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Herb Greggs, Editor

U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.

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COMMISSIONS REPORT ON CONFERENCE PROGRAMS AND SESSIONS AT KANSAS CITY

THEATRE ARCHITECTURE COMMISSION

John von Szeliski, Commissioner

Very active interest was shown in the subject of rigging and stage machinery at the Kansas City Conference, based on the overflow attendance at the Theatre Architecture Commission's Panel on RIGGING AND STAGE MACHINERY, held at the 11:00 a.m. session Thursday, March 13th. A follow-up session was given the next day to continue talking and address issues raised in the regular meeting. This also produced a strong response and many ideas. The basic outcome of all this is that committee work is about to begin, possibly to be followed by a national workshop; for the purpose of synthesizing material and developing USITT standards and guidelines on rigging and stage machinery technology and design practices.

The conference panel featured: Paul Birkle of the Peter Albrecht Corporation, Milwaukee, Wisconsin; Jack Suesse of the J. R. Clancy Company, Syracuse, New York; Jack Grosh of Grosh Scenic Studios; and Reid Neslage of H. & H. Specialties, South El Monte, California. Theatre Architecture Commissioner John von Szeliski of Wm. Blurock and Partners Architects was Chairman. The panel discussion raised a number of issues on matters of inspection, installation practices, lines of responsibility between manufacturers and theatre consultants, and rigging and stage machinery, and more of the experts' knowledge should be shared in printed and other forms. The feeling was that USITT already constituted a logical supervisory organization for gathering and assessing material to affirm at least some basic standards of design, installation, and operation/maintenance. At the end of the meeting, Randy Earle, Vice President for Commissions and Projects, suggested the follow-up session on Friday, centered on the previously mentioned possibility of a national working symposium on rigging technology which had been put forward earlier by Health and Safety Commissioner Randy Davidson.

At the Friday discussion, all agreed that the subject belonged under the wing of more than one USITT Commission. It was a matter not only for Theatre Architecture, but also for the Engineering, Health and Safety, and Technical Information Commissions. The Technical Information Commission then took over the coordination of possible follow-up work (since it plays a more naturally multi-disciplinary role), and Jay Glerum, Vice Commissioner of the Technical Information Commission became coordinator of the meeting. In the ensuing discussion, two tasks were identified:

1. A small but representative steering committee should be created to define and limit the scope of work for research and publication, and set the basis of a working format.
2. A working committee would then be formed (possibly with some of the same people) to actually gather data, summarize expert opinion, and assemble other material which might then be critiqued and edited by a larger group -- possibly at a national rigging workshop meeting sometime this year. This working committee should be both expert and fairly broadly representative among manufacturers, consultants, users, architects, etc.

Several names were mentioned for the steering committee, and the result of nominations and voting was as follows:

Don Hoffend, Hoffend and Sons
George T. Howard, George T. Howard and Associates
Randy Davidson, Alexander and Alexander, Inc.
John von Szeliski, A.I.A., Wm. Blurock & Partners
Glenn C. Martin, Texas Scenic Studios (Chairman)

The steering committee is to meet in the Los Angeles area to begin work on a format for the information gathering. The basic goal of the work is to propose minimum standards, rather than propose actual design. General tasks for the preliminary work include:

1. Assemble the existing information and bibliography on rigging and stage machinery, codes, engineering principles, manufacturers' recommendations, and safety guidelines.
2. Work toward possible USITT guidelines in the areas of:
 - Manufacturing design criteria
 - System design (minimum standards only)

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THEATRE ARCHITECTURE CONT'D.

- Product design and manufacture (standard data sheets?)
- Installation
- Inspection of installations
- Possible handbook on operation
- Maintenance issues
- Possible approach to specifications writing: areas of responsibility between manufacturer and consultant
- Assisting with training in rigging subjects (For example, the possibility of guest teachers was mentioned: USITT experts who might be available for seminars, classes, workshops, etc.)

After a national conference on this initial work, we should arrive at a method of making recommendations and communicating concerns on rigging standards to the general user audience.

Throughout this work process, minutes of proceedings would be made available to the Kansas City discussion group members, and to other interested USITT members. This information would be coordinated through Jay Glerum of the Technical Information Commission.

COSTUME COMMISSION

Leon I. Brauner, Commissioner

COSTUME SYMPOSIUM

The USITT Costume Commission will offer a symposium immediately following the ATA Conference in San Diego in August, 1980. The symposium will be held at California State University, Long Beach, August 14th, 15th and 16th. The topic will be: FILM AND TV INDUSTRY TECHNIQUES FOR THE THEATRE COSTUMER.

As projected at this time, the hope of the symposium coordinator is to include a combination of hands-on sessions in makeup/prosthetics, accessory fabrication, tours to the outstanding Costume Collection of the Los Angeles County Museum of Art studios and shops and special sessions with several generations of film designers and construction specialists. At the time of this printing the projected cost for USITT member participants in the symposium would be in the area of \$125.00 for the three days including registration fees, transportation, meals and room. A real bargain! The symposium brochure and registration forms will be mailed mid-May, or with the ATA registration packet at the latest.

The symposium will be an exciting way to take advantage of the multi-talented people and unique resources of the Los Angeles area. If you are interested in this symposium or know of someone who might be, write to Herbert L. Camburn, Department of Theatre Arts, 1250 Bellflower Boulevard, California State University at Long Beach, Long Beach, California 90840. (213-498-5356).

CONFERENCE SESSIONS REPORTS

The first session of the USITT Costume Commission was a lecture/demonstration entitled DEMONSTRATION ON DRAPING TECHNIQUES FOR BOTH STRUCTURED AND UNSTRUCTURED GARMENTS AND ITS RELATIONSHIP TO FLAT PATTERNS. The session was

presented by Costumer Colleen Callahan, Temple University, Philadelphia, Pennsylvania, and was chaired by Kevin L. Seligman, Northern Illinois University, DeKalb, Illinois. This was followed by a second session for a limited number of interested participants to work hands-on with a variety of draping problems depending on an individual's experience.

In her introduction, Ms. Callahan defined the process of draping as "maneuvering fabric on a three-dimensional human form in such a way a wearable garment is ultimately produced". She stressed that draping is an on-going process; the techniques of draping continue through the entire construction process of the costume. Ms. Callahan first discussed a fitted bodice from the 1890's, selected to illustrate the problem of draping over a period corset. The bodice was shown in two early stages of development. One side showed the initial process of draping on a form; the other side showed the bodice ready for a mock-up fitting. The majority of the session was devoted to a dress form from the 1900's. The dress was selected because of the complexity of its skirt drape and as an example of how draping and flat patterning work together in the construction of a period costume. Through the lecture and slide presentation, each step of the construction process was illustrated.

Colleen stressed the importance of the initial discussion about the design with the designer. One needs to clarify style details, patterning possibilities, undergarments, actor's movement, fabric and trim choices, for example. This is then followed by historical research by the draper. This must be done to thoroughly understand the dressmaking of a particular period. After research, Colleen does sketches of pattern shapes, small drawings of how she thinks the pattern pieces will be shaped. These are shown to the designer in a second discussion about the design before any draping or drafting has begun.

Next, the garment is then drafted or draped on a form. At this stage, the draper need only concentrate on details of half the garment; one can transfer markings to the other side after fitting the form. These pieces are then used as pattern shapes for construction of a mock-up costume of the design. Colleen stressed that it is extremely important to try the finished mock-up on a dress form before fitting on the actor as the garment looks and hangs differently when both sides are there, especially with an asymmetrical garment. After the mock-up fitting on the actor, all adjustments are checked and a final paper pattern is drafted. The garment can then be cut out of fabric, put together, and fitted on the actor again.

EMPLOYMENT OPPORTUNITIES

The session "Options-Alternative Employment Opportunities in Costume", had fewer alternatives than expected. The representative from a theme park originally scheduled was not able to attend. Susan Perkins, Shop Supervisor from the Milwaukee Repertory Theatre, talked about the operation at the Milwaukee Rep. Since Susan is in charge of hiring and firing all costume personnel, except the designers, she was able to give participants a good idea of the qualities and qualifications she expected from people applying for work. Ada Nell McComas, representative from Paul Osborne Associates, gave a detailed explanation of her business, but was less capable of broadening the scope of her information beyond her specific company. Following are some generalizations abstracted out of the ladies' comments:

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COSTUME CONT'D.

- The repertory theatres generally hire designers out of New York City. Very few have resident designers any longer.
- The repertory theatres are in fact looking for University trained personnel, but will generally only hire them, no matter what degrees one holds, after they have had some experience in a "professional" i.e. repertory situation via intern or apprenticeship work.
- The costume personnel are not unionized outside of New York City, and are therefore more poorly paid than other theatre workers in the repertory situation.
- The ratio of would-be designers to costume technicians is about 5 to 1. Therefore, anyone wanting to be a technician has a great advantage in becoming employed.
- The hours in a repertory shop are very long and arduous.
- The commercial firms are looking for the "right" attitude and native talent and dexterity. "Education never hurt anyone", but companies have a much stronger in-house training program than the repertory theatre.
- The commercial firm is much more likely to hire locally than nationally.
- The employee in a commercial firm should be very interested and concerned with techniques and no understanding or even interest in "theatre" is expected.

RENDERING TECHNIQUES

The RENDERING TECHNIQUES WORKSHOP session chaired by Douglas Russell, Costumer, Stanford University, Stanford, California, was scheduled for two one and one-half hour periods, one following the other, on Friday evening of the Conference. There were supposed to be two persons demonstrating techniques, but Wes Peters from Indiana University, Bloomington, Indiana, was in a slight accident and was unable to attend. Thus, the brunt of the evening fell to Michelle Guillot of Ohio State University, Columbus, Ohio, who demonstrated three different aspects of rendering costume sketches and then supervised a group of 15 to 20 students in carrying out these techniques in a hands-on session.

The first was a series of color wash backgrounds that gave mood and atmosphere to the background of a sketch without distracting from the costume presented. She was especially adept at suggesting how to use dripped clear water and sponges to give texture to these backgrounds. Michelle then moved on to pen and ink sketches with the shadows laid in with a chisel point pen. This gave a very strong, hard, clear sketch that was appropriate for caricature, certain kinds of realism and most kinds of farce. The effect was quick and easy to achieve and very useful for students without a great deal of experience. Finally, she demonstrated the wonderful, moody, hazy impressionist effects that were to be achieved with a pen and ink drawing dibe with a Pilot pen that was then washed with water using a large flat brush. The effect was instantaneous and gave a wonderful, hazy, grey background as well as a very poetic sketch. It was quick and easy to achieve and

had a lot of mood and artistic feeling. The students found this last technique to be the most interesting and the one that they wanted to work at further on their own. All achieved quite good results with their first attempt.

All in all the results of the evening pleased everyone. The student participants and the observing audience learned a great deal. Ms. Guillot is to be commended for a job well done.

COSTUME COLLECTIONS

The purpose of the discussion on COSTUME COLLECTIONS IN THE UNITED STATES AVAILABLE FOR DESIGN RESEARCH: A PANEL DISCUSSION ON RESEARCH IN COSTUME HISTORY AND DESIGN, was to bring to the attention of costume designers the vast resources of the nation's museum collections -- not only actual garments, but also decorative arts and historical materials. Some of the holdings of university departments of Home Economics were also described.

The basic assumption was that designers need options for solving design problems and sources that serve to stimulate their own creative energies. The panel attempted to indicate how the use of costume collections could serve these needs.

Lists of museum and university collections and a basic information sheet on how to make arrangements to use the facilities provided were handed out to the participants. The general procedures applicable to most collections are as follows:

1. Some legitimate scholarly purpose or affiliation with an educational or commercial organization is usually necessary to use museum collections for study.
2. It is usually necessary to make an appointment in advance.
3. It is important to have a very specific project.

GENERAL RULES FOR HANDLING COSTUMES: Depending on the costumes you choose to study and their importance and condition, a member of the curatorial staff may wish to do the handling. When you are able to handle the costumes yourself, here are some things to keep in mind:

1. Always wash your hands before starting to work, or if you feel that your hands are warm and might be perspiring or be soiled. Avoid hand creams that might come off on the costumes. A good practice is to wear soft cotton gloves.
2. NEVER try anything on.
3. Do not wear rings, bracelets, or any kind of jewelry that could possibly catch on a costume and tear or snag it.
4. Do not smoke, chew gum, eat candy or have any sort of food or beverage anyplace close to the costumes.
5. When sketching the costumes, use only pencils -- no pens of ANY kind. Take GREAT care not to get the pencil close to the costumes. Do not do tracings or rubbings. Bring a cloth tape measure.

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COSTUME CONT'D.

6. When photographing costumes use a high speed film that has been adjusted for the type of light available -- no flash allowed. Often a black and white film is very good for detail work.

Keeping ever mindful of the fragile nature of textiles is an important part of the attitude you have toward the study of costumes in museums.

The participants on the panel included: Inez Brooks-Myers, Associate Curator of History, The Oakland Museum, Oakland, California; Frances Duffield, Assistant Professor, Historic Costume, Auburn University, Auburn, Alabama; Elizabeth Jachimowicz, Curator of Costume, The Chicago Historial Society, Chicago, Illinois; and Jean Druessedow, Curatorial Assistant, The Costume Institute, Metropolitan Museum of Art, New York City.

EDUCATION COMMISSION

Thomas A. Beagle, Commissioner

The Education Commission met during the 1980 USITT Annual Conference with major sessions, mini sessions, board and joint sessions. Below are reports of these sessions.

NATIONAL INTERNSHIP CLEARING HOUSE PROJECT REPORT was chaired by Douglas C. Taylor, Professor of Theatre, University of Missouri-Kansas City. During this past year Doug has gathered reports from performing arts organizations who have internship programs. These reports were compiled into a 1980 Report: National Internship Clearinghouse. This "Report" was distributed at the mini-session and display table near the registration desk. The "Report" contains 48 sites arranged by states. It is available from the USITT National Office. Mr. Taylor will continue as chair of this project. Additional "Reports" will be made in the future when new and/or revised information is sent to Mr. Taylor at 5036 Parish Drive, Roeland Park, Kansas 66205.

HEALTH AND SAFETY TRAINING FOR TECHNICIANS was a joint major session between the Education Commission and the Health and Safety Commission chaired by Dr. Randall W.A. Davidson. This session was a workshop to identify behaviors, attitudes, and to develop guidelines for training technicians. Dr. Dugan Laird, Management Consultant, Woodlands Group, was the workshop leader. A detailed report can be found in the Health and Safety Commissioner's Report in this newsletter. This joint session was well-attended and excellently presented.

GRAPHIC STANDARDS BOARD/GRAPHIC STANDARDS PROJECT was chaired by Stephen M. Zapytowski, Sr. Since the Seattle Conference, the Graphic Standards Project has generated a volume entitled, A Study of Present Scenic Drafting Practice with Recommendations for a Scenic Graphic Standard. This study was submitted in September, 1979, to the Education Commissioner and later distributed to members of the newly established Graphic Standards Board. This Board has seven members: Don Calvert, Thomas J. Corbett, J. Michael Gillette, W. Oren Parker, Van Phillips, Harvey Sweet, and Stephen M. Zapytowski, Sr., Interim Chairperson.

The first meeting of the Graphics Board was held on Thursday, March 14, 1980. Decisions made include sending a questionnaire to USITT members designed to generate a numerically measurable response along with written comments using the proposed graphic standard submitted by Stephen. The results of this questionnaire will be re-

viewed by this Board at the USITT Annual National Conference in Cleveland, 1981. The refined initial graphic standards will be submitted to the USITT Board of Directors for endorsement. The Graphic Standards Board believes the steps taken to date to review and design a graphic standard along with the Board's expert opinion should enhance the final recommendations and their legitimacy.

Of further interest, the Board broadened its scope of activities to include lighting and audio graphics. These new areas of graphic standards will be worked on during the next several years. These standards will be developed as separate reports from the scenic graphic standards now under consideration. J. Michael Gillette, Associate Professor of Drama, University of Arizona-Tucson, will head the research into lighting graphics and Van Phillips, Stewart Center, Purdue University, recommended a student at Purdue who could pursue the topic of audio graphics. Dr. Gary W. Gaiser and John L. Bracewell expressed interest in helping with the research in lighting and audio respectively.

At the close of the Graphic Standards Board meeting, Mr. Gillette was elected the new chair of the Board, replacing Mr. Zapytowski.

COMMUNITY COLLEGE TRAINING: TERMINAL OR INTERMINAL was intermin chaired by David Sherman, Lane Community College, Eugene, Oregon. Lawrence L. Graham, University of Georgia-Athens, is chairperson, but illness prevented his attending the Conference. The session on technical theatre instruction for community colleges revealed to the participants a surprising amount of common ground. Similar "introductory programs" in technical theatre and play production, a flexible, shifting, and changing student enrollment, a number of "window shoppers" and differing levels of competency of entering students are shared by all.

This panel discussion was held Thursday, March 13. Panel members along with David Sherman as interim chair were Brice Harris, Penn Valley Community College, Kansas City, Missouri; Rick Rose, Gainesville, Georgia Junior College; and Robert Wolin, Miami-Dade Community College, Miami, Florida. Consultant to the panel was Robert Lewis Smith, Trenton State College, Trenton, New Jersey.

All the colleges represented on the panel had small theatre departments, did few plays (3 to 5 per academic year), and shared budget and personnel shortages. Audience members suggested some solutions including a new theatre technology program at Bergen County Community College, Paramus, New Jersey; tie-ins with a local IATSE group during planning stages of new programs; and job market potentials in geographic proximity to New York. The issue of "professional" designers versus "educators" and technicians versus designers as sequential steps in a training program was raised by Bob Smith. The idea that the technician is a designer who wouldn't or didn't quite finish in his/her academic career created heated discussion. A majority agreed that any person willing to spend the extra time could eliminate academic deficiencies necessary to acquire a design oriented degree.

The community college offers advantages over the four-year schools in teaching a theatre technology program because they can request support courses from their various vocation-technical departments: on contracts; on basic electricity; on electrical maintenance; and on electronic maintenance. To develop an effective program, the community college cannot be 'local' but must recruit from a wider area than its own district.

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EDUCATION CONT'D.

The panel was given the task of determining if guidelines are needed or desirable in terms of which skills are taught at what level. This issue was never really addressed. Another area of common concern is the issue/fact/problem of the student who is new to technical theatre and who is a comparative novice contrasted with the dedicated and more experienced theatre student -- invariably in the same class. Should the community college even attempt a program as specialized as theatre technology? How do the basic differences between a two-year community college and the four-plus year university affect both the methods of instruction in the area of technical theatre? How much/little is that compounded by the fact that we who teach at the community college level are all products of the other form of training?

It appears there is subject material and interest to warrant the inclusion of some form of discussion aimed at community colleges and the training of theatre technicians at the Cleveland Conference in 1981. Address all these issues and ideas to Lawrence L. Graham, Department of Drama and Theatre, University of Georgia, Athens, Georgia 30602.

COURSE GUIDE

K-12 COURSE GUIDE IN TECHNICAL THEATRE AND DESIGN: DISCUSSION OF PROJECT WRITING REQUIREMENTS. This major session was presented on Friday, March 14 and was chaired by Norman Potts, Northern Illinois University, DeKalb, Illinois. A panel discussion presented progress on the establishment of a course guide in technical theatre and design for grades K through 12. Recruiting project resource writers for this guide from audience members was another objective of this session. Panelists were members of the Course Guide Project Editorial Board and included Norman Potts, Chair, who is also President of the Secondary School Theatre Association; Thomas A. Beagle, Antioch Unified School District, Antioch, California and USITT Education Commissioner; Thomas Hines, Barrington High School, Barrington, Illinois; and John L. Bracewell, Ithaca College, Ithaca, New York, and Project Communicator.

A short history of the project, given by John Bracewell, traced the project from its inception in meetings among USITT, SSTA and International Thespian Society (ITS) representatives in Muncie, Indiana, at the 1978 ITS Conference, up to the meeting of the Editorial Board in DeKalb, Illinois, last November, 1979. Hines and Beagle explained the goals of the project and the needs in education that called forth the effort. Norman Potts reviewed the DeKalb meeting and its results. These included the policies that will guide the writing of the project. The five categories into which individual sections of the guide will be divided were explained.

Floor discussion followed with several lively interchanges concerning the purpose of the guide, its perceived utility, and the need for the project. The discussion ended with a call for writers. A number of audience members responded. Additional members are needed. Write to Norman Potts, 310 West Alden, #2, DeKalb, Illinois 60115.

HEALTH AND SAFETY COMMISSION

Randy Davidson, Commissioner

My gratitude to all who contributed their talent, time and experiences to the total thrust of Health and Safety at the conference. It was considerable. Out of some 900 plus conventioners, 547 attended sessions of the Health and Safety Commission. The credit and impact is due only to the individual members themselves. The Commission attempts to look at their work in perspective, i.e., the total impact upon the Entertainment Industry. We must constantly realize that many of the rank and file of the total Entertainment Industry are drawn from the personnel in the Theatre section of the Industry. It is therefore incumbent upon all of us who have feed-in, impact, control, feed-back, etc., in the areas of developing trained technicians, that we thoroughly plan and initiate and integrate all areas of health and safety into their training.

Dr. Dugan Laird, Management Consultant, Woodlands Group, contributed significantly to the work of the Commission and the Institute. His session dealt with Health and Safety Training of the Entertainment Technician. He emphasized by slides, by word, and by simulation with the audience, the need for behaviouristic changes and attitude modification. In other words, all health and safety, all risk programs must be integrated into the very fabric of our training and work. They are not to be tacked-on, or applied by fear. Too often, regulatory agencies or administrations use these methods. Questions, answers, participation, and transfer of knowledge, highlights of all Health and Safety sessions, were indeed warm and pointed at this special session. Now comes the more difficult task of re-assessing and evaluating the information from this session and applying it to our daily schedules.

It must be emphasized once again, and as many times as you will have the patience to bear hearing it, that training in these important areas must be integrated with the total overall technical training. It is not that it has not been said before, or done before, it has 99% of the time been left out before. Do not console yourself by saying it was done once and the personnel you are working with are old enough to know better, and other stock replies. In all major industries, at every level, and as a constant, training is conducted, re-evaluated, and conducted again, and audited and reviewed. The result is production which is gained by the most efficient method with the least expense. Performing frugally does not mean that anyone has to leave health and safety to the last, or just "plug-it-in" when it is convenient.

EXAMINE

Examine minutely the order of your body. For the most part, its systems work unflaggingly for you in the performance of your every whim and desire. Where is your "Zen Maintenance Manual", your nutritional right and obligation, those precious moments called sleep and leisure? As an industry dedicated to the leisure and entertainment of others, we are systematically killing ourselves to that end. These concepts and others of like kind, are integrally the core of health and safety. "YOU CAN ALWAYS LEAD A HORSE TO WATER, BUT YOU CAN'T MAKE HIM DRINK". There, indeed, may be some relationship with the breed or hybrid of that animal which causes the stubbornness we see

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HEALTH and SAFETY

so deeply illustrated in many administrators and technicians to change to an orderly, efficient, less expensive mode of operation and quality production. The institution of Entertainment, via any number of organizations, receives funds, grants, overtures to high places, to examine production values, aesthetics, FACT conferences, but none to plumb in depth the insidious impact of all those areas which take precious spaces of time out of our lives. Where is the justice?

The Commission on Health and Safety has spoken out quite often to anyone who will listen, and often to those who will not listen, to Congress, to other theatre and entertainment organizations. The response has been exceedingly mild. The Commission requests that you write, telegram, telephone, meet, intercede with everyone, every organization -- all that we know and work with -- with their presidents, boards of directors, open sessions, legislators, governors -- all who make decisions, that there must be greater, orderly concern about the health and safety of our entire Entertainment Industry and its personnel. Constantly keep in mind that it is your life, those who love you, and those you impact, now and in the future, that need careful examination. Constantly keep in mind your mental health, your physical being, your capacities, longevity, worth, value, and being.

Each of you is an asset to this world -- to this industry. Your worth and value makes up the industry. Value yourself! There is only one person who will speak and act for you - YOU. Why can't all the "YOU'S" join together and bring order to our risks? No give-a-ways, not one schekel to mediocrity.

1. Follow a behaviouristic pattern in applying all training and programs.
2. Layout the parameters, achievements, hazards, in detail, carefully explaining each area.
3. FEEDBACK: Pats on the back, individually, collectively, etc., for doing the job or production safely.
4. Set standards and measure against them.
5. In Health and Safety there must also be performance goals.
6. Administration, business agent, management, chief, boss, must set goals, and let it be known that health and safety factors are a high priority.

The 1980 Conference indicated that there is exceedingly high interest in the areas of Health and Safety. Interest is one thing, involvement is another. Our MODE OF OPERATION is: 1. Worldwide: all persons or organizations who wish to contribute knowledge to the work of the Commission are indeed welcome.

2. Project suggestions are welcome.
3. Each USITT Section should have someone who can be a liaison with the Commissioner of Health and Safety, and embark upon some special project, session, seminar, film, expansion of knowledge of health and safety, speaker, book, pamphlet, demonstration at a local level.
4. Involve local Environmental Medicine, Consumer Groups, Government Agencies, Industrial Hygienists, all types of personnel in equipment, chemicals, plastics, etc. These are resources which can be had upon call. We have limited ourselves to a great deal of inbreeding, so that we only get our specialty and nothing else. We must expand our minds and our working knowledge of all we survey. Doing is not always learning -- production after production.

5. Read, take courses in health and safety, even engineering at local schools, or gather together as a Section and get someone to offer a series especially to you and your group. Yes, it does take planning, time and money, but it can take place if one truly wants to expand themselves.
6. Go beyond the Convention. Communicate with the Commission. We have received cards and letters and have answered by calls, or by letters. Some of you have not been home or at your shops. We promise to continue to try and reach you because we need your skill and talent in this work.

TOXIC SUBSTANCES

Ted Pollock of Cal-Western Paints spoke on the "Identification of Hazardous Scenic Materials and What To Do About Them" during the Commission's session on THE NATURE AND EFFECT OF TOXIC SUBSTANCES USED BY TECHNICIANS. Mr. Pollock gave rise to some conversation concerning toxic substances used in the scene shops. What indeed happens to those toxic substances that we wash our brushes in, clean items with, etc.? There is a proliferation of dangerous and hazardous substances everywhere, and the shops are not immune to them: formaldehyde, solvents, lacquers, oils, degreasers, all manner of paint thinners under various guises with various tradenames. The Commission hopes that Ted's presentation will give rise to some well-needed investigation of exactly what is in the shops, an identification of all items, and a careful evaluation of what they are, how they are used, possible and potential deleterious effects, and the liability the person and institutions can be saddled with if it is found they allowed people, students, technicians, to use these substances without warning, and without protection.

We ask you to review your history of working with all substances and to itemize them.

1. How do you use them?
2. Do you use the correct protective devices such as respirators, gloves, etc.?
3. Vapors and fumes: What means are used in your working area to minimize them, protect you and ventilate them? What is the level of ventilation and how adequate is it?
4. Where do you dispose of used substances and where do they go? Down the drain? Into the sewers? Special pick-up?
5. Medical Examinations: If you have used many substances that are suspect when have you last had a full medical examination, especially of your hair, in order to note fully the chemicals that have entered your system and which are still there? What is going on in your system? What are the effects upon the cerebral nervous system, your liver and spleen, the cardio-vascular system, your reaction time, your sight, skin, olfactory system? These are the areas that are being attacked with the use of toxic substances, and these are the areas where accumulation of each substance can lodge and carry on its destruction.

ASK YOURSELF: What are the substances that I have used since I began work in the Entertainment Industry doing to me? What are the cumulative effects when combined with alcohol, tobacco, hair sprays, deodorants, smog, and whatever else we apply to our bodies -- hair dyes, nail polish, mascara, acetone, etc.? We do not deliberately go out of our way to poison ourselves, but we seem to have done an effective, if not efficient job of contemplating it (it, being any toxic substance) and observing its effects upon our

HEALTH and SAFETY

lives. The Health and Safety Commission encourages you to inquire and let us know what you are discovering. Your story, your information, may well help others who have been exposing themselves and others to harmful substances.

ELECTRICAL COMMITTEE

NATIONAL ELECTRICAL COMMITTEE: Calls and letters have been pouring in from all over the country. The Committee did not get to meet as planned during the Conference, but that should not halt the work in progress. Specific areas of concern, in safety and in practice, must be mentioned and covered. Training practices for those working in the Entertainment Industry are not specific and we need guidelines in these areas. There are four special groups in the country all working toward the same goals, but without knowledge of one another. Our concern is to unite the knowledge and work of all the groups and pool the actual knowledge into a working document and guideline for workers in their special areas of the Entertainment Industry. A re-examination of the electrical practices and recommendations in use throughout the country, NEC application and the industry's involvement, committees to take each facet and work with it and make specific practice recommendations are vital to the work of this Committee. Recommendations should be realistic, based upon what safe practices should be in the Entertainment Industry.

Each segment of the Industry must examine its own needs -- special equipment needs for new areas, and re-evaluation of equipment used now as to its compliance with NEC or NEMA standards. There should be some common factor. Connectors are a specific area where we have not yet met a common cause. Competitive though it is, we must work together. Grounding will continue to be a major problem. Though it seems simple to those who practice it, there are a far greater number who bypass that practice. PRODUCT LIABILITY in all electrical equipment must be examined with care. Temporary wiring and its causal nature in so many fires in the Industry must be examined. We must all work in concert to make changes on the national level via NEC, NEMA and OSHA, or other international groups. Every corner, instrument and practice, etc., should come under examination if we are to arrive at safe practices and equipment. Certainly, Underwriter's Laboratories should be involved. The Concert Industry is part of that area and Jim Moody of Sundance Lighting, and Sam Schneiderman of Virga Lighting, are spearheading an effort to bring standards. Those of you who wish to have input are requested to write to the Commission and to get in touch with those who might be interested. Keep in mind that this will touch all areas of the Entertainment Industry, and we either do it ourselves or others will set our standards for us.

RIGGING

RIGGING: Years and years of other people pushing, doing, and laying back, have finally produced a beginning in this area. The Conference answered a major concern. There are people who are now willing to set standards. Although the initial steering committee has been having difficulty getting together, the committee is now formed and will meet to begin the task of finding willing and constant workers to take each item of the rigging industry and examine it carefully, and school themselves in the forming of standards. There are standards for individual items that we use in the rigging area. These we can literally take and apply, yet we still need individuals to codify that material in its application. Under

Jay Glerum of the USITT Technical Information Commission, and Chairman of this effort, we will begin to see work accomplished.

Each specific piece of equipment must be examined, and we will be cross-checking with engineering standards, ANSI, metallurgists, users, manufacturers, installers, and all those involved in the spectrum of rigging. Your input is not only invaluable, but the necessary energy and knowledge that will make this work one of the most valuable of the Institute. Again, Jim Moody and the PEPS(i) Concert Staging Group will be working with us. NABET, IATSE, COMPTU and other organizations and guilds have requested involvement in the safety aspects and we welcome them.

STRESS

STRESS: Another area which received major attention at the Conference was stress. Many people expressed intense, major concern about the stress and fatigue factors of our work. To this end, there will be a major emphasis in the coming writings and Conferences about stress, as it relates to the very specific problems of the Entertainment Technician. There are major aspects of this health factor in our Industry and the factor of stress itself, individually and in our job has and continues to take its toll in our ranks.

PLEASE COMMUNICATE

As soon as you have read this Newsletter, please respond and communicate by any means open to you. Write to: Dr. Randall W. A. Davidson, Loss Control Consultant, Alexander and Alexander, Inc., 3550 Wilshire Boulevard, Los Angeles, California 90010. Phone: (213) 385-5211 Ext. 387, or to 522 Citadel Avenue, Claremont, California 91711. Phone: 714-624-7286.

SCENOGRAPHY COMMISSION

Stanley Abbott, Commissioner

The Scenography Commission sponsored several events at the National Conference in Kansas City. The attendance and reaction to these programs was exciting and gratifying. The involvement of design and designers in Institute programs is now growing to maturity after a loud and gasping birth. What follows is a brief summary of the Conference programs:

FIRST BIENNIAL SCENOGRAPHY EXPOSITION

Dr. Stephen G. Hild, Bambi Stoll and Geoffrey Eroo, heads of the three Exposition sections, are to be congratulated for a fantastic and landmark showing of design in an Exposition. Those of you who attended the Conference and went to the Exposition space were more than likely delighted. For those of you who could not attend, you may vicariously experience the event by ordering the catalog of the First Biennial Scenography Exposition. Arnold Aronson should be proud of the job he did in assembling this publication. Helping to support the development and mounting were Max A. Beatty, Byrne D. Blackwood, Thomas G. Bliese, Elaine Rameris, Stephanie Schoelzel and Kevin Amey. The Second Biennial Scenography Exposition is currently in the final planning stages (we intend to use all of the two year preparation time). If any of you desire to aid in the development and mounting of the "Second", please contact Commissioner Stanley Abbott.

SCENOGRAPHY

GALLERY TALKS

Joseph Stell, University of Georgia, Athens, Georgia, organized a team of commentators to lead critical discussions of the works on view at the Scenography Exposition. The talks went very well considering that there was constant competition with the noise of the manufacturer's exhibits. However, the Exposition, being placed in the same room with the manufacturer's exhibits, drew many extra patrons past the exhibits on the way to the Exposition.

CONTEMPORARY EUROPEAN SCENOGRAPHY

The movie theatre at the Glenwood Manor was needed to contain the crowd and format for this look at contemporary design from European countries. Professor William Edelman, Designer/Historian, Stanford University, Stanford, California, organized this panel of excellent slide presentations and commentary. This event drew one of the largest audiences during the Conference. Many people felt that the Commission should be presenting events such as this at every conference. Other participants included Richard Riddell, Designer/Historian, University of California-San Diego, and Michael McLain, University of Washington.

SCENOGRAPHY HERITAGE: THE WORK OF JO MIELZINER

Panel moderator Van Phillips, Purdue University, and Costumer Patricia Zipprodt took a look at the intimate side of landmark designer Jo Mielziner. Through anecdotes and remembrances, they gave a view of a side of Mielziner not put into texts or generally known.

CLAUDE BRAGDON: A FORGOTTEN FORCE OF THE NEW STAGECRAFT

Arvid Olson, Purdue University and honored guest of the Institute, Theodore Fuchs, spent nearly two hours on Saturday morning telling all about Bragdon. It was gratifying to see approximately 200 persons arrive at 9:15 a.m. to attend this event and to learn so many things about Bragdon.

HANDS-ON LESSONS IN CRAFTING SOUND

John Bracewell, Ithaca College, Ithaca, New York, and his cohorts spent endless hours in the suite reserved for this event. But, the time was worth it and many participants gained knowledge and experience in a very short time. Sophisticated equipment and support for this event was provided by several individuals who care about sound design in the theatre. They are to be heavily thanked. They are: Theatre Techniques, Inc., Hamden, Connecticut, for providing the sound console plus its shipping; Lexicon, Inc., for a digital effects processor plus a representative; Theatrical Services and Supplies, Deer Park, New York for a Crown Graphic Equalizer; to American Stage Lighting, New Rochelle, New York, for financial support; to Zounds Productions, West Lafayette, Indiana (Rick Thomas and Brad Garton) for supplying equipment and expertise; to the University of Missouri-Kansas City, for equipment and to Steve Vrba, University of Missouri-Kansas City, Steven Brill and David Amorosi, Ithaca College, for their time and expertise.

LIGHTING DESIGN PRESENTATION FOR EXHIBITS

This session was attended by a fairly large crowd and a lively round of discussion was held for nearly two hours between the panel members and the audience. While some of the information was repetitive, many had a chance to express their viewpoint and/or ask major questions of the panel members. The panel included Michael S. Corrison,

West Liberty State College, West Liberty, West Virginia (Panel Chairman); Patricia MacKay, Editor, Theatre Crafts Magazine; Richard M. Devin, University of Washington, Seattle, and Lee Watson, Lighting Designer. Unable to attend as panel members were lighting designers John Gleason and Gilbert Hemsley.

The overall consensus of the session was an expressed viewpoint that USITT should devise and organize a Lighting Exhibition similar to the Design Exhibition organized at the 1980 Conference, and that this Lighting Exhibition be organized for the 1981 Conference in Cleveland, Ohio. Further consensus was opinionated that a minimum criteria should be set up to show the process that the Lighting Designer went through to achieve his or her final results. A brief paper (one page, preferably) could be typed describing the Designer's intent of the design and how it enhanced the mood and effects of the production. The Design Exhibition for Lighting Designers would be set up with the following articles to be required and/or highly suggested for viewing purposes:

1. Basic Light Plot*
2. Focus Plot
3. Plug Sheets
4. Cue Sheets
5. Sketches of a particular scene or effect
6. Renderings
7. Photographs* - for viewing 8" x 10" or 5" x 7" would be the easiest to display. The group recommended that a series of photographs be used to show the scope of a light move and its potential effect, especially when relating to ballet and modern dance productions.
8. A condensed written concept of the production -- relating to the Lighting Design.* Perhaps a critique of the finished production could be included in this condensed version as well.
9. Condensed critique of the lighting design from the panel of judges.*

In regard to photographs, slides could be used, but the logistical problem of machines and timing slides and productions could be a limiting factor.

It is important for those of us in the Theatre Business to remember the novices and students coming into this business. An exhibition such as outlined above allows an amount of experience to be shown in a more complete format. Any individual viewing such an exhibition should be able to come away with the impression that he or she has learned something and has not just spent the time looking at pretty pictures.

As suggested, the above information may seem difficult to put together, but the end result should be worth the effort.

The group also suggested that a critique be given to those projects not selected by the judges for exhibition purposes. This is an important point as everyone would like to learn from an experience such as this. How one can improve their work should be a dominant factor in such an exhibition whether it be from showing production work or viewing it.

A secondary question involving the photographing of Professional Lighting Designers' work was also undertaken. The consensus evolved with President Lee Watson, and other selected members to speak with the New York League of Theatres about the possibility of taking one or two special photographs at the photography session.

SCENOGRAPHY

The above should satisfy some of the requirements for the organization of the Lighting Exhibition and if it is not possible to complete the mechanics before next April, they should be complete for the 1982 Conference in Denver, Colorado.

THE PROFESSIONAL DESIGNER AND USITT: WHO NEEDS WHO?

John Rothgeb, University of Texas at Austin, chaired this interesting, thought provoking and enlightening panel. Participants were James Maronek, President of USA, Local 350, and the Goodman Theatre; and William Eckart, Scenic Designer, Southern Methodist University. Many areas were discussed and a tape of the session would be very helpful to those who attended, and for those who did not attend. The session indicated that USITT needs to develop programs and projects that interest and benefit the professional designer.

A DEFINITION OF AMERICAN SCENOGRAPHY

Considering that this event was scheduled at 7:00 p.m. Friday evening, there was a large and interested crowd assembled for Willard Bellman's discussion of a working definition of Scenography.

SCENOGRAPHY COMMISSION BUSINESS MEETING

The Commission got off to a good start on this next year. Due to excellent attendance (60) vs. Phoenix three years ago (8), the Commission can now operate to the benefit of the Institute. The Commission can now achieve and act upon your requests for new projects, conference programming, or volunteering for existing projects such as the Second Biennial Scenography Exposition to be held at the 1982 Annual Conference in Denver, Colorado. All requests should be addressed to Vice-Commissioner Tom Bliese concerning the Cleveland Conference. As concerns Scenography, Tom is organizing that Conference. Already, due to the Kansas City Business Meeting, Tom has major programs proposed.

Requests to aid in the Archives Project can be addressed to Vice-Commissioner Jo McGlone, and requests in the area of television should be brought to the attention of Vice-Commissioner Paul Hoffman. Requests to aid in development of the Exposition should be brought to the attention of the Commissioner. Names and addresses can be found in previous Newsletters under USITT DIRECTORY OF OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE.

TECHNICAL INFORMATION COMMISSION

Allan M. Bailey, Commissioner

The Technical Information Commission wishes to express its thanks to all the Exhibitors who helped to make the NEW PRODUCTS SHOWCASE a success. Thanks too, to Joe Appelt and his crew for the work they did in setting up the facilities for the Commission's Sessions and Programs.

SPECIALIZED MATERIALS AND WHERE TO FIND THEM

By Jared Saltzman

Over the last few years there has been a growth in the number of companies that sell tools and accessories in the field of fine-woodworking. Two such companies are The

Princeton Company and The Fine Tool Shop. Although many of the tools in these catalogues are primarily designed for a finer type of woodworking than most scenery demands, they have numerous applications in the scene shop.

The Fine Tool Shop carries a variety of specialty clamps and vises. These include: edging clamps, jaw clamps, corner vises, and bench holdfasts. They also have pin chucks that are designed to hold small drill bits in the chuck of any standard electric drill.

One of the tools I have found most useful is The Princeton Company's longnose clamping plier. These pliers are self-sizing and self-locking and are ideal for hard-to-reach, deep areas.

These catalogues are available from: THE PRINCETON COMPANY, P. O. Box 276, Princeton, Massachusetts 01541, and THE FINE TOOL SHOP, Carriage Hill, 1200 East Post Road, Westport, Connecticut 06880 (NOTE: \$5.00 cover price).

If you know of any companies that you feel should be included in this column, please drop me a line: Jared Saltzman, Bergen Community College, 400 Paramus Road, Paramus, New Jersey 07652.



In a previous column Sonotubes were suggested as a means to create columns. Stephen M. Brite, Technical Director at Hillcrest High School, Springfield, Missouri, suggests a method to elaborate the columns with moldings:

A modified fluted Torus-style column base can easily be made by cutting the exhaust hose for an electric clothes dryer in half, laterally, and wrapping the half-hose around the Sonotube base. The ends are attached together on the upstage side with pig rings (used in pig's snouts) and a plier called a "ringer". The rings and ringer can be found in hardware or farm supply stores. The manufacturer is Decker Manufacturing Company, Keokuk, Iowa 52632. The plastic hose is difficult to tear and accepts latex paint well. A fancy Byzantine column can be created from the same materials by spiraling the half-hose around the Sonotube. The flexible hose provides a raised texture and a modifiable section.

Jack Neveaux, Senior Scene Technician at the University of California, Santa Cruz, has several suggestions for counterweight system operations:

1. Thread pipe caps onto the ends of steel battens and paint them white (or some safety color) so they are more visible when lowered.

CONTINUED ON PAGE 12



'PROGRAMS'

*SPECIAL EVENTS

"HAPPENINGS" • NEWSBRIEFS

*VIP VISITS

SPOTLIGHTING THE SECTIONS

ALBERTA

FIRST ANNUAL CONFERENCE

The Alberta Section's First Annual Conference was held at the Citadel Theatre in Edmonton May 30th through June 1st, and was a smashing success. Over 120 delegates attended the three-day conference, half of whom are now USITT members.

USITT Health and Safety Commissioner Dr. Randall W. A. Davidson conducted a seminar on safety. Panelists included Ted Pollock, Cal-Western Paints; Dr. Frank Fargo of the Fargo Paint and Chemical Company, Calgary; Mr. Maurice Taylor of the Alberta Government Occupational Health and Safety; and Captain H. Wilde of the Edmonton Fire Department.

The remainder of the Conference included lecture/seminars on Theatre Architecture and Consulting (Richard Pilbrow, Theatre Consultant and Author, Theatre Projects Limited, London); Stage Sound (Bob Gibson, Sound Engineer, Calgary Tapede); Pneumatics (Robert R. Scales, University of Washington-Seattle); Honeycomb Paper (Tom Corbett, University of California, Santa Cruz); and a session on Stunts and Special Effects presented by John Thomas of Vancouver.

Practical hands-on workshops covered scene painting, scenic projection and fireworks. The fireworks workshop is especially helpful. There are currently 67 stage technicians in Alberta licensed to handle fireworks.

Thanks to the donations of space by the Citadel Theatre, honorariums by Grant MacEwan Community College, and expected cash grants from the Alberta Government of Culture, the Section's First Annual Conference is expected to cover its costs and show a modest profit. Planning is now actively underway for future workshops and sessions throughout the year, and for a Second Annual Conference to be held in Calgary in May of 1981.

CLEVELAND

CONFERENCE PLANNING

Planning for the 1981 USITT Annual National Conference at Stouffer's Inn on the Square, Cleveland, Ohio, April 1st - 4th is proceeding at a rapid pace. The Conference Committee has been restructured to better suit the needs of this conference. The major change has been to create the positions of Vice-Chairman for Programs, and Vice-Chairman for Logistics. This was done to facilitate direct communication with the national membership and the Conference Committee.

Vice-Chairman for Programs is Tom Dunn, Lorain County Community College, 1005 North Abbe, Elyria, Ohio 44035 (216) 365-4191. Vice-Chairman for Logistics is Paul Vincent, 4326 Prasse Road, South Euclid, Ohio 44121 (216) 291-4192. Please refer to your March/April Newsletter for other Conference Committee members.

NORTHERN CALIFORNIA

SOUND PROGRAM

A program structured around the idea that sound systems in the theatre need to answer several needs within the production and uses outside of productions was held by the Northern California Section on May 10th at the University of California-Santa Cruz. Defining these needs and finding the equipment to address these needs, Al Lewitz of Paoletti and Lewitz Associates, San Francisco, conducted a session on SOUND DESIGN AND ACOUSTICAL DEFINITIONS, pointing out that these needs are the function of not only the designer, but the technician who must work with the System/Designer/Installer.

Creative uses for sound was explored in a session entitled CREATIVE USES OF SOUND IN PERFORMANCE. Gordon Mumma, formerly with the Merce Cunningham Company introduced the group to new electronic music applications for theatrical use. A session, THEATRE SOUND SYSTEM PRESENTATION concluded the program. Dan Dougan, an independent sound system designer from San Francisco, formerly with the American Conservatory Theatre and the Old Globe, together with Dan Beswick, Sound Engineer with Alco Paramount, San Jose and Paul Landry of Landry and Bogan, Sound Consultants, Palo Alto, presented the session.

SOUTHEASTERN

FALL SEMINAR ANNOUNCED

The Southeast Section of USITT will hold its Fourth Annual Fall Seminar September 12th and 13th, 1980 at the University of North Carolina at Asheville. Representing theatre technicians and designers from all walks of life in the 10-state region associated with the Southeastern Theatre Conference, USITT/Southeastern has established an exciting forum for the exchange of new products and ideas in these annual convocations.

This year's program will feature William Mintzer, the professional lighting designer who has worked with Ming Cho Lee at the Arena Stage in Washington, D.C. Special-

CONTINUED ON NEXT PAGE

SOUTHEASTERN SECTION

ists in furniture construction, restoration, and upholstery will conduct workshops for those theatre technicians bedeviled by furniture props. Monica Weinzapfel will conduct a full day of workshops in millinery and LaVahn Hoh will present his demonstration of pyrotechnic effects to climax the two-day marathon. In addition, numerous mini-sessions appealing to the entire spectrum of technical theatre interests will be held.

For further information concerning registration and fees, write to Paul J. Sweeney, USITT-SE Local Arrangements, University of North Carolina at Asheville, Asheville, North Carolina 28814.

SOUTHERN CALIFORNIA

SCENE PAINTING

A SCENE PAINTING DEMONSTRATION was held June 24th at the R. L. Grosh and Sons Scenic Studios in Hollywood, California. Scenic Artists were on hand to demonstrate in-production work for Walt Disney World and Holiday on Ice. During the demonstration, questions were answered on the techniques and procedures used on the work in progress. Discussions with the artists were held on a one-to-one basis concerning the various painting techniques, the problems and needs of the projects, and an observation of the techniques used to solve those needs.

TEXAS

TENTH YEAR

The end of 1980 will mark the tenth year of the USITT Texas Section. In recent months there has been a strong growth in membership and interest in the activities of the Section. As a service organization, officers of the Section have responded with workshops during the year and have offered quality workshops to all those who have attended the annual conferences. As of this writing the Section boasts 96 individual members, including students; two contributing members; and six organizational members. Chairman Victor Siller points out that as of the Annual National Conference at Kansas City in March, there were only three USITT Student Chapters, two of which are in Texas. Vic feels that this speaks highly of the Chapter's sponsors and of the USITT Texas Section; and shows the Section's continued interest in the young people in theatre programs in Texas.

The Tarleton State University Student Chapter of USITT got in quite a lot of experience while working with the University Interscholastic League contests during April. Members worked with the technical areas of an Area Contest and a Regional Contest. Joe Godwin, chapter President, served as Technical Director to coordinate sets, lighting, and sound for the plays. Other members ran lights, helped move and store scenery, and helped with the sound equipment. Charlene Simpson assisted sponsor Mary Jane Mingus in managing the two contests. Members also assisted in lighting fashion shows and concerts hosted by Tarleton State University.

The Student Chapter also waved goodbye to its old home in the studio theatre at Tarleton as they will be moving into their new \$7 million dollar home this fall.

A meeting was held by the Section on May 24th at the Villa Capri Hotel in Austin, to discuss plans for the USITT 1983 Annual National Conference which will be hosted by the Section. Several names were recommended to form the Conference Committee.

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TECHNICIANS' TRICKS

CONTINUED FROM PAGE 10

2. Weld the safety nut (the one with the set screw threaded into it) to the hold down plate on counterweight arbors -- only weld the front nut to the plate to prevent binding. When re-weighting it is only necessary to lift the plate, tighten the set screw, and load. It is not necessary to hold the plate out of the way.
3. Padlock rope locks closed with long shackle bicycle locks after pins have been trimmed for a show. This will prevent tampering.
4. Screw or rivet frosted plexiglass name plates to the locking rail and use heavy grease pencil to label battens. Wipe clean with a moist rag and re-label as needed.

A couple of additions and alternatives to Jack's suggestions:

1. Use a short shock-cord type tie-down underneath the spreader plate on counterweight arbors to hold the plate out of the way while loading. The shock-cord is available at hardware stores in various lengths with hooks that easily clamp around the vertical members of the arbor.
2. While painting the ends of counterweight battens, also paint a centerline on the batten. This provides a permanent mark for loading pipes and also an additional safety marking to increase the visibility of the moving pipe.

More ideas, more tricks, more solutions are needed for this column. We have yet to hear from the painters, the prop makers, the steel workers, the cabinet makers. Any time-saving, energy-saving, money-saving ideas are valid. Send them to: Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, Iowa 50613.

ENLIST A NEW MEMBER TODAY!

+ CONTRIBUTING	\$500.00
SUSTAINING	\$225.00
ORGANIZATIONAL	\$ 40.00
INDIVIDUAL	\$ 30.00
STUDENT	\$ 15.00

+TAX DEDUCTIBLE



COSMAK'S CORNER

By Bernice Ann
Graham

COSTUMERS, ACT NOW!

Budgets are tight or non-existent! Costumers must do something to combat the disappearing dollar!

SEND YOUR RENTAL INFORMATION TO COSMAK

If you are renting or planning to rent out some of your stock, send COSMAK details of what you have available, and what your terms are. Also, mention if you have any kind of trading program. Depending on interest, perhaps some sort of rental-trade program can be developed to be beneficial to all interested parties. It could be vital to your program and the program of fellow costumers.

SEND A REP!

Another exciting conference is going to meet in Southern California in August. Let's face it ... we'd all like to go, but we can't. Plane reservations are expensive, hotel rooms are higher than high, and food is gastronomically astronomical. The dollar sign is cutting into our conference participation. But we don't have to miss out on all the current information and ideas shared and displayed at the conferences. SEND A REP! A representative from each area can bring back vital information and share it with the "folks at home". Where does the money come from for the representative? At least some of it can come from a workshop. Plan and charge BEFORE THE FACT, for a workshop AFTER THE FACT. Choose a rep from the costume-makeup artists in your area who would be willing to produce a workshop for all upon return from the conference. Charge \$1.00, \$5.00, \$10.00 for the workshop to be paid in advance. In return, promise written material (perhaps a newsletter) describing accomplishments and information exposed at the conference. Also, there should be slides or photographs (take a camera) and demonstrations of new equipment usage or creative techniques demonstrated. Being a representative is not easy by any means. It is demanding, but exciting and rewarding. If above plan is not immediately feasible, still send a rep, with a plan to have said workshop upon return, and save funds (after workshop expenses) for the next conference and next rep.

GETTING A WORKSHOP TOGETHER

What will producing a workshop entail? Announcements: Run off a flier and/or poster. Post or send to local colleges, high schools, private schools, costume shops, community and children's theatres in the area. Place notice in local newspapers in the area. Set RSVP date. Workshop Area: Once you know approximate number of participants (through RSVP) make arrangements for chairs, tables, demonstration areas, slide showing areas. Equipment: If you plan on slides complimenting your lecture or demon-

stration, be certain slides are in correct order, you have screen distance set-up correctly, and projector works. Have extra bulb for the projector on hand and make arrangements for backup projector in case of malfunction (voice of experience). For projector and any demonstration equipment requiring electricity, check location of plugs and necessity of extension cords. Introductions: Depending on time and size of group, either have each participant introduce self and affiliated organization, or wear name and organization tag. Written Information: This should include information to be shared but not necessarily discussed -- such as lists or general information. Also, diagrams and procedures of your demonstrations can be included for future reference. Not necessary, but written information placed in brown envelope (just like downtown), sets a tone of importance and professionalism to the whole encounter. Packets can be picked up at the door or placed on chairs. This avoids commotion with late arrivals. Demonstrations: Have everything set up. Everyone's time is so limited (including yours). If necessary, because of size of crowd, have two or more stations and have simultaneous sessions. There is nothing worse than having such large groups that participants cannot see or participate. If crowd is small, this still is a good idea. You then can flow from one demonstration to another. Each demonstration can be left in tact for further scrutiny at end of session. Demonstrations are what most costume/makeup persons want. Break-time: Arrange for coffee, punch, cookies or the like. Too much information or too long a session can be tiring. Costumers are usually exhausted. An hour, or one and one-half hours at a time is enough. Three hours without a break can lead to exhaustion and lack of enthusiasm on everyone's part. Have table with supplementary information such as pamphlets, books, samples of projects, photos of other facilities and projects, and the like, for break-time scrutiny. This is a good time to just meet and talk and create better, closer relations between educational and community groups.

GET YOUR REP. ON THE ROAD

This all sounds like a lot of work ... and it is! But it is worth it! You have a chance to be exposed to or expose your colleague to what is going on with the rest of the country. Just think for a small fee many can reap the benefits of a valuable but very expensive trip. Let OUR REP meet YOUR REP and exchange thoughts and ideas at the next USITT Costume Commission Conference in Southern California.

.....

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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.

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