Member, USITT/Heart of America
Section

Leland H. Watson, USITT President Elect
Zelma H. Weisfeld, USITT Board Member, Michigan
Charles E. Williams, President, USITT

REPORTS FROM THE COMMISSIONS

•ARTS ADMINISTRATION
•THEATRE ARCHITECTURE
•ARTISTIC LIAISON

•THEATRE ENGINEERING
•TECHNICAL INFORMATION

•COSTUMING
•EDUCATION
•HEALTH & SAFETY
•SCENOGRAPHY
•NAT'L. AND INT'L. LIAISON

EDUCATION:

Thomas A. Beagle,
Commissioner

SECONDARY SCHOOL TECHNICAL THEATRE COURSE GUIDE

PRESENTERS: John L. Bracewell
Out-going Commissioner,
USITT Education Commission

Thomas A. Beagle
Incoming Commissioner,
USITT Education Commission

The background for the project was described to the people who attended. This portion of the program summarized the discussions held among representatives of the Education Commission, Secondary School Theatre Association, and Children's Theatre Association. Scope was defined as an in-service document stressing curricular activities for theatrical design and technical theatre and related concerns for grades K through 12. The document could also serve for pre-service training.

The need for the project was discussed by Tom Beagle who displayed a considerable mass of evidence to suggest that educational goals and guidelines are being written for theatre related training by non-theatre people, and that among many of the organizations concerned with education and with funding, USITT is scarcely known. Cards were circulated asking for name, address, and area of expertise of persons attending. The floor was then thrown open to discussion. Considerable interest seemed to be expressed by members attending.

TEACHING THEATRE SOUND

PANEL: John L. Bracewell, Moderator
Harold Burris-Meyer
Rick Thomas
Carol Waaser

Bracewell introduced the panel and stated the goals of the program: to interest member educators in incorporating theatre sound instruction either as part of existing craft and design classes or in separate courses; and to provide ideas and methods for teaching sound.

Mr. Harold Burris-Meyer elaborated on the purposes of sound in theatre, stating that "*sound is half the show. You see and you hear.*" He then illustrated the functions of theatre sound with examples from some of his pioneering work in the development of electronic control of sound for the theatre.

Rick Thomas discussed an approach to theatre sound instruction through the use of music for production. He referred to John Cage's suggestion that organization of sound is a more inclusive term for modern composition, and that organization of sound is what theatre sound is about--that sound must be designed to match other production elements. He described exercises that he gives his classes, having them attempt to produce sounds that stimulate the emotions of love, fear, hate, joy, and sympathy. He compared the visual elements of line, color, rhythm, mass, space and texture, to musical elements of melody, timbre, tempo, loudness, motion, and harmony.

Ms. Waaser stressed the difficulty of teaching creativity, and suggested aiming for ear training and encouraging a willingness to experiment with sound. She recommended that students be given some projects and allowed to find others, and that scope of projects be limited to one-acts or a cutting from a play. She noted the importance of developing a sound collage as a means of communicating the design concept to others. Ms. Waaser classifies five styles of sound: *realistic, pseudo-realistic, musique concrete, electronic, and live*; and five basic kinds of sound cues: *effects* (including incidental music), *voice-overs* (taped or amplified voices-usually from unseen sources), *punctuations, underscore, and pre-show*. The importance of research in finding and matching sounds to the mood and character of the show was given special emphasis by Ms. Waaser.

John Bracewell discussed some methods of approaching instruction in the use of studio equipment. His basic suggestion was to start with the simplest equipment and exercises first. Get students thoroughly familiar with tape and tape machines so they can edit and run tape before all else. Then proceed to the more complex parts of the studio. Save the most complex for last. If equipment is limited, do not try to exceed its capabilities until students are thoroughly trained. Maximize the use of tape editing to gain variety and effects. Also encourage experimentation with speaker placement on stage and in the auditorium as a means of achieving believable sound.

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EDUCATION

TEACHING TV DESIGN TECHNIQUES

By Paul Hoffman, New Jersey Public Television

A group of approximately 85 registrants was privileged to hear four television professionals discuss TEACHING TV DESIGN TECHNIQUES on the first day of the Annual National Conference. The participants in the session, convened by Paul Hoffman of New Jersey Public Television, were: Herbert Zettl, Professor at San Francisco State University and author of both The Television Production Handbook (one of the most widely used texts in the field), and Sight, Sound, Motion: Applied Media Aesthetics; Kenneth Palus, Hollywood Director of Photography (Lighting Designer) and Vice President, Director of Technical Operations, of Imero Fiorentino Associates, the most lauded firm in the field of television lighting; Dick Weise, Art Director for KTVU, Channel 2, in Oakland, California, founder and President of the Broadcast Designers Association; and Val Strazovec, international award-winning TV Scenographer, founder and co-director of the CBC Institute of Scenography in Toronto.

Mr. Palus, drawing frequently on his experience lighting Give 'Em Hell, Harry and Bully for the video camera, cautioned the audience about some of the technical demands of the medium, particularly the limited contrast range and the vagaries of lenses.

Mr. Weise emphasized the need for versatility in the prospective television designer, advocating a broad experiential base, and included cautions about proper pre-planning.

Mr. Strazovec's presentation emphasized the similarity between theatre and television in regard to conceptual design, and the differences when it comes to the design of production conditions. He issued a clear challenge for the advent of a generation of television scenographers capable of the highest degree of conceptual visualization.

In a question and answer period following the presentations, Mr. Palus emphasized the degree to which television involves relating to other people and selling an individual as a craftsman or artist. The general consensus was that a strong theatre background is useful for learning stagecraft, but knowledge of the vicissitudes of the medium is essential. Some suggestions for gaining such knowledge were learning photography or simply working with a video camera. Other questions focused on job opportunities, reasons for a lack of creative experimentation in TV lighting practice, the role of the designer in location shooting, and overall responsibility for the artistic aspects of a production.

EDUCATION COMMISSION BUSINESS MEETING

PRESIDING: John L. Bracewell
Thomas A. Beagle

The meeting was opened with an announcement of the change-over in the Commission leadership. Bracewell summarized the activities of the Commission since the last Annual Conference. Individual projects were discussed in detail by the Project Chairmen. Larry Graham (Vice Commissioner) talked about the BA/BFA Course Guide that had been written the previous summer and which was circulated to the membership for comment. Mr. Graham noted that very

little comment was received. Vice-President for Commissions and Projects, James R. Earle, Jr., requested the Commission to vote on whether or not to adopt the paper as written. A motion was put and seconded and was approved.

Don Calvert (Out-going Chairmen, Graphic Standards Project) discussed his work up to the point of his concluding report. Stephen Zapytowski (In-coming Chairman, Graphic Standards Project) discussed his new areas of work that need to be undertaken.

Harvey Sweet (University of Northern Iowa) discussed a project that his university was funding concerning graphic standards and computerization. The matter was referred to Stephen Zapytowski for further investigation.

Tom Beagle took over the meeting and discussed the program results concerning the K - 12 Technical Theatre Course Guide. He explained the handling of the program and encouraged commission members to support and help in the project.

David Sherman (Lane Community College) described a project in development of a two-year professional program in technical theatre that his school was interested in developing and asked for comment and assistance from the Commission.

After discussion of ideas for future projects the meeting was adjourned. (MORE ON PAGE 18: GRAPHIC STANDARDS)

HEALTH AND SAFETY:

Dr. Randall W.A. Davidson, Commissioner

Safety certainly became a key note for the Seattle 19 USITT Annual National Conference. The opening luncheon speaker, Mr. Rudolph Küeck, Technical Director and Managing Engineer of the Deutsche Oper Berlin (German West Berlin Opera), and Chairman of the Technical Committee of the International Society of Theatre Technicians, spoke about theatre safety, its origins, prevention of accidents and how safety and its related problems are handled in Germany. Mr. Küeck stressed economic and legal reasons for implementing safety in the theatre. He outlined the development of safety in the German theatre and presented some of its regulations. Specific rules of Technology for stage personnel were outlined, as well.

Mr. Küeck's talk, although in competition with luncheons, rang true. It certainly "set the stage" for the remainder of the Conference.

Thomas Prewitt, Technical Director, University of Oregon-Portland, presented a session on Halon Fire Extinguishing Systems, spotlighting the salutary benefits of using Halon, especially in the lighting booths. The session was well-attended and further inquiry into this system would be of great interest to all USITT-ers.

Laser Safety in Entertainment drew a large audience of participants. Mr. Robert Weiner of Robert Weiner Associates was the visiting fireman. He outlined, methodically the types of lasers, their use, preferred ones, hazards, and the legal requirements for the use and manufacture of lasers. Many questions were raised and answers were given in full. This lengthy session and materials handed out. Mr. Weiner, will be valuable to all of us in entertainment.

Cont'd. next pg.

HEALTH & SAFETY

The Theatre Technician and the Law session was a continuation of the session in Phoenix, Arizona. Liability, errors and omission, again rise as a major concern of the technician. Although seemingly protected by law and by Workers' Compensation, the belief is that in all instances, in case of a major accident connected with his or her job, the technician eventually loses the job or some other action is taken. I am pursuing legal and economic research in this area, and have made a major presentation to my firm for exploration of gaining through, via, or under the auspices of the Institute, individual coverage for technicians. Please call me, or write for further information. We believe this to be a critical area for exploration and solution.

The Commission wishes to thank Pete Sokoloff of Lighting Dimensions Magazine for so graciously highlighting the work and needs of the Health and Safety Commission. All of you are welcome to repeat this P.R., as it will enable the work of the Commission to be better known, and will engage others in the day-to-day procedures and projects of the Commission.

We have received phone calls and a few letters from this notice ... even a few clients. This has added to our ever-increasing work force, and added several new sub-committees to the Commission. KEEP IT UP! And thanks again, Pete.

Although invited to the Access to the Performing Arts for the Handicapped - Federal Law #504 Session, we were unable to attend. Safety regulations, codes, health problems, etc., did arise and we are making every effort to research and answer those inquiries. Mr. James MacRostie, University of Massachusetts-Amherst, who conducted this session has been in touch, and a national symposium is being contemplated, in its specific application to Performing Arts Facilities. Some conflicts in OSHA and #504 do exist and must be ironed out. Any input in this area will be appreciated.

Product Liability: We publicly acknowledge the aid Alexander & Alexander proffered in putting together the Product Liability Manual which was so valuable and in great demand at the Conference. Material is still building. Please peruse all material. Pass it around among yourselves and forward any new cases and information to me.

Exhibits: The tenor of safety that was exhibited and observed at the Conference was a step above prior years. Certainly the manufacturers seemed more aware of safety this year, and many people came forward to discuss safety and products. I believe there is greater awareness toward quality products and the safety aspects are being given high priority. I congratulate these exhibitors and hope we can work even closer in the future. The evening exhibit of New Products pointed up aspects of safety we have been growling about for years -- a lesson well-learned.

Pyrotechnics: Our German friend, Gunther Schaidt, pointed out, extremely well, the safety parameters of explosives in film, TV, and theatre. My own background and present work found this aspect of "special effects" area highly enlightening. Let's hear from some of you about your pyrotechnical work.

For the wee hours the annual meeting of the Health and Safety Commission was as well-attended as we would expect. Those who came gave of their knowledge and interest.

A new constitution, put together by Pete Sokoloff, was distributed at the meeting and during the Conference. It is going to be re-organized, and we now have a new number of projects and sub-committees. Immediate projects and committees to work on are:

1. Laser Safety
2. Rigging Safety
3. Theme Park Safety
4. Health Guidelines for Technicians
5. Concert Staging Safety
6. Electrical Safety
7. Facility Safety
8. Disco Safety
9. Outdoor Drama Safety
10. Make-up Safety
11. Toxics in Theatre
12. Shop Safety
13. Code Draft
14. Epidemiology Study (NIOSH)
15. Winch System Safety
16. C-clamp Safety
17. Plastics: Safety and Health Guidelines
18. Fire Safety in the Entertainment Industry.

Join Now! The Commission is always in need of your help. You are the Commission!

We hope to carry on liaison with as many organizations as possible and to interface with all USITT Commissions and Committees. Recently, we have gained access to the National Cancer Institute, and they are willing to help us in our quest for information. Mr. Kueck indicates we will be welcomed on the international committee "Safety and Prevention - Prevention of Accidents on the Stage". This adds to the work we are already doing in this country, Canada, Japan, Denmark, England, France, and South Africa. Your help is requested.

Jean Jackson, RN, has volunteered to aid us on Health Problems, Tom Prewitt on Fire; John Howard on Resources; Gunther Schaidt, Pyrotechnics; LeRoy Stransky, Safety Guidelines and Standards; Stephen M. Goldman, Lasers; John Levy, Theme Parks; Sam Schneiderman, Concert Staging; and Pete Sokoloff, Advisor. There are more! Jean Davidson, Toxics; Billy Cook, Don Calvert, and a host of manufacturers; Dr. Sandor Holly, Lasers-Chairman. We are pleased with the response and hope to be inundated.

Many of you in USITT, who were not present at the Conference have called, written, and sent tapes, giving the Commission information and requesting service. We call, write, meet, come to meetings and speak (as we did four times this year). There are constant demands from architects, the U.S. Government, etc. We, in the Institute's name and the Commission attempt to reply. We have had a dozen requests since the end of the Conference. We shall comply!

Our work with Alexander & Alexander, Inc., of course, gives us ready access to a world of entertainment. We hope our service will aid you in your pursuits.

ENLIST A NEW MEMBER TODAY!

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COSTUME: Bambi Stoll, Commissioner

REPORT ON AESTHETICS OF COSTUME DESIGN IN OPERA, FILM, TELEVISION AND REPERTORY

Panel: Doug Russell, Chairman
Dorothy Jeakins, Hollywood Designer
Bob Blackman, American Conservatory Theatre
Bob Fletcher, Television and Repertory Designer
Carey Wong, Portland Opera

Recorded by: Zelma Weisfeld
University of Michigan-Ann Arbor

The session moderated by Doug Russell was very well attended, and the panel of experts representing the different areas of costume design proved to be stimulating and informative. Dorothy Jeakins represented the Hollywood designer, although her experience in legitimate theatre on Broadway, Stratford, Connecticut and the American Conservatory Theatre has been extensive and notable. Bob Blackman, who has been the costume designer at ACT for nine years, represented the repertory designer. His background includes: freelance work at the Old Globe and PCA, Ashland, and the Seattle Repertory. Bob Fletcher, who has had extensive experience on Broadway both in drama and musical theater as well as having designed at Stratford, Connecticut, for the New York City Ballet and for ACT, has also had an extensive career in theatrical design for television -- both film and live. His designs for the ACT television productions of "Cyrano" and "The Taming of the Shrew" as well as his work on live television for PBS and as staff designer for NBC formed the basis of his point of view as a television designer. Carey Wong, currently staff designer for the Portland Opera Company, represented design for opera.

Dorothy Jeakins, speaking on the differences in film design, spoke of the camera as an intensified seeing eye requiring meticulous detail in design. Bob Fletcher stressed the importance of economics in designing for television. Costumes and sets are considered frivolous expenses and disposable upon completion of the television program. Limited budgets prevent the meticulous detail found in full-length films. The idea is to get it done as quickly as possible for as little as possible and forget it.

Bob Blackman, representing ACT, spoke of the problems of a rotating repertory and the need to devise "disguises" for repertory actors in order to change them. It is also part of the repertory situation to keep the look different from show to show while still falling within the overall concept of ACT design. The ACT principle incorporates tight color control in order to control focus, and a non-traditional approach to set design which eliminates most of the hard scenery of doors, windows, walls, etc.

Carey Wong spoke of the additional complications of the more stylized opera productions. Generally, you are dealing with a broad spectrum of people on stage and are seeing the people from greater distance. There is less attention to detail and more focus on principles with the necessity of visual clarity. Economics are a never-ending problem in opera design. While the scope of opera makes it an expensive enterprise, companies do not have the financial resources of television and film. Regional opera must fit within realistic budget guidelines, and

one of their solutions for the problem is to rent complete opera productions between various regional companies. In better companies, you will have new original productions. These, then, will be rented out to other regional opera companies with more limited financial resources. One point made is that in the filming of opera for television, detail is usually handled from the waist up since the camera most often focuses on the head and torso of the singer. Carey used slides of opera productions to emphasize his design points, particularly, in the use of color limitations to focus on the principles with the chorus becoming background to them.

One of the highlights of this excellent panel was a slide presentation of Dorothy Jeakins' designs for the Stratford, Connecticut Shakespeare Festival productions of A Winter's Tale, Romeo and Juliet, and All's Well That Ends Well. In these productions, she used metaphors and limited sources for her inspiration. In A Winter's Tale, her source was the tarot cards and the costumes were designed within a very restricted color palette with a strong contrasting linear treatment. In All's Well That Ends Well, she used leaf motifs and leaf colors for her inspiration. These then translated in her overall color palette as well as in design motifs on the costumes.

COSTUME ACCESSORIES WITH SCOTT FOAM

DEMONSTRATOR: Bill Bryan

RECORDER: Herb Camburn

Fifty-five people attended Mr. Bill Bryan's presentation of a slide overview of costume units constructed with Scott Foam as used to develop organic forms for animal bodies, heads, masks and headdresses. His approach involved conceiving the desired forms as a thick skin of foam over spatial volumes with minimal utilization of armatures. His constructions exploited the use of 1/2" to 1" Scott Foam of the polyurethane-ester variety in densities of 20 to 100 pores per inch. The larger volume forms required both the thicker foam as well as armatures of inner "hoops" nylon/phenolic tubing. Smaller structures such as heads, jaws and ear "spine" stiffeners utilized 8-gauge (1/8") aluminum "mock-up" wire as minimal stiffening, stabilized by contact cementing in place and over-sealing with 3/4" wide strips of foam cemented in place. Interior flexible bulk for such things as alligator tails was achieved by rucking layers of nylon net onto a muslin strip base which was cemented inside the tail base strip. The netting was then trimmed to the desired shape before closure of the outer foam "skin" thereby creating a high flexible, lightweight interior bulk. Contact cement (not water soluble variety) was used as the adhesive for assembly of all constructions.

Pattern development for the forms/structures was through application of basic flat-pattern process which after "paper testing" was then cut apart and used for cutting the foam.

The slide presentation of complete animal costumes and heads such as a turtle, elephant, tiger, alligator, and bear illustrated the complexity, variety and adaptability of forms possible with the material. Additional slides of organic/anthropomorphic plant structures suggested a wide range of creative applications. Finishing techniques for the creations varied from those with exposed acrylic spray painted foam surfaces and Rit dyed samples through more

Cont'd. next pg.

COSTUME

involved surfaces covered with stretch velour, fur cloth and other miscellaneous stretch fabrics. Other "skins" were formed by painting cheesecloth with water-base contact cement or directly "skinning" the open foam with water-base contact cement and painting with acrylic to form tooth and nose forms.

In addition to the slide presentation, samples of various types of "form developments" were available for examination and various techniques for glueing and assembly were demonstrated. These included butt assembly of glued edges, pinching of glued edges to produce scale or leaf edges, roll edging as well as back painting of structural lines with contact cement and pinching on the foam face to form "structural ridges". Additional samples of compression and distortion of the foam pieces during the assembly process illustrated the flexibility and potential of the foam technique in producing a wide variety of complex, lightweight volume forms limited largely only by the designer's imagination.

PROFESSIONAL COSTUMING IN THE LOS ANGELES AREA

Chairperson: Stephanie Schoelzel

Participants:

Frank Novak, freelance costumer for motion pictures, formerly staff designer for TV City (17 years). Mr. Novak holds a BA in Business with a minor in Art. He began his career as a stock boy for motion pictures when he was 14 years old and held an IATSE card by the time he was 16. He began his career in the 1940's.

Judy Corbett, (and her husband John) - owner and manager of the T & T Costumers in Los Angeles. Her background is as a Seamstress which led to jobs cutting The Great Race and The Skelton Show. Ms. Corbett began her career in the 1950's.

Christie Marsh Haines, did her undergraduate work at Baylor University, and her graduate work at the University of Montana and Memphis State University. Ms. Haines began her career in the 1960's.

This very interesting panel was conducted on a conversational basis which allowed the participants to publicly "compare notes". The topics to which they responded covered their backgrounds, how they broke into the business, tips on how others should seek jobs in film, TV and motion pictures, the curiosities of the unions in the Los Angeles area (IATSE, NABET, Designers Guild), non-union experiences, LA jargon, and professional attitude.

Ms. Haines emphasized the need to be willing to do whatever task is available rather than only hoping to design - concerning some tips on how others should seek jobs in film, TV, and motion pictures. She defined these tasks as dressing, cutting and fitting, sketch artist, mask making, millinery, and dyeing, etc.

During the discussion on the curiosities of the unions in the Los Angeles area, it was explained that in order to work in Los Angeles, one must almost have to be a member of IATSE Local 705. In order to join, one must either work 30 days with one employer or 90 days with three employers (these provide different contract availabilities). IATSE has very complicated rules, job descriptions, and protection for its members - rather than providing misinformation concerning their services and contracts. It

was stated that 90% of all technicians in Los Angeles had IATSE affiliation. Prices for joining IATSE vary according to the kind of affiliation from \$300 for minor positions through \$2500 to join the Designer's Guild. Contracts are different for TV, video tape, film, costume houses, the Ice Follies and the Ice Capades. Most union contracts include health insurance (health and welfare). It was stated that one should not expect to be able to join the Designer's Guild before 5-8 years of work. The Designer's Guild has recently become a division of IATSE.

Concerning "non-union" experience it was reported that most non-union houses are not always entirely within the sanction of the law. Another disadvantage is that they are not paying into health and welfare funds.

"On the roster" in terms of Los Angeles jargon means a list from whom producers hire. It not only identifies a person, but states at what union level that person is employable. A person is eligible for the roster after having worked at one union for 30 days. At that time, the producer for whom the person has worked must notify the union of the fact. The person must then provide the union with a document stating their health status. Being "on the roster" makes the person eligible for employment in union houses. The job classifications within IATSE Local 705 are many and it is recommended that interested persons should write to the union to obtain this classification information.

There are differences in union policies for costumers working for TV from those working in motion pictures. Paramount and Universal Studios provide excellent training, but are not affiliated with the producers union. Therefore, they will not place your name "on the roster" Western Costume Company is owned jointly by the five studios. They pay poorly and the jobs are menial, but puts a person in touch with designers and other personnel from all major studios. They are IA affiliated therefore will place your name "on the roster".

"Professional Attitude": It was stressed that the ruler of the California "theatre" is money (which is no great surprise). Coupled with a keen awareness of monetary efficiency, however, must be a tenacity which aspires toward artistic integrity. Producers, it was stated, consider costumes the most easily altered or expendable area within their production scheme. Strength, conviction, and the knowledge of how to maintain that integrity seem to be the necessary ingredients for a professional costume designer in the Los Angeles area.

MAKE-UP DEMONSTRATION

PARTICIPANTS: Stephanie Schoelzel
Debbie Fleming

Premise: A sharing workshop/demonstration to exchange ideas and experiences in making molds and casting foam latex pieces.

Description of the Workshop: Ms. Fleming prepared a volunteer for a full face cast. The individual's face was coated with Vaseline, and Crisco shortening was applied over the hairline. (Crisco washes off more readily than Vaseline). If a full head cast is required, a racing swim cap or used latex bald caps are ideal for covering the hair. After completing the first steps, the individual then reclined on a chaise-lounge and sheets of plastic were placed around the head and over the chest to

Cont'd. next pg.

COSTUME

NATIONAL COSTUMERS ASSOCIATION PRESENTATION

protect the individual's clothing, and furniture.

Alginate impression material, such as Jeltraite, was mixed and applied to the face. Casting plaster was then applied over the alginate material and allowed to set before the unit was lifted off the face. In this particular demonstration, the type of plaster used caused the alginate to shrink (moisture in the alginate was pulled into the plaster) and the mold was defective. The conclusion drawn was that the plaster was not a casting plaster.

While the demonstration was being executed, Stephanie Schoelzel conducted a discussion of materials and techniques. Some of the highlights of that discussion concerned materials and methods. For example, the alginate impression material (used by dentists to take teeth impressions) is available under different trade names. Nu-Gel is one that Stephanie has been using because it does not "weep", is durable, and it can be mixed with luke-warm water rather than cold water. It is also available in slow, medium, and fast set; she used the medium set.

A positive mold of the face can be cast with plaster, dental stone, or a mixture of plaster combined with two-thirds Elmer's Glue and one-third water. Casts made with dental stone are more durable than those made of plaster. Ms. Schoelzel was using CoeCal Dental Stone.

To prepare the positive mold for casting foam peices, the appropriate size and shape is built up with clay (plasticene) and keyed. For sections, such as noses and eye pouches, Oak tag paper (manilla file folder paper) is set around the built-up sections and anchored in the clay. Plaster is then poured into the section after the clay has been coated with Vaseline or castor oil as a parting agent.

Some of the tips that were mentioned included methods of preparing the mold for the foamed latex. Five parting agents were suggested: 1) stipple or regular latex; 2) castor oil mixed with a small quantity of alcohol; 3) castor oil mixed with mineral oil; 4) rubber mask grease or pancake powdered and mixed with castor oil thinned with mineral oil; 5) castor oil and Rainbarrel, aqua colors or cream stick bases. (Castor oil will not deteriorate the latex.)

Important points to observe include placing a pan of water in the over and leaving the oven door open while the foam piece is baking. Debbie bakes the pieces at 300° for 30 to 40 minutes. To color the foam latex, food coloring can be added to the mixture before baking or covered with rubber mask grease or mix your own. The finished piece is applied and the edges thinned with regular latex.

The workshop explored the various materials used in making foamed latex prothesis. The format of the workshop encouraged active participation and an exchange of ideas and experiences.

RECORDED BY: Joy Emery

PRESENTED BY: Erin Wertenberger
RECORDED BY: Jo McGlone

The session began with a description of the membership of the National Costumers Association. Shops are members - not individuals. If a member changes shops, he or she must re-apply to be a member of NCA.

When it was formed, the National Costumers Association was made up of "Mom and Pop" shops and its primary purpose was self-protection. The industry has grown enough now to be seeking new goals; such as, a new membership proposal to allow student members, making them eligible for the NCA scholarship. Another new proposal is for the development of an apprenticeship program where students could work in the shop for a semester, be paid, and graded. Students would be recommended by their home school, then placed by the NCA.

Below is listed a number of areas where training programs could be more effective in leading toward shop employment:

- 1) Students need more hands-on application, less theory time, to develop a sense of efficiency leading toward finishing on time and profitability.
- 2) A sense of business reality needs to be instilled in the student.
- 3) Teachers need to connect more with the industry for experience.
- 4) A reciprocal process needs to be worked out for teachers to work in shops and shop personnel to work for teachers.
- 5) NCA shops should hire teachers during non-teaching periods.
- 6) There are skilled craftsmen working in NCA shops who are nearing retirement age and could be available for one week residencies in colleges.

Following a lively discussion from the floor, a recommendation was made that NCA consider taking into membership, educational shops to encourage information flow and support the need for more costume technician training rather than just designers. Technicians need to be encouraged and supported. Portfolios need to show, not just artwork, but construction skills.

THEATRE ENGINEERING

Fred. M. Wolff, Commissioner

Partly because the Institute is constantly increasing its membership and partly through a lack of general information, a great many members are unaware of the requirements, the aims, and the methods of operation of the Engineering Commission. When joining the Institute you were asked to indicate your areas of interest by circling a number or numbers. Many of you circled "5" -- Engineering. But there you stopped. Perhaps you were waiting to be approached or invited to join a sub-group for "discussions". Or possibly you were afraid that your knowledge or experience were insufficient to warrant such an affiliation. Bunk! You'll never find out if you don't try.

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THEATRE ENGINEERING

The Engineering Commission is made up of some one-hundred members interested in Theatre Engineering in addition to the National Officers, Directors, Regional Section Chairpersons, and other Commissioners. Our aims are to undertake and complete various projects in the theatre engineering field which are felt to be of value to the membership. They may be in the form of papers or reports published in THEATRE DESIGN AND TECHNOLOGY or as "Publications Available", electrical or mechanical models, or several of the above. The most important qualifications for membership are an interest in and willingness to work.

The past year has seen completion of several projects, some of which have been progressing for several years. "Orchestra Pits" by Russell Johnson is scheduled for the fall issue of THEATRE DESIGN AND TECHNOLOGY as is "Acoustics for Multi-Use Theatres" by Larry Kirkegaard. The first was presented in draft form at the Anaheim Conference, the latter in Seattle. Both have been reviewed by the Audio and Acoustics Committee. "Dance Tour Lighting for Small Companies" by Peggy Clark Kelley will finally, after four re-writes, appear in the next issue of the Journal. A "Pin Connector Configuration Chart" has finally been approved by the Commission and the Board of Directors to appear as a supplement in the NEWSLETTER as soon as graphics in a reducible form are completed. This work was done by Billy Cook and Richard Wolpert; the graphics are being finished by John Schaefer.

Projects which are presently underway include "Metrication for the Theatre" by Dale Gilchrist and Larry Riddle and "Dance Floor Evaluation" by Nicholas Cristy and Peder Knudson. The latter includes the development of equipment and methods of testing floors in order to obtain figures or series of figures from which objective evaluations can be obtained. It does not include the recommendation of any specific types of construction. The USITT is also engaged in a joint project with the I.E.S., chaired by Dr. Joel E. Rubin, to establish "Standards for Specifying Photometric Performance of Luminaires"; and is represented on Sub-Committee C78-6 of the American National Standards Institute whose purpose is to establish specifications, standards, and designations for theatrical, television, and photographic lamps.

In answer to numerous requests, the following is a partial listing of projects which have been proposed at one time or another but have never been completed. Further titles may appear in a future issue.

*THE INFLUENCE OF THEATRICAL ON ARCHITECTURAL LIGHTING

*EVALUATION FACTORS IN THE SELECTION OF THEATRE DIMMERS

*TOURING WITH PIANO BOARDS, AUTO TRANSFORMERS, AND ELECTRONIC DIMMERS

*PRACTICAL AND THEORETICAL PROBLEMS IN TOURING OPERA

*MECHANIZED HEAVY STAGE EQUIPMENT *(A number of surveys have been made and papers written on this subject, but have not been brought together or updated in some time.)*

*FUNCTIONAL AND OPERATIONAL AND DESIGN CRITERIA FOR STAGE HOUSES/SYSTEMS

*THE AESTHETIC AND TECHNICAL IMPLICATIONS OF MOVING SCENERY

*MOVING THE STAGE FLOOR

The Engineering Commission generally meets on the first Wednesday of every other month: September, November, January, March, and May at the Metropolitan Opera House in New York City. However, if holidays or other scheduled events interfere, these dates are altered. Correct dates and times may be found in the NEWSLETTER. If you wish to become an active member of this commission and receive notices and minutes of its meetings, drop a line to the Commissioner. You will be kept on the mailing list as long as you remain active. However, if we do not hear from you after a period of one year, you will automatically be dropped. The costs of duplicating and mailing are greatest single expense in our budget. We have no additional charges for members.

TECHNICAL INFORMATION

Allan M. Bailey,
Commissioner

First of all, thanks are in order to all the Exhibitors at the Seattle Conference, especially those who contributed to the New Products Showcase. Thanks too, to Vice-Commissioners Jay Glerum and Dr. Harvey Sweet; to all the people who provided input about the New Products Showcase; to those who attended the meetings of the Commission, especially those who were able to attend the 7:30 am Business Meeting; and a very special thanks to John Brown and Fran McKay for all their Showcase Technical work.

Congratulations to John Howard, Technical Director, Mount Holyoke College, South Hadley, Massachusetts for his presentation: Theatrical Architecture, Lighting and Scenic Construction: A Computerized Bibliography for the Historian and Practitioner; to Jay Glerum, Marquette University, Milwaukee, Wisconsin, for both his presentations Uses of Low Friction Plastics or Wagons Without Casters and Working Drawings for 300 Broadway Shows: A Gift from Jo Mielziner; and to Dr. Harvey Sweet, University of Northern Iowa, Cedar Falls, Iowa, for Theatre Form/Shape Part 1: Convertible -- New University of Northern Iowa Theatre. These well-attended sessions were valuable and informative.

The Business Session of the Commission was fairly lively considering the early morning hour. Jay Glerum spoke about the Technical Information Filing System and asked for more material input. A new Newsletter column tentatively entitled "Technicians Tricks", will be edited by Harvey Sweet, who also mentioned his Graphic Standards Survey and the co-ordination with Stephen Zapytowski, Indiana University, Bloomington, Indiana, on his project of a related nature. Starting in the fall Newsletter, Jared Saltzman, Book Review Editor for THEATRE DESIGN AND TECHNOLOGY, will be putting out information on catalogs and where to get them.

The Technical Information Commission is still looking for people to research some products and manufacturers with the intent of compiling a guide to things we use in the theatre, but are not necessarily made for our industry such as Ethafoam rod and erosion cloth. Also, information on fasteners such as "pop" rivets - diameters, lengths, materials and manufacturers and their brand names.

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TECHNICAL INFORMATION

Another thought that came out of the meetings was for a Glossary/Cross-Reference of Terms, possibly with pictures, that would let a person know that a pattern, a gobo, a template and a cookie are all the same items, and would possibly define where used i.e., east coast, west coast, television, etc. Maybe if we cannot all use standard terms to talk to each other, maybe we can have a method of translation.

GRAPHIC STANDARDS

The field of theatre technology has not yet developed a consistent set of guidelines for the form, content, and style of technical drawings. In effect, every shop has its own "graphic language". This results in communications difficulties within the industry and encombrances for the student. It is the intention of the Graphic Standards Survey to collect, collate, and review relevant samples of theatre technical drawings for the purpose of distilling the most common and practical drawing practices. The result of the study will be the development of a set of guidelines or a "style sheet".

Collection of data for the study will consist of a survey instrument and requests for sample documents from relevant sources. Analysis will be performed by Dr. Harvey Sweet using viable parameters to determine appropriate selections of form, style, and content. The results will be submitted to the USITT for consideration for adoption nationally.

THEATRE ARCHITECTURE, LIGHTING, AND SCENIC CONSTRUCTION: A COMPUTERIZED BIBLIOGRAPHY FOR THE HISTORIAN AND PRACTITIONER

By John Howard, Technical Director,
Mount Holyoke College, South Hadley, Ma.

The bibliography will consist of 10,000 to 12,000 entries compiled in the INFOL-2 program at the University of Massachusetts computer center. Although most entries will not be annotated, each entry will have rather specific subject headings. A search by subject, author, title, publisher, date, ISBN (if known), L.C. number (if known), Dewey number (if known), location (if known) is possible when material is a computer data base.

The volume of writings in the three main subject areas is unmanageably large and diffuse. It is increasing at a rapid rate. There is a great need for a system of collection-organization, and for dissemination of information in these areas. The proposed work will be the only bibliography on the subjects which is both current and complete and capable of future updating since dissemination will be by machine-readable tape as well as by microfiche. The English language books and periodicals to be included in the bibliography cover the past and present technology of the subjects. They will be compiled by a practicing lighting designer and technical director as a result of difficulties in research for productions and classes. It is hoped that the bibliography will be for the use of both historians and production staffs.

The project was initiated with a grant from Mount Holyoke College in the summer of 1978, which enabled me to search the Library of Congress MARC system, the catalogs of Smith, Amherst, the University of Massachusetts, Hampshire and Mount Holyoke, and to visit the libraries of the major degree granting institutions in the United States.

Other bibliographies and major serials in the field will be searched. I entered 3000 titles into the data base and searched the collection in various ways, which establishes that the program works. They are detailed and cover the areas encountered without being so picky as to be unmanageable in number.

The choice of computer hardware was based on it's being the only game in town which could do the job. The University of Massachusetts computer is a CDC CYBER 175 with NOS operating system, time sharing, and a 1.2 billion words of on line disc storage. It also has a usable program and a free advising system. CRT and deck writers are available in the University of Massachusetts library for input. On the Mount Holyoke campus, deck writers are available in several buildings; there is a batch processor for large output; and there is a teletype in my office.

The software was, again, chosen to save money. INFOL-2 was the only text-oriented program at the University of Massachusetts computer center. A graduate student in Computer Science was hired to set up the file. It works well and is easy to learn so that anyone can learn to search or update it. Searches can be on the basis of multiple retrieval criteria or free text (one can search all the titles for one word.)

I plan to use my sabbatical to continue the research. With yet to be found grant money, typists will be hired to input the titles into the data base. The lack of funds which forces us to hire part-time (low pay) typists is the greatest problem at this point. Suggestions on grantsmanship would be appreciated. It is estimated that the project will be ready for distribution in a year to a year and a half. It will be updated each year if funds can be found. Dissemination is planned via 80-column card image machine readable tape for most efficient access. To determine the usability of this format I would appreciate any interested persons to contact me for a sample form.

SCENOGRAPHY

Stanley Abbott, Commissioner

SLIDE ARCHIVE

At this time, there is no organized, representative collection of the produced works of major designers in our theatrical history. While collections of varying sizes exist in private hands, museums and universities, they have not been brought together, organized, catalogued, and computerized for research retrieval anywhere in the country.

The Scenography Commission of USITT, when possible working with other organizations such as L.O.R.T., T.C.G. and the U.S.A.A. Locals, is attempting to set up and maintain a Slide Archive whose purpose shall be the visual preservation of the history of North American Scenography and the continual updating of this material to include a file of works recently in production. This archive would be housed in the library of a major university. It is felt that this material would be of significant value to the theatre historian, future technicians and designers for the theatre, and those interested in the current and future state of the art.

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SCENOGRAPHY

If you would like to help in any of the following capacities, please check the appropriate blank(s) and send to Tom Bliese, Performing Arts Center, Box 5, Mankato State University, Mankato, Minnesota 56001 or phone (507) 389-1419.

Detach here

- [] A listing of any designers you would like to see included in the Slide Archive, along with any possible sources for their work.
- [] Possible sources of slides from any private or public collection.
- [] Providing selective and representative copies of slides for significant productions from either personal or departmental slide files (both past and present).
- [] Serving on the Committee to establish a priority list of designers.
- [] Serving on the Committee to search out sources for slides.
- [] Serving on the Committee to establish computer retrieval of Archive information.
- [] Serving on a planning committee to establish a network to record and collect current and on-going contemporary work of today's and tomorrow's theatre.

NAME: _____

ADDRESS _____

CITY: _____ STATE: _____ ZIP: _____

2. INVITATIONAL EXPOSITION: A survey of contemporary design from a group of designers including works by representatives from Broadway, Television and Theme Parks.

CHAIRPERSON: Bambi Stoll
Department of Theatre and Speech
College of William and Mary
Williamsburg, Virginia 23185

3. DESIGN SHOWCASE: A showing of winners of contests/juries of events other than USITT now held throughout the country. Works since March 1975 represented.

CHAIRMAN: Geoffrey Eroe
1202 West Thomas Road
Phoenix, Arizona 85015

All work in the EXPOSITION will be recorded on slides for inclusion in the USITT Slide Archives.

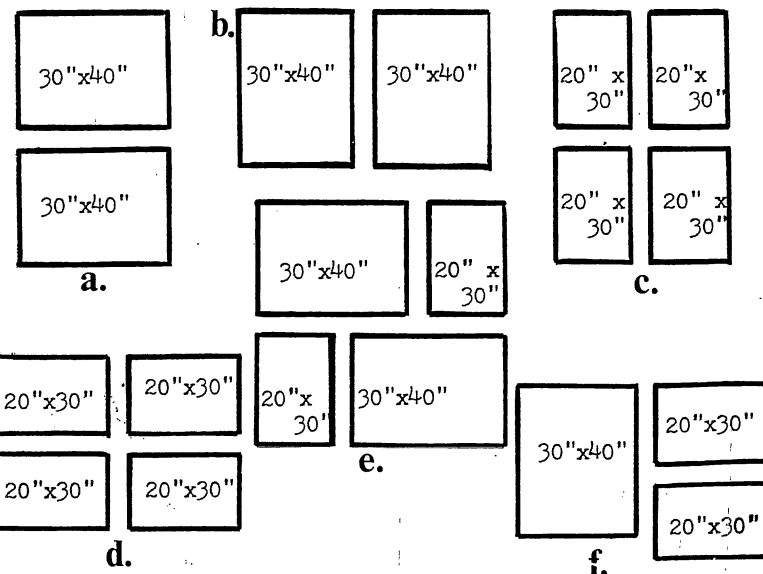
A Catalog of the Exposition will be published and will include critical notes, commentary, and pictures of works selected for inclusion in the EXPOSITION.

Gallery Talks, as a regularly scheduled event at the National Conference, will be led by Jurists and will deal with solutions presented in the works on view.

EXPOSITION COORDINATOR:
Stanley Abbott
315A Creative Arts Center
Division of Theatre
West Virginia University
Morgantown, West Virginia 26506

SELECTION OF THE JURIED EXPOSITION WILL BE IN DECEMBER 1979. THE ADDRESS TO WHICH THE ENTRIES SHOULD BE SENT WILL APPEAR IN THE SEPTEMBER/OCTOBER NEWSLETTER.

Entry in the Juried Exposition is \$10.00 per production submitted. Entrants are being asked to submit material in standard sizes: either full matte board, (30" x 40"), or half board, (20" x 30"). Allowing each entrant to send no more than eight running feet, (8'0"), and a maximum depth of six feet (6'0") there are six possible configurations an artist might choose:



ANNOUNCING THE FIRST

USITT BIENNIAL

SCENOGRAPHY EXPOSITION

1980 USITT Annual National Conference
Glenwood Manor-Overland Park, Kansas. March 12 - 15.

EXPOSITION to open for viewing - March 13, 1980

A major exhibit of current North American Scenography: Studio processes, selected from a broad spectrum of designers in Scenery and Costume for Theatre, Television, Film, and Theme Parks.

EXPOSITION will be divided into three sections:

1. JURIED EXPOSITION: The best of produced work since March 1975 by designers. Selected for the Exposition by a Jury of professionals from three categories:

- a. Undergraduate
- b. Member Graduate Students
- c. Member Designers

CHAIRMAN: Stephen Hild
Speech and Theatre Department
Box 6006 Northern Arizona University
Flagstaff, Arizona 86011

EDUCATION

GRAPHIC STANDARDS PROJECT: PHASE II

By: Stephen Zapytowski

There are graphic standards used by other professions as well as appropriate guidelines established by the ANSI. Many such works are used as a reference by scenic practitioners today as a supplement to those texts concerned with theatre graphics. The choice of an outside reference is an individual decision made without a unified direction in the field. It is apparent from this, that presently, the scenic graphic system is dependent upon many sources.

Many of these sources represent the standards of various disciplines. Each field has developed a standard for graphic representation that meets the needs of its practitioners. A standard is an example for comparison; a criterion of excellence and an authority which serves as a model. The word, graphic, implies the presentation of an exact picture described in sufficient detail to meet the intended needs. In combination, these two words depict the purpose of this project: to establish a model that will aid the dissemination of information through scenic drafting.

Other major fields have long established traditions for graphic standards which aid communication and that save time, money and confusion during the fabrication process. These drawing systems are generally accepted and understood by their industry and they are flexible enough to deal with unforeseen situations. As mentioned earlier, the theatre borrows from other graphic methods as the need arises. However this practice is applied, it is only a partial solution for the major weakness of theatre graphics, which is a lack of consensus for scenic drafting.

Many graphic standards were begun when individuals or groups started to codify the existing practice. It is essential that any new standard have a basis in established drafting methods if they are to have meaning. Present scenic drafting traditions contain sufficient information to construct a coherent scheme. Obviously the theatre has arrived at this point without a uniform method and some see no purpose in establishing a consistent mode. However, an agreed upon set of standards like those of other professions would upgrade the efficient use of graphic materials for the theatre. The acceptance of a uniform drafting system obviously represents a growth in communication and a progression in the state of the art.

The real value of a graphic standard lies in the future of the art and industry. A standard system will establish an appropriate core of knowledge for the training of future students that can be used wherever they choose to practice. In addition to education, a uniform method could be used by consultants and in publications as well. To this end, easier recognition of information is promoted in cases when the draftsman is not present.

To begin the process that will lead to the described goal an appraisal of the state of the art is essential before and recommendations can be made. To achieve this, representative and established practitioners have been and will continue to be contacted. Also of great importance is the information collected and the conclusions reached by Phase I of this project. When recommendations are

submitted at a later date it is understood that to be of value the proposals must be the needs of those who use them. As part of Phase II, before general release, the proposal will be reviewed by a panel selected from the membership of USITT.

In conclusion, any graphic standard that continues to be of use must be maintained at the cutting edge of the art. Consequently, the Graphic Standards Project, Phase II will periodically review and re-evaluate its own work.

ARTS ADMINISTRATION

John J. Gallagher,

Commissioner

ACCESS TO THE PERFORMING ARTS

Summary of the Arts Administration Commission Session at the Seattle Conference.

Coordinator: James MacRostie

Panelists: William Lambert
Donald Shulman
Robert Carroll

The session examined some of the architectural and programmatic boundaries which prohibit handicapped individuals from full participation in the performing arts. Naturally, the discussion centered around Section 504 of the Federal Rehabilitation Act which is requiring that every program of any institution receiving federal grants become fully accessible. Bill Lambert started off by discussing the basic requirements of the law and relating some of his experience in compliance at the University of Massachusetts. Don Shulman followed with a report on a recent 504 workshop sponsored by the National Endowment for the Arts, which dealt more specifically with how the law is being enforced on Arts agencies. Bob Carroll (who is wheelchair bound) spoke of his personal experiences and difficulty in pursuing a career as a lighting technician following his disabling accident.

Both the presentation by the panelists and the subsequent audience discussion brought up some very interesting points:

- There are some 35 million handicapped people in the United States, or 16% of the population. One direct advantage of accessibility is the opening up of your potential audience market, volunteer and labor pools to a previously untapped 16% of the population.
- Who are the handicapped? One way of looking at this is to realize that in a few seconds an accidental injury could make you a permanent member of the group. They include the wheelchair bound, those whose hearing is impaired, the deaf, the blind, those suffering from mental disorders, and so on.

Cont'd. on pg. 29

'PROGRAMS'

*SPECIAL EVENTS

"HAPPENINGS" • NEWSBRIEFS



SPOTLIGHTING THE SECTIONS

*VIP VISITS

SOUTHWEST SECTION BEING FORMED

The Seattle Conference saw the formation of a new section for USITT. It is the Southwest Section and included Arizona and New Mexico. The Section is still in its incubation period, but officers have been selected and an operating structure is being adopted for the Section.

If you live in the Southwest Section and would like additional information about membership in the new Section, please contact any of the following listed persons:

Geoffrey Eroo, Chairman
Phoenix College
1202 West Thomas Road
Phoenix, Arizona 85013
(602) 264-2492, Ext. 542

Jeff Warburton, Vice-Chairman
College of Fine Art
Drama Department
University of Arizona
Tucson, Arizona 85721
(602) 626-1561

Martin Sachs, Secretary
Box 3072
Department of Drama
New Mexico State University
Las Cruces, New Mexico 88003

REMINDERS

Section Chairpersons are reminded that as of July 1, 1979, Dr. Ronald C. Olson will assume the office of the Vice President for Liaison and Relations. (see Election Results). Please take note that all inquiries concerning Section budgetary and/or financial matters should be addressed directly to Dr. Olson:

Dr. Ronald C. Olson
Vice President for Liaison and Relations, USITT
c/o Kliegl Bros. Lighting Co., Inc.
32-32 48th Avenue
Long Island City, New York 11101
(212) 786-7474

All members are reminded too ... when addressing correspondence to a Commission or Commissioner, to consult your Membership Directory for the proper mailing address. Many of you send correspondence addressed to the Commissions and Commissioners directly to the National Office which necessitates re-mailing your correspondence and, of course, results in the unnecessary delay of a response.

The DIRECTORY OF OFFICERS, COMMISSIONERS and SECTION CHAIRPERSONS appearing for the first time in this Newsletter, will be a continuing feature and will be updated when changes occur. Please use this listing.

HGD

MIDWEST

COSTUME DESIGN PROGRAM

A special costume design program entitled THE FORMING AND REFORMING OF THE HUMAN BODY: INNOVATIVE BODY COVERINGS, was presented on Saturday, April 21st at the University of Illinois-Circle Campus for USITT/Midwest members by Resident Costume Designer Nanalee Raphael. Ms. Raphael, together with several other guest designers, explored the different approaches to and limits of disguising and re-arranging the human body. Using live models and a slide show presentation, members shared the experiences and techniques presented by the design panel. These experiences and techniques led from the use of traditional materials to modern plastics and foams.

In addition to the formal presentation, refreshments were served at a social gathering which provided a very relaxed setting for the designers and USITT/Midwest members where thoughts and ideas were exchanged.

A tour of the University of Illinois-Circle Campus included the general theatre facility, the lighting set-up, ending with a discussion of the University of Illinois-Circle Campus unique architectural concept.

Cont'd. on pg. 28



AT YOUR SERVICE

•CARDS & LETTERS
•NEW PUBLICATIONS
•POSITIONS
•POTPOURRI •COSMAK'S CORNER



EXCERPTS

*

Staff
USITT
1501 Broadway, Room 1408
New York, New York 10036

Dear Sirs:

Just a note (along with the membership dues ... new member) to say that the Seattle Convention (my first) was a smashing success. Fantastic programs, great people. Congrats on your success. I am looking forward to March '80 and Kansas City!

Bests,

Harry L. Murray
SCETA President (Southern California Educational Theatre Association)

*

Want to thank you all for a magnificent Convention, and I came back to an A for course work at USC with Moshe Lazar, visiting Professor at USC from School of Performing Arts, Tel-Aviv. Will give him USITT brochure.

Jean Hopkins Jackson
1237 North Edgemont
Los Angeles, California 90029

*

It was a marvelous conference, particularly so being in Seattle. That was my first trip, and I am really quite smitten with the city and with the friendliness of the people there. The entire conference, while seeming to materialize very late in life, was beautifully coordinated and well diversified. The Kansas people will really have to work to come up with an equally good Conference next year. Thank you very much.

Zelma H. Weisfeld
Professor of Theatre
University of Michigan, Ann Arbor

*

I just wanted to drop you a note of thanks and congratulations for a job well done in Seattle March 7 - 10. My first, and hopefully not my last USITT Conference was extremely intense and very valuable in terms of my own professional growth, my potential contribution to the theatre company I work for and of new performance space presently in the early design phases. To everyone involved, from your office through to the local branch, again, congrats.

Perhaps though, I might offer a couple of minor criticisms that could be food for thought for the future. In a couple of sessions, particularly the one on wood products, the speakers had no idea what we do with their products. This is not unusual since we deal with many suppliers whose business with the theatre is a very small part of their operation. However, if some vehicle could be set up to orient them, in this case, perhaps a day or two in a theatre scene-shop, their contribution could be considerably more valuable.

The other observation I had that we discussed before the banquet is that I found the conference very "American". Many of the sessions I went to turned into long discussions of American law, which although interesting, had little application to my needs. I realize that this is a really petty complaint, particularly when I read through the list of registrants and discovered there were only six Canadians there. I mention it though, because I feel we tend to get a little parochial in our theatres and I know that for me, to be exposed to the American idiom was a fair eye-opener. This is truly an international business and I feel that a little more international flavour could make the conference more valuable to all.

David Laing
Technical Director
Theatre Calgary
Calgary, Alberta

Cont'd. next pg.

AT YOUR SERVICE

JFK POSITION

The John F. Kennedy Center for the Performing Arts is interested in establishing a new permanent staff position, Director of Sales and Marketing. Persons interested may obtain a formal application from the office of the General Manager of the Theatres, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566. No interviews will be held until applications have been received and evaluated. Kennedy Center is an Equal Opportunity Employer, M/F.

POSITION DOWN UNDER

The Centre for the Performing Arts, Adelaide, South Australia, is looking for a Lecturer in Performing Arts - Technical Theatre/Design, to teach classes for the Certificate in Technical Theatre (Design for Theatre); to Co-ordinate the lecturing duties of contract and part-time lecturers; Co-ordinate the Technical Theatre (Design) program throughout the State; Liaise with other Lecturers in Performing Arts throughout the State; Liaise with the Design (Theatre) profession throughout Australia; Be responsible for the continual assessment of the Design/Technical Theatre training program, and any other duties which may be allocated from time to time.

SALARY: Lecturer Class I Aus. \$17 699 p.a.
(U.S. \$200 840 app.)
(U.K. £10 200 app.)

Lecturer Class II Aus. \$11 172 - \$15 455 p.a.
(U.S. \$12 680 app.
\$17 540 app.)
(U.K. £6 400 app.
£8 900 app.)

QUALIFICATIONS: An earned degree from a tertiary institution and extensive experience in the professional theatre in Design. Tertiary teaching experience would be an advantage.

SPECIAL CONDITIONS: The appointee would be expected to work some evenings and occasionally weekends.

SUMMARY OF DUTIES:

1. Teaching of classes in Design for the Theatre in the Certificate in Technical Theatre.
2. Co-ordinate contract and part-time lectures.
3. With the Head of the Centre, implement and co-ordinate development of the Technical Theatre program.
4. Liaise with the Design profession throughout Australia.
5. Other duties as may be allocated from time to time.

Application and requests for further information should be made directly to:

The Head
Centre for the Performing Arts
97 Grote Street
ADELAIDE 5000
AUSTRALIA

SHUBERT TICKET SYSTEM

Want to be able to purchase theatre tickets as far in advance as you wish? Want to choose a specific seat? Charge the cost to your credit card?

After two years of study, analysis, and planning, The Shubert Organization and the Interscience Group, Inc., are ready to put the new Shubert Ticket Distribution System into effect this May. Only a few of the Shubert Theatres in New York City will be involved initially, but by 1980, all seventeen theatres operated by the Shubert Organization in New York will be serviced by the new method and eventually it will be made available to other Shubert and non-Shubert theatres throughout the country.

A customer living in any part of the country will be able to telephone a computer service center, obtain information about available seating on a given date, make a choice of a specific seat and then charge it to his or her credit card. The Ticketron Division of the Control Data Corporation has provided the technology for the new system. The whole inventory of tickets for the Shubert Theatres will be in a Control Data 2000 Computer and tickets will be available at every computer terminal location. Determined central sales locations will be printed in the September/October Newsletter.

MONTHLY SEMINARS

REPUBLIC POWDERED METALS announces monthly seminars covering PREDICTIVE MAINTENANCE. These seminars will review the current state of the roof retrofit industry, including information on basic immediate repairs, long-term predictive maintenance, and a specific segment on the future of the roofing industry -- SPNRS (Single Ply Neoprene Roof System).

These seminars are recommended for architects, plant engineers, contractors, and building superintendents.

PREDICTIVE MAINTENANCE SEMINARS are held at Republic Powdered Metals headquarters in Medina, Ohio each month. For more information please contact John D. Woog, National Accounts Manager, 2528 Pearl Road, Medina, Ohio 44256 (216) 225-3192.

President Elect, Leland H. Watson, is seeking outstanding photographs of lighting design from all working lighting designers, colleges and universities, for inclusion in his forthcoming book HANDBOOK OF LIGHTING DESIGN. When submitting photographs, please indicate name of the Director, Scenic Designer, Costume Designer, Lighting Designer, place of production, and the date you submitted photographs.

You can be reimbursed for any expenses involved if you wish to be included.

Deadline date for submission of photographs is June 15, 1979. Lee can be contacted by telephone at (317) 463-4174. Materials should be sent to Lee at his home: Riverview Apartments, N° 48, 2501 Soldiers Home Road, West Lafayette, Indiana 47906.

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. Members joining a Commission or Commissions are reminded that active participation is requested in that Commission(s) new and on-going projects. You can obtain information about Commission Projects by writing to the Commissioner of your preferred Commission. Addresses of the Commissioners are listed in the DIRECTORY OF OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE in this issue of the Newsletter.

| | | | | | |
|--|--------|--|----------|---|-----|
| Allen J. Adams 6080 Cooper Hollow Road Monmouth, Oregon 97361 | I | Frankie Bliesner 2757 Countryman Place, N.W. Albany, Oregon 97321 | 17-S | Lewis A. Crickard 79 West Archer Place Denver, Colorado 80223 | I |
| Mick Anderson 129 East Bldg. University Apts. Indiana University Bloomington, Indiana 47401 | 89-S | James F. Boggs 9551 Bass Drive Huntington Beach, California 92646 | S | Carolyn Curran 58 Glen Davis Crescent Toronto, Ontario, Canada M4E 1X5 | S |
| Scott T. Anderson 105 Mount Laurel Road Mount Holly, New Jersey 08060 | 689-S | Brelle W. Bowen 21-C South Fairways Pullman, Washington 99163 | I | Robert A. Dahlstrom 2410 East Galer Street Seattle, Washington 98112 | I |
| Kenneth Bahn 238 Encino Vista Drive Thousand Oaks, California 91360 | 9-S | Debra Brinegar Siesta Trailer Park, N° 50 San Marcos, Texas 78666 | S | Teresa Lynn Davidson 1414 East Howell, N° 1-B Seattle, Washington 98122 | S |
| Mae-Louise Baker 339 South Grant, N° 1 West Lafayette, Indiana 47906 | 127-I | Krin Brooks 795 IH 35W - 203 New Braunfels, Texas 78130 | I | Mark de Araujo 653 South Rogers, N° 4 Bloomington, Indiana 47401 | I |
| Steve Barrett 1036 Speer Boulevard Denver, Colorado 80204 | 5-I | Edward P. Calish Vision Enterprises, Inc. 5470 Jet Port Industrial Boulevard Tampa, Florida 33614 | 45789C-I | DePaul University Goodman School of Drama 804 West Belden Chicago, Illinois 60614 | O |
| William G. Bartelt 815 Oneida Street Joliet, Illinois 60435 | 4789-S | Chamizal National Memorial 620 First City National Bank Bldg. El Paso, Texas 79901 | O | N. N. Dowling 1618 Star House Kowloon, Hong Kong | I |
| Peter A. Baselici 211 Purefoy Road Chapel Hill, North Carolina 27514 | I | Brenda Clark 223-1/2 West Wood Street San Marcos, Texas 78666 | S | Michelle Duggan 6904 Glen Ridge Austin, Texas 78731 | S |
| Jesse M. Bates III 1304 Columbia Drive Birmingham, Alabama 35226 | I | Joseph Clark Metropolitan Opera Association Lincoln Center New York, New York 10023 | I | Duo-Fast Maryland Company 1719 Whitehead Road Baltimore, Maryland 21207 | O |
| Max A. Beatty 7909 Cambridge Drive Shawnee Mission, Kansas 66208 | I | Richard Coate Room 553, McCarty Hall University of Washington Seattle, Washington 98195 | S | Dianne Olivia Edwards California Lutheran College 60 West Olsen Road Thousand Oaks, California 91360 | 2-I |
| Farrel M. Becker 10120 Ashwood Drive Kensington, Maryland 20795 | 45-I | Columbia College Dance Department Attn: Ken Bowen 4730 North Sheridan Road Chicago, Illinois 60640 | 3689-0 | Kathleen J. Egan 63 Grove Street Stamford, Connecticut 06902 | 7-I |
| Gina M. Becker 10120 Ashwood Drive Kensington, Maryland 20795 | 45-I | | | | |

Cont'd. next pg.

| I - Individual Member | S - Student Member | O - Organizational Member |
|---|--------------------|--|
| 1 <u>EDUCATION COMMISSION</u> Thomas A. Beagle, Commissioner | | 7 <u>COSTUME COMMISSION</u> Bambi Stoll, Commissioner |
| 2 <u>HEALTH AND SAFETY COMMISSION</u> Dr. Randall W. A. Davidson, Commissioner | | 8 <u>SCENOGRAPHY COMMISSION</u> Stanley Abbott, Commissioner |
| 3 <u>LIAISON WITH THE ARTIST COMMISSION</u> Gene Gibbons, Commissioner | | 9 <u>TECHNICAL INFORMATION COMMISSION</u> Allan M. Bailey, Commissioner |
| 4 <u>THEATRE ARCHITECTURE COMMISSION</u> John von Szeliski, Commissioner | | A <u>NATIONAL LIAISON COMMITTEE</u> James P. McHugh, Chairman |
| 5 <u>ENGINEERING COMMISSION</u> Fred. M. Wolff, Commissioner | | B <u>INTERNATIONAL LIAISON COMMITTEE!</u> Dr. Ned A. Bowman, Chairman |
| 6 <u>ARTS ADMINISTRATION COMMISSION</u> John J. Gallagher, Commissioner | | C <u>PUBLICATIONS COMMITTEE</u> Dr. Gary W. Gaiser, Chairman |

NEW MEMBERS

| | | | | | |
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| Melissa Ellington 5304 Country Club Road Little Rock, Arkansas 72207 | S | Robert Krah1 711 4th Avenue North Seattle, Washington 98109 | I | Thomas D. Prewitt 2078 Shiloh Lane Eugene, Oregon 97401 | I |
| George H. Epting Palmetto Place, Apt. L-3 Orangeburg, South Carolina 29115 | 1-I | E. Scott Kramer 177 Baltic Brooklyn, New York 11201 | 24569-I | Rudolph E. Pugliese 7806 Adelphi Court Adelphia, Maryland 20783 | 348C-I |
| Falstaf Dinner Theatre Attn: Rocke Wicks 1501 6th Avenue Tacoma, Washington 98405 | 0 | Sheen LeDuc 9816 Ahmann Whittier, California 90605 | S | Frederick Roberts 4003 Roanoke Road Kansas City, Missouri 64111 | I |
| Ralph Fanelli 1324 Kilby Terrace Anniston, Alabama 36201 | 3-S | Janet Susan Lifshitz 114 Townsend Avenue Staten Island, New York 10304 | 478-I | Gordon Robertson 1071 Covina Hills Road Covina, California 91724 | I |
| Walter A. France 3570 Amherst Avenue, N. W. Massillon, Ohio 44646 | I | William J. Males P. O. Box 4634 Little Rock, Arkansas 72212 | 1-S | Richard W. Rohrbacher 912 Beach Park Boulevard, N° 95 Foster City, California 94404 | 19-I |
| Edward J. Goetz 412 Fairlawn Drive Urbana, Illinois 61801 | 4-S | Henry May Department of Dramatic Art University of California-Berkeley Berkeley, California 94720 | I | Jeff D. Sage P. O. Box 13783 Santa Barbara, California 93107 | S |
| John V. Grace 512 Darling Street Balmain, N.S.W. 2041, Australia | I | Barbara E. Medlicott 1300 Wood Hollow, N° 6405 Houston, Texas 77057 | 7-I | Elaine Saussotte 8185 Gould Avenue Los Angeles, California 90046 | 7-I |
| Brenda Zanger Greene 4302 Andes Drive Fairfax, Virginia 22030 | I | Mendenhall Associates Attn: Tom M. Mendenhall 246 Peoria Street Daly City, California 94014 | 0 | John Savage 1857 North 29th Street Kansas City, Kansas 66104 | 5-I |
| David Hanson Buckner Hall, Room 115 Southwest Texas State University San Marcos, Texas 78666 | S | Leland S. Miller 1317 Boren, N° 502 Seattle, Washington 98101 | I | Robert Schacke 7118 North Mankato Chicago, Illinois 60646 | 128-I |
| W. Kim Hartshorn 600 Portage Houghton, Michigan 49931 | S | John Edward Mulvaney 4020 S. W. 23rd Street Gainesville, Florida 32601 | 25-S | Michael Schweppe 3838 Central, N° 3N Kansas City, Missouri 64111 | 9-S |
| Margaret M. Heymann 1885 Troutman Street Ridgewood, New York 11237 | 123456789ABC-I | Barbara A. Murray Department of Theatre Arts University of Santa Clara Santa Clara, California 95053 | 7-I | Eric Shortt 4011 S. W. 321st, Federal Way Seattle, Washington 98003 | S |
| Roy R. Hudson 101 Bell Building Birmingham, Alabama 35294 | 1-I | Harry L. Murray 4139 Newport Court San Bernardino, California 92404 | 18-I | Jeremy H. Sills 136 Browning Avenue Toronto, Ontario, Canada | S |
| Michael S. Janes 5815 S. W. Tucker Avenue Beaverton, Oregon 97005 | 5-S | Jean Olsovsky P. O. Box 307 Yoakum, Texas 77995 | S | Richard G. Slabaugh N. W. 1005, Bryant Street Pullman, Washington 99163 | I |
| Vicki Jones 603 Cherry Missoula, Montana 59801 | S | Timothy E. Paul 622 Carole Drive Great Falls, Montana 59405 | I | Ed Spurr 150 Dexter Court Elgin, Illinois 60120 | 9-I |
| Walter Klappert 106 Dwight Street, N° 33 New Haven, Connecticut 06521 | S | Hiram Perez N. W. 221st, Timothy N° 2 Pullman, Washington 99163 | 25689-I | Thomas K. Stewart 315 Mount Mead Boulevard Rochester, New York 14606 | 4589-S |
| Shannon C. Klasell 8830 Earl Avenue, N. W. Seattle, Washington 98117 | S | Portland Opera Association 922 S. W. Main Street Portland, Oregon 97207 | 367-0 | Herbert M. Stone 1035 Third Avenue, S.E. Cedar Rapids, Iowa 52402 | I |
| Linda Marie Klein 1553 Berganot Street Morgantown, West Virginia 26505 | 789-S | Frank Pratt N. W. 2040, Turner Drive Pullman, Washington 99163 | I | Paul J. Sweeney 147 Clinton Avenue Asheville, North Carolina 28806 | I |

Cont'd. next pg.

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New Members By Geographical Listing

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deAraujo, Mark, Bloomington

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Pratt, Frank, Pullman
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Slabaugh, Richard G., Pullman
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DIRECTORY OF USITT OFFICERS, COMMISSIONERS, AND SECTION CHAIRPEOPLE

PRESIDENT

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Loretto Hilton Center
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470 East Lockwood
St. Louis, Missouri 63119

PRESIDENT ELECT

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Riverview Apts. N° 48
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West Lafayette, Indiana 47906

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32-32 48th Avenue
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James R. Earle, Jr.
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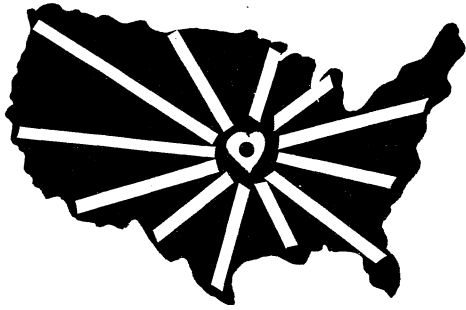
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COME STRAIGHT TO THE HEART OF AMERICA ---
GREATER KANSAS CITY !!!

K.C., Ks. '80

SEE YOU IN GREATER KANSAS CITY FOR
THE 1980 USITT NATIONAL CONFERENCE
MARCH 12-15, 1980

ACTOR'S PROLOGUE
BARN PLAYERS
FOOLKILLER THEATRE
LYRIC OPERA
MIMEWOCK

RESIDENT THEATRE OF JCC
THEATRE WORKSHOP
UNIVERSITY OF MISSOURI, K.C.
NINE OTHER COLLEGES AND
UNIVERSITIES

- THE CITY OF FOUNTAINS
- ONE OF THE FEW LIVABLE CITIES LEFT
- ONE OF THE BRIGHT STARS AMONG AMERICAN CITIES (U. S. News and World)
- BIG TOWN PLACE WITH SMALL TOWN FRIENDLINESS (Time Magazine)
- THE "SHOW THEM" CITY (Newsweek)
- ONE OF THE LOVELIEST CITIES ON EARTH (Andre Maurois)

THE CENTRAL LOCATION OF KANSAS CITY, THE OUTSTANDING AIRLINE FACILITIES, THE MAJOR INTERSTATE AND STATE HIGHWAYS ALL MAKE IT A NATURAL CONVENTION SITE. NON-STOP AND THRU FLIGHTS FROM ALL MAJOR CITIES INTO KANSAS CITY INTERNATIONAL AIRPORT VIA AIR MIDWEST, BRANIFF, CONTINENTAL, DELTA, FRONTIER, MEXICANA, NORTH CENTRAL, OZARK, TEXAS INTERNATIONAL, TRANS-WORLD, AND UNITED AIRLINES

THE CONFERENCE CENTER WILL BE THE GLENWOOD MANOR IN OVERLAND PARK, KANSAS ---

- A LARGE, MODERN, MOTOR HOTEL CONVENTION RESORT COMPLEX
- ALL ROOMS ON GROUND AND SECOND FLOOR -- NO WAITING FOR ELEVATORS
- ALL MEETING ROOMS ON GROUND FLOOR
- LARGE GROUND FLOOR WITH COLUMN-FREE EXHIBIT SPACE. GROUND LEVEL LOADING DOCKS ELIMINATE NEEDLESSLY WASTED HOURS OF LOADING TIME. A 16 FT. CEILING, AND 12 FT. X 16 FT. GROUND LEVEL DOUBLE DOORS ALLOW PRACTICALLY LIMITLESS ACCESS FOR DEMONSTRATION AND EXHIBITION OF LARGE EQUIPMENT. ELECTRICAL OUTLETS, PLACED ON 24 FT. CENTERS, PROVIDE POWER FOR 165 8 FT. X 10 FT. BOOTHS
- TWO THEATRE AUDITORIUMS PROVIDE AN EXCELLENT FACILITY FOR LARGE SEMINARS, WITH COMPLETE AUDIO-VISUAL CAPABILITIES INCLUDING 16mm, 35mm AND 70mm PROJECTION SYSTEMS
- ONLY 25 MINUTES FROM KANSAS CITY INTERNATIONAL AIRPORT VIA KCI EXPRESS BUS
- NEAR ENCLOSED SHOPPING MALL, THEATRES, OTHER MOTELS AND RESTAURANTS
- FOUR LIGHTED TENNIS COURTS
- SWIMMING POOL

THEATRES AND PERMANENT COMPANIES IN GREATER KANSAS CITY-- MOST OF THEM WILL BE PERFORMING DURING THE CONFERENCE:

| | | |
|--------------------------------|---|-----------------|
| MISSOURI REPERTORY THEATRE | } | EQUITY THEATRES |
| THEATRE FOR YOUNG AMERICA | | |
| TIFFANY'S ATTIC DINNER THEATRE | | |
| WALDO ASTORIA DINNER THEATRE | | |

POSSIBLE TOURS AND OTHER POINTS OF INTEREST

- UMKC'S HELEN F. SPENCER PERFORMING ARTS CENTER (*Home of the Missouri Repertory Theatre*)
- STARLIGHT OUTDOOR THEATRE IN BEAUTIFUL SWOPE PARK FOLLY THEATRE (*A Turn of the Century Theatre now being restored*)
- NEWLY RENOVATED LYRIC THEATRE (*Home of the Lyric Opera, Kansas City Ballet, and Touring Productions*)
- MUSIC HALL (*Home of the Kansas City Philharmonic and Touring Productions*)
- MIDLAND THEATRE (*A Thomas Lamb Movie Palace*)
- THE NELSON GALLERY OF ART AND THE MARY ATKINS MUSEUM OF FINE ARTS (*Featuring the Folger Shakespeare Library Exhibit during the 1980 Conference*)
- HARRY S. TRUMAN LIBRARY AND MUSEUM
- HARRY S. TRUMAN OFFICE AND COURTROOM
- WORNALL HOUSE, RESTORED HISTORIA 1858 (*Home of Kansas City's Earliest Settlers*)
- COUNTRY CLUB PLAZA (*The Nation's first, and most beautiful, suburban shopping center with over \$1 million in statues, fountains, and murals decorating its Spanish and Moorish architecture*)
- CROWN CENTER (*A new \$350 million city within a city*)
- UNION STATION (*3rd largest railroad station in the nation*)
- HARRY S. TRUMAN SPORTS COMPLEX (*Twin stadiums seating 118,974*)
- KEMPER ARENA (*Site of the 1976 Republican Convention - Home of the Kansas City Red Wings and Kansas City Kings, and the American Royal Horse and Livestock Exposition*)

THE GREATER KANSAS CITY CONFERENCE COMMITTEE

CO-CHAIRMEN: (GENERAL) HENRY E. THARP, University of Missouri-Columbia and FRANK STEWART EXHIBITS, HOTEL, CONTRACTS) Associated Theatrical Contractors, Kansas City.
PROGRAM CO-CHAIRMEN: JOSEPH APPELT and VINCE SCASSELLATI, University of Missouri, Kansas City.

EXHIBITS CO-MANAGERS: JAN NICHOLS, Tulsa, Oklahoma, and HARRY MARTIN, Kansas City, Missouri.

DESIGN EXHIBIT CO-ORDINATORS: MAX BEATTY, University of Missouri, Kansas City, and BYRNE D. BLACKWOOD, Southwest Missouri State University, Springfield, Missouri.

REGISTRAR: JOHN HUNTER, Washburn University, Topeka, Kansas

TOURS MANAGER: RICK BOBERTS, University of Missouri, Kansas City.

TREASURER: GREGORY LUCKE, Kansas City, Missouri.

PUBLICITY: PATTY MUSBURGER, Winnetonka High School, North Kansas City, Missouri

GRAPHICS & PRINTING: KEITH BRUMLEY, University of Missouri, Kansas City.

SPOTLIGHTING THE SECTIONS

PACIFIC NORTHWEST SECTION PROGRAMS

Getting a close look at one of the more fascinating elements of lighting technology today, members of the Section met on Sunday, February 11th for The Best of Laserium, at the Seattle Center's Pacific Science Center. The show was followed by a discussion with Laserist Richard Goulet.

Prior to the Laserium show a meeting of the USITT Conference Planning Committee was held. Hats off to these members who (as expressed throughout this Newsletter), did a magnificent job of planning "Behind the Scenes is in the Scene".

On April 28th, members of the Section were given a tour of the newly renovated Capitol Theatre in Yakima, Washington, and a demonstration of the theatre's variable-ambience sound reinforcement system. The tour, demonstration, and the discussion which followed were led by Tom Tomlinson, Executive Manager of the Capitol Theatre and advisor on the renovation project; Herbert T. Chaudiere of Towne, Richards and Chaudiere, accoustical consultants who designed the theatre's sound system; and Dave Moore of Electrocom, the sound system contractor. After this 1 pm: session, members had a 4 pm: tour of the well-equipped West Valley Junior High School. The tour and the discussion was led by Armand Marion, theatre consultant for West Valley. The theatre is a 440 seat thrust facility and its equipment includes a 32-dimmer memory lighting control board.

A tour and video demonstration of the KOMO Television Studios in Seattle, is scheduled for May 26th.

On June 22nd, John Gleason, Lighting Designer, will give a Stage Lighting Demonstration/Discussion at the University of Washington's Showboat Theatre. On June 18 - 23, the University of Washington will offer a Stage Lighting Design Workshop taught by Mr. Gleason and Mr. Richard M. Devin of the University of Washington. Five quarter hours of academic credit is offered, with a tuition fee of \$114. The workshop will be a full-time commitment for the participants for 5 to 6 days of mornings, afternoons and evenings, and will use at least two of the University's theatres for extensive practical work. Each applicant must have had a minimum of an advanced lighting class and must have designed lighting for at least two fully produced shows.

A July 21st program is currently being set up by Mr. Charlie Richmond of Richmond Sound, Ltd., Vancouver, B.C. for a Sound Studio Tour/Discussion and backstage tour of a still-under-construction theatre.

With the inauguration of their April Newsletter, the USITT Pacific Northwest Section attempted to get in touch with individuals and organizations that are not members of the Section. If you are interested in the activities of the Section and would like to become a member, please consult the DIRECTORY OF OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE, page 26 of this Newsletter, for correct name and address of the Section's Chairperson.

Members of the USITT Pacific Northwest Section are reminded of the May 30, 31, June 1st Regional Conference of the Illuminating Engineering Society, Puget Sound Section, to be held at the Seattle-Tacoma Red Lion Inn. The conference program is built around the impact of lighting on the entire building system.

CALENDAR

MAY

- 10th - 13th ... THEATRE ONTARIO FESTIVAL
Oakville, Ontario, Canada
16th - 20th ... NEW ENGLAND THEATRE CONFERENCE, 26TH ANNUAL
COMMUNITY THEATRE DRAMA FESTIVAL
Brandeis University, Waltham, Massachusetts
27th to

JUNE

- 1st ... INTERNATIONAL TELEVISION SYMPOSIUM
Montreux, Switzerland
6th - 12th ... OIST CONFERENCE
Prague (Departure 6/2 - Return 6/16)
11th - 13th ... 1979 TELEVISION LIGHTING AND STAGING SEMINAR
The Audio-Visual Production Center,
Falls Church, Virginia

JULY

- 22nd - 24th ... INTERNATIONAL ASSOCIATION OF AUDITORIUM
MANAGERS
Albert Thomas Convention Center,
Houston, Texas

AUGUST

- 9th - 11th ... USITT COMMISSIONER'S RETREAT
New York, New York
12th ... USITT AUGUST BOARD OF DIRECTORS
MEETING, Statler-Hilton Hotel,
New York, New York
12th - 15th ... AMERICAN THEATRE ASSOCIATION 43RD
ANNUAL NATIONAL CONVENTION: ON THE
TOWN
Statler-Hilton Hotel, New York
New York, New York

NOTE:

DEALING DATE FOR MATERIAL INPUT
USITT SEPT/OCT. NEWSLETTER IS
SEPTEMBER 5, 1979.

ARTS ADMINISTRATION

- Where is information available? One major source is Larry Molly, Director of the Arts and the Handicapped Information Service, c/o the National Endowment for the Arts, Washington, D.C. The point was also made by several consultants and architects that the standards have not been adequately defined. Both ANSI and the AIA seem to be procrastinating, but renovations will be expected to comply to the standards when they are developed. To address this final problem, the USITT Commission on Projects is planning a symposium bringing together experts in this field. The symposium is being planned for sometime later this year.

NEW LEGISLATION

Coordination: Jeff Prauer
Speaker: Don Shulman

The New Legislation session reviewed some of the techniques of keeping informed and influencing legislation which affects your profession. The first step is contacting your local representatives, not only in Washington, D.C., but also in your state capitol and your local government. In addition, there are advocacy organizations such as Advocates for the Arts and A.C.A. You may also wish to contact key Congressmen and Senators such as John Brademas, Fred Richmond, and Phil Ruppe, who have made Arts issues part of their major concern. Always seek details, both in what is being done and in how the process works. In general, the session became a review of basic civics. If you want the government to respond to your needs and desires, you have no choice but to get involved.

THEATRE TECHNOLOGY AND THE LAW

Coordinator: John J. Gallagher
Panelists: Dr. Randall W.A. Davidson
James Dickson

This session began with a short introduction by each speaker and seeking questions from the audience. It quickly became a discussion of employer/employee relationships and liability.

The question of insurance came up and the panelists recommended that everyone determine the specific insurance coverage they have in their work, and whether or not it is adequate. Mr. Dickson spent some time explaining the legal relationships in the event of an accident. Employees are covered under Workmen's Compensation and are not normally held liable as long as they have not exceeded the specific authority given them by their employer. However, the importance of documentation (job descriptions/responsibilities, etc.) should any question about that specific authority arise was emphasized.

The employer is concerned with his responsibilities to his employees, as well as his exposure and liability to people coming in contact with his work. Of course, on any job where you are self-employed, you take on the responsibilities of an employer. Protection from liability is often a major consideration when an individual or small firm decides to incorporate.

Liability claims can include past work, personal injury and property damage. Naturally, insurance becomes an

important tool in protecting the employer from catastrophic loss in a liability claim. Dr. Davidson also made the point that when you are made aware of potential hazards through your insurance rate, it often has the beneficial effect of making you more aware and safer in your work.

FINANCIAL MANAGEMENT

Coordinator: Jean Tsokos
Panel: Provided by Price-Waterhouse

The Financial Management session centered around an excellent presentation on the development and management of Budgets. The best summary would be to outline the four conditions necessary to a workable budget:

- 1) It must be well conceived and have the approval of the Board. The Budget is a plan of things that will be made to happen, and it is important that the plan be made as far in advance as possible.
- 2) The budget must be broken into interim periods corresponding to financial statements. Those periods should not be set arbitrarily, but must relate to the actual work schedule of the organization.
- 3) Interim statements must be prepared promptly and must correspond to the budget. In other words, the relative success or failure of the financial plan must be measured and evaluated at appropriate times. Unusual items need to be explained.
- 4) The Board must take action where comparisons show significant deviation from the budget. The typical options for the board are:

- Cut expenses
- Accept a deficit
- Increase revenue
- Accept a reduced program

Several other suggestions were made in preparing budgets. The first principle is that revenue must equal expenditures, with each program ideally being self-sustaining. A distinction was made between "hard money" (that which you can count on such as subscriptions or grants that have been secured) and "soft money" (speculative revenues such as future ticket sales and grants for which you are applying).

In determining priorities one technique is to take the most limiting factors, be they costs or revenues, and using that as your base build up a target.

Finally, the point was made that a successful budget is one that was made in harmony between the General Manager and the operating people and which has the full support of the Board. When everyone is involved and informed, then everyone can be expected to work for the success of the plan.

ENLIST A NEW MEMBER TODAY!

NEW MEMBERSHIP RATES AS OF JULY 1, 1979

| | |
|----------------------|----------|
| Sustaining | \$225.00 |
| Organizational | 40.00 |
| Individual | 30.00 |
| Student | 15.00 |

DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY

DIRECTORY OF COSTUME RELATED SUPPLIES AND EQUIPMENT

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Robert Lewis Smith
Trenton State College**

**compiled and edited by
committee on
identification of
sources and suppliers
1975-77**

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**USITT
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8.50 non-members**

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ANNUAL BUDGET 1979 - 1980

INCOME

Dues:

| | | |
|--------------|----------|------------------|
| Sustaining | \$225.00 | \$ 10,350.00 |
| Individual | 30.00 | 36,300.00 |
| Organization | 40.00 | 9,120.00 |
| Student | 15.00 | <u>12,000.00</u> |

Total Dues \$ 67,770.00

Journal:

| | | |
|------------------------|-----------|-----------------|
| Advertising | | \$ 11,800.00 |
| Subscription: Domestic | (\$15.00) | 10,500.00 |
| Foreign | (\$18.00) | <u>1,440.00</u> |

Total Journal \$ 23,740.00

| | |
|------------------------|------------------|
| Publications | 2,500.00 |
| Interest and Dividends | 3,000.00 |
| Conference | <u>10,750.00</u> |

Total Income \$107,760.00

DISBURSEMENTS

| | |
|-----------------------------------|-----------------|
| Salaries: Executive Secretary | \$ 16,050.00 |
| Journal Editors | 8,000.00 |
| Payroll Taxes | 2,000.00 |
| Journal Printing and Mailing | 21,310.00 |
| Newsletter | 6,500.00 |
| Publications Available | 3,000.00 |
| Membership Directory | 2,100.00 |
| Printing | 800.00 |
| Rent | 4,200.00 |
| Telephone | 900.00 |
| Commission Support | 11,000.00 |
| Travel: President | 2,000.00 |
| Officers | 1,000.00 |
| Board | 1,750.00 |
| Executive Secretary | 750.00 |
| Insurance | 300.00 |
| Accountant | \$ 1,200.00 |
| Membership Promotion | 1,500.00 |
| Journal Development | 2,000.00 |
| Ballots/Nominating Committee | 1,000.00 |
| Equipment Rental/Maintenance | 800.00 |
| Office Operating | 1,000.00 |
| USITT/International Liaison | 1,000.00 |
| Postage and Mailing | 1,000.00 |
| Office Equipment and Depreciation | 400.00 |
| Office Maintenance and Repair | 200.00 |
| Mailing List Maintenance | 1,500.00 |
| Membership Dues | 100.00 |
| Sustaining Members Plaques | 500.00 |
| National Liaison | 1,000.00 |
| Regions/Sections | 5,000.00 |
| Office Supplies | 700.00 |
| Provision for Doubtful Accounts | 440.00 |
| Liaison with the Artist | 500.00 |
| Contingency | <u>4,260.00</u> |

TOTAL DISBURSEMENTS \$107,760.00

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