

# USITT NEWSLETTER

**U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.**  
**1501 BROADWAY, NEW YORK, N.Y. 10036**

**Sept./Oct. 1980**  
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Herb Greggs, Editor

(212) 354-5360

## CONFERENCE UPDATES

### '81 EAST WEST '82

#### PROGRAMMING FOR CLEVELAND

In an effort to keep the membership informed the Conference Committee for the Cleveland Conference (April 1-4, 1981) is presenting a very preliminary outline of the Program, Exhibits and Special Events for '81. They anticipate that the four days in Cleveland, will be an informational and enjoyable experience for those who plan to attend. As they firm up the Program, the membership will be kept informed in future Newsletters on the wide range of sessions and special tours available. Following is a listing of preliminary topics.

##### THEATRE ARCHITECTURE COMMISSION

Theatre Renovation  
Theatre Restoration  
Found Space Theatres

##### ARTS ADMINISTRATION COMMISSION

Use of Computers in Administration Fund Raising

##### COSTUME COMMISSION

Psychological Stress  
Costume Shop Management  
Design Aesthetics  
Glitz Fashion Show

##### WORKSHOPS

Corsets  
Costume Accessories  
Makeup  
Padding  
Dyeing  
Fibre Art (In conjunction with the Scenography Commission)

##### EDUCATION COMMISSION

Technical Theatre Course Guidelines  
Graphic Standards  
Industrial Internships for Students

##### ENGINEERING COMMISSION

Photometric Measurements  
Rigging (In conjunction with the Health and Safety Commission)

#### DENVER GEARING UP NOW!

Programming plans for the 1982 Annual National Conference in Denver, Colorado, are moving forward at a rapid pace. Work commenced in April shortly after the Kansas City meeting. The Conference Committee's first meeting was a general review of past conventions and brainstorming sessions. Although no definite decisions were made at that time, a few ideas brought forward have become instrumental in the work which has followed. There was the observation that Denver offered several unique opportunities for a focus of the 1982 Conference. To mention only three singular features: The Boettcher Concert Hall (certain to provoke long and animated discussions); a wide variety of theatres -- each of which is clearly representative of the time of its construction; and an extraordinary historical monument in the Central City Opera House.

Upon review of past conferences, it was generally felt that very often the most successful meetings had been the "hands-on" sort. Thus, an operational principle for the 1982 Conference began to take shape and was enunciated at subsequent meetings of the Committee.

Capitalizing on the stylistic variety and historical values to be found in Denver's theatres, the Committee recognized in them concrete examples of their past -- decade by decade, since the 1930's. This observation led to the decision to focus the 1982 Conference on the idea of development as a centralizing theme. The theatres might provide the possibility for a number of "hands-on" discussions or workshops relating to architecture, equipment and design, etc. In this fashion, then, the unique features Denver has to offer might be incorporated into the Conference.

With these notions in mind, a schedule closely resembles that of Seattle and Kansas City. There are two major differences under consideration. The first of these is a trip to the Central City Opera House for a tour and workshop. The focus of the workshop would be an exhibition and discussion of the work of Robert Edmond Jones and Donald Oenslager. The Committee anticipates that this program would be one of

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## CLEVELAND PROGRAMMING

### HEALTH AND SAFETY COMMISSION

Risk Management (In conjunction with the Education Commission)

Special Effects and Pyrotechnics  
Hazard Identification

### SCENOGRAPHY COMMISSION

Heritage Series: Tribute to a Designer  
Design for Television  
Sound Workshops  
Establishment of a Uniform Aesthetic for Scenography  
Kinetics and Design

### TECHNICAL INFORMATION COMMISSION

Scenery Movement  
Microphone Applications  
New Products Showcase  
Tubular Steel Scenery

### EXHIBITS

DESIGN '81: Exhibit of design by Ohio designers (Sponsored by the USITT Cleveland Section).

ARCHITECTURE: Exhibit by Architects across the country of recent Theatre Designs.

THE WORK OF CLAUDE BRAGDON: Touring exhibition of the artist's work.

### TOURS

GENERAL ELECTRIC COMPANY - An extensive 3-hour tour of the Nela Park facilities. Note: Two tours which can accommodate 150 people each are currently being planned. When you receive your Conference Registration Packet, be sure to indicate which tour you want. If necessary, a third tour may be scheduled.

PLAYHOUSE SQUARE - A backstage tour of the renovation of the Playhouse Square Theatres. This 18 million dollar renovation project will be well into phase one: Renovation of the State Theatre.

E. J. THOMAS PERFORMING ARTS HALL-AKRON, OHIO - Site for the annual General Membership Meeting. Tours of this facility along with a series of hands-on workshops will cap off the Saturday afternoon's activities.

WESTERN RESERVE HISTORICAL MUSEUM - Tours of the remarkable historical costume collection along with a series of lectures by the museum staff.

### ACTIVITIES OF SPECIAL NOTE

COSTUME COMMISSION ROUNDTABLE: Open to all Conference attendees. The roundtable room will be the site for many of the costume workshops and is intended to provide an open forum of ideas and information to the membership.

CLEVELAND BALLET (In Performance): Special group rates for tickets will be available to USITT members for Thursday, April 2 and Friday, April 3, two different programs each night.

THE CLEVELAND PLAYHOUSE: Group rates will be available for the production of "ON GOLDEN POND" at the 77th Street Theatre and "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM" at the 86th Street Theatre.

## COMMITTEE CHANGES

A listing of the 1981 Conference Committee appears on Page 14 of the 1980-1981 USITT Membership Directory. Please note the following changes:

### VICE PRESIDENT FOR PROGRAMS AND PRESENTATIONS

David Hale Hand  
Stage Engineering & Supply Co., Inc.  
P. O. Box 2002  
Colorado Springs, Colorado 80901

### TRANSPORTATION

Dan Galo  
3847 West 40th Street  
Cleveland, Ohio 44109

### STUDENT CO-ORDINATOR

Douglas Hall  
Art & Drama Center  
Baldwin-Wallace College  
Berea, Ohio 44017

### REGISTRATION

(Address correction for Robert D. Moeller)  
From: Box 1786 to Box 1796  
Department of Theatre  
Hiram College  
Hiram, Ohio 44234

### PROGRAM (Local)

James M. Stone  
Merrill Stone Associates  
Production Office  
535 Kennedy Road  
Akron, Ohio 44305

## PRELIMINARY SCHEDULE ON PAGE 14

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## SECTION PROGRAM

While busily planning for the 1981 Annual National Conference, members of the USITT Cleveland Section are also planning a fall workshop to be hosted by the Lorain County Community College, Saturday, November 1st. The day-long workshop will be for those interested in technical theatre. Several topics are currently being considered: Human Stress Factors in Technical Theatre; Puppetry; Rental and Storage of Costumes; Presentation of Comparative Studies of Various Costume Shop Layouts; and a Panel of Facility Design of Performing Arts Complexes (in particular the Lorain County Community College facility). Registration, coffee and donuts, will take place from 9:00 - 9:45 a.m. Morning sessions will last from 10:00 to 12:00 p.m. From 12:00 to 1:30 p.m. there will be a meeting of the full section membership (participants are asked to bring a brown-bag lunch). Afternoon sessions will go from 1:30 to 3:30 p.m., and the day's activities will conclude with a tour of the new Stocker Humanities and Fine Arts Center.

## DENVER CONFERENCE

the real highlights of the Conference. The second difference, still very much in the "proposal stage" would be a series of half-day workshop/seminars to take place in and about some of Denver's more important theatres. Suggestions have included the Denver Center Theatres, the Arvada Center, the Bonfils Theatre, and the Paramount.

One further topic for extended examination has been proposed: the involvement of one of the major computer manufacturers in a series of discussions of possible new applications of the computer to the theatre and, specifically, theatre design.

The Committee will soon be soliciting paper, panel and workshop topics. Particular emphasis is on the interest in on-going topics -- the sort that might be begun with their winter meeting with the Rocky Mountain Theatre Association, then continued to (and beyond?) the Denver Conference. If you have an idea or know of someone who might be interested in submitting a topic, please contact:

Robert E. Braddy  
Program Chairman/1982 Conference  
1732 Concord Drive  
Ft. Collins, Colorado 80521

Naturally, this brief rundown hits only the major points in program planning for the 1982 Denver Conference, but the Conference Committee hopes it gives the membership a clear idea of what has been happening over the past few months.

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## NOMINATIONS COMMITTEE

### HENRY E. THARP, CHAIRMAN

The 1981 Nominations Committee hereby submits the 1981 slate of nominees for officers and Board of Directors. Their names are listed below with brief biographical sketches and are submitted well in advance of the actual election in order to permit additional names to be placed on the ballot by petition. Following is the procedure used by the Nominations Committee:

- A. The first meeting of the Nominations Committee was held in Kansas City during the 1980 Conference (actually two separate meetings were held). At that time a preliminary list of potential nominees was developed.
- B. USITT membership was canvassed by means of the Newsletter, individual contacts and official meetings, for additional names to be added to the preliminary list. Committee members continued to add names to the list.
- C. Each of the 82 persons named to the preliminary list was asked in writing if they would permit their name to be placed in nomination. Affirmative answers, accompanied by a biographical statement to be used both by Committee members in evaluating persons and, if nominated, to be published along with the ballot, were received from 57 persons.
- D. The revised list of potential nominees, together with their biographical statements, were distributed to Committee members in ad-

vance of their meeting in San Diego during the ATA Convention.

- E. The Nominations Committee met to reduce the list of 57 potential nominees to the slate herewith submitted. In the discussions and votes which occurred during the meetings of the Committee such matters as geographical distribution of the carry-over officers and Board members, balance between educators and commercial/professional men and women, professional interests, service to the Institute, were all considered. Such considerations are mandated by the By-Laws and are the main reason why the By-Laws specify that the official slate shall contain one name per slot to be filled, except that the membership may add additional names by petition.
- F. The preliminary slate is presented herewith in order to permit names to be added by petition between now and December 1, 1980, and to be printed on the ballot along with the official slate.
- G. The official ballot will be mailed to the membership in the early Spring so that the new Officers and Directors, when elected, can take office at the end of the Cleveland Conference. The ballot, in addition to the official slate will list persons nominated by petition and will also contain spaces for "write-in" votes.

#### NOMINATION BY PETITION

*Fifty (50) active members of USITT must sign the petition. The petition must contain a signed statement by the proposed nominee that he/she will accept the nomination and will serve if elected. A brief biographical statement of the proposed nominee must accompany the petition. Petitions should be mailed to the Chairman of the Nominating Committee, in care of the USITT office in New York, not later than December 15. Persons nominated by petition shall be so identified on the official ballot to the membership.*

- H. The election results will be announced at the Cleveland Conference and published in the Newsletter immediately afterward.

## OFFICIAL SLATE AND BIOGRAPHICAL SKETCHES

Presented by the Nominations Committee to the membership of USITT:

President Elect (1 year term)  
Dr. Ronald C. Olson

Vice President for Commissions and Projects (2 year term)  
Richard M. Devin

Secretary (2 year term)  
Henry E. Tharp

Board of Directors (3 year term)  
Dr. Richard L. Arnold (incumbent)  
J. Michael Gillette  
Lawrence Kellermann  
Charles Levy

CONTINUED ON NEXT PAGE

## SLATE AND BIOS.

Janet Musson  
Van Phillips (incumbent)  
Peter Sargent

### DR. RONALD C. OLSON

Currently serving as USITT Vice President for Liaison and Relations; former Chairman New York Area Section (2 terms); Treasurer (2 terms) Secretary (2 terms); Vice Chairman, New York Conference, 1974; Committee on Finance; Membership Retrieval Committee; Fellow of the USITT; Founders' Award, 1979; present position: Director of Marketing, Kliegl Bros.

### RICHARD M. DEVIN

B.A. University of Northern Iowa; M.F.A. (Theatre Engineering) Yale School of Drama; Assistant Professor of Theatre, Temple University (6 years) and Managing Director of Production Program. General Manager and resident Lighting Designer, Williamstown Theatre Festival (7 years). Associate Professor of Drama and General Manager of Production Program, University of Washington School of Drama (5 years to present). Chairman, USITT 1979 Seattle Conference. Past/Founding Chairman, Pacific Northwest Regional Section. Member of USITT Board of Directors, Finance Committee, Committee on Nominations, Time and Place Committee, Lighting Designer for nine (9) Regional Theatres and Off-Broadway productions.

### HENRY E. THARP

Member of USITT since 1965. Co-Chairman, 1980 USITT Annual National Conference, Kansas City; USITT Board of Directors; 3 years on Committee on Nominations, (currently Chairman of Committee on Nominations); 1 year on USITT Time and Place Committee. Past President of USITT Heart of America Section (Charter President). Supervisor of Performance Services, University of Missouri-Columbia; former Designer/Technical Director, University of Missouri-Columbia, University of Louisville, and Louisville Children's Theatre. Former Assistant Technical Director, Hofstra University. Degrees from Emporia State (Kansas) and University of Illinois. Member: American Theatre Association and IA, Local 443 (recording secretary).

### RICHARD L. ARNOLD

Professor of Design and Scene Technology and past Chairman (1969-1980) Theatre Arts, Northern Illinois University; USITT Fellow. USITT Journal Award 1970; Chairman, USITT Committee on Finance; Past President of USITT 1973-1975; Past Chairman, USITT Midwest Section.

### J. MICHAEL GILLETTE

Associate Professor and Director of Design, University of Arizona-Tucson; Author of DESIGNING WITH LIGHT: AN INTRODUCTION TO STAGE LIGHTING and Co-Author of Third Edition of STAGE SCENERY: IT'S CONSTRUCTION AND RIGGING. Chairman of USITT Graphics Standards Project; Vice Commissioner, USITT Education Commission; founding member of both the USITT Allegheny and Southwest Sections.

### LAWRENCE KELLERMANN

President, Arclite Systems, Inc.; formerly Vice President of Sales and Marketing for Century Lighting; currently representing Kliegl Bros. Lighting Company and J.R. Clancy Company. Former Chairman and Secretary of the New York Area Section. Chairman, Convention Committee for 1985 USITT National Conference. Active in USITT for over ten years.

### CHARLES LEVY

Executive for Theatre Services, Strand Century Inc. Member, USITT Committee on Finance; Past member, USITT Board of Directors (several terms); Past Secretary of USITT.

### JANET M. MUSSON

President, Musson Theatrical, Inc., theatrical supply and rental house. Board member and officer of USITT Northern California Section from the early 1970's to 1978; Chairman, 1986 Convention Steering Committee.

### VAN PHILLIPS

A member of USITT since 1962, serving in various positions within the Institute. Has been an active member of the USITT Board of Directors for several years while doing dual duty on the Committee on Nominations, Committee on Finance; 6 years as Chairman of the USITT National Liaison Committee, the International Liaison Steering Committee; member Editorial Board of THEATRE DESIGN AND TECHNOLOGY. Co-principle in Jones and Phillips Associates, Inc., (Consultants) and Director of the Theatre Design and Technology Program at Purdue University.

### PETER SARGENT

Currently Chairman, Conservatory of Theatre Arts at Webster College; Secretary, USITT; past member of the Board of Directors; Chairman, USITT 1972 Annual National Conference; wrote first Convention Handbook with Charles E. Williams. Member of USA Local 829, Resident Lighting Designer, Loretto Hilton Repertory Theatre.

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•HEALTH & SAFETY  
•SCENOGRAPHY  
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•THEATRE ENGINEERING  
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## COSTUME COMMISSION

LEON I. BRAUNER, COMMISSIONER

### FOURTH ANNUAL SYMPOSIUM

*Reported by Joy Spanabel Emery, Costume Designer,  
University of Rhode Island Theatre, and Vice  
Commissioner, USITT COSTUME COMMISSION.*

"Hollywood Costume Techniques for the Theatre" was the topic for the 1980 Costume Commission Symposium. This 4th Annual Symposium was held at California State University at Long Beach and was co-ordinated by Herb Camburn. Herb and his very competent staff are to be commended for the excellent job in bringing together an exciting and highly informative group of individuals to present programs for the symposium.

The programs ranged from practical how-to-do-it information on dyeing, millinery, jewelry fabrication, and Las Vegas shows. Those who attended the symposium also had a special tour of the Los Angeles County Museum's new exhibit of "Salute to California, 50 Years of Fashion 1930-1980, NBC Studios and Wardrobe facilities, and Don Post Studios.

Priscilla Parshall, currently a free-lance textile artist in Los Angeles, led off the symposium with a program on fabric modification and dyeing. She has done extensive work at the Guthrie Theatre, Santa Fe Opera, and the Ashland Shakespeare Festival. Priscilla's work with dyes is wonderful; she also has an excellent comprehension of the various types of dye that are on the market, and she makes the method of working with the various dyes nicely understandable. Of course, regardless of the type of dye, methods used, and fabric involved, Priscilla stresses testing all materials for results before working with the final piece.

In addition to showing us some of the exciting work she has done, Priscilla shared several of her techniques including the use of cheese cloth overlays on garments that can then be shredded to break down garments. She also showed some examples of matelassé that she sprayed from the back with leather dye thinned with alcohol. The resulting effect is visually striking and interesting. She has also been working with disperse dye mixed with water and alcohol painted onto paper to make a transfer of designs. The paper is laid on the fabric and the de-

sign is transferred by ironing -- it works on polyester, acetates, and some nylon. She has also developed a technique for creating a marble effect by thickening water with CMC (available from ceramic supply stores), applying it to the fabric, and then floating-in flat oil paints.

Priscilla has also been doing some interesting work with felt draped over a wire armature and coated with Rhoplex which is available from art supply houses and is an acceptable substitute for flex glue. Unlike flex glue, Rhoplex can be purchased in small quantities.

Priscilla's presentation was thorough and visually exciting. She is available for workshops, and her 5-day sessions on campuses have been highly recommended.

Jim Pfanner prepared a presentation on millinery and pleating techniques. Jim has worked at Disneyland, NBC, and now operates his own studio, A-1 Pleating, in Los Angeles. Jim began by demonstrating how to make and pull a buckram "skull" (a stiffened skull-shaped unit, known in some parts of the country as a "hood"). Jim uses two layers of heavyweight buckram on the block, placing the bias on the center front; he controls the buckram with aluminum push pins and elastic bands. The excess buckram at the four corners is trimmed away leaving enough allowance to overlap the cut edges of the four darts by at least 1/4 inch. Working from the top down and from front to sides to back, he shapes the buckram with the pins and elastic making sure that the depth of the crown is greater than will be needed for the finished piece. When the shaping is completed, he allows it to dry for 24 hours.

After the skull is dry he divides it into quarters, using a tape measure to locate and mark center front, center back, and sides; next he marks a line from the forehead to the nape of the neck. To locate the earhole location he measures 6 inches to either side of the top center of the skull to locate the top of the ear. He then connects the marks from center front forehead around the "side burn" shape to the top of the ear hole and around to the nape of the neck. Half of the skull is cut with razor blade and the trimmed-away piece is used as a pattern for the other side.

Jim removes the skull from the block with the aid of a corset stay and cuts out a keyhole at the center back of the skull; later he inserts a band of elastic in the keyhole for better fit. The skull is then edged with heavy (#18) millinery wire by hand before it is sized. For sizing, Jim likes to use U-Block thinned as needed

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## COSTUME SYMPOSIUM

with acetone. (Obviously, this step needs to be done in a well ventilated area). The consistency he recommends for the size is like Karo syrup. The size is brushed on both the inside and the outside of the skull since it does not need to be placed on the block for this step.

These skulls are excellent as supports for large hats and as armatures for elaborate headdresses; they can even be covered with a wig and a hat to simplify fast changes. Jim cautioned us that this process requires strong hands, patience, and practice to make successful skulls. The key to making a successful skull is in the head oval and the intersecting lines from center front to center back and side to side.

The pleating techniques he showed were fascinating. His studio is equipped to do all types of pleating including sunburst pleats and Fortuni pleating. They sandwich the fabric between heavy paper that has the pleat patterns impressed on it. The fabric and paper are folded and heat set. Synthetic fabrics need to be used for the pleats to be permanent. Jim also showed us examples of pleating in two directions on a metallic taffeta which he has used to create interesting chainmail textures.

## FOAM SCULPTURES

The next session was presented by Richard Beard of Jack Shraffton Studios. Richard demonstrated some foam sculptures and animations of animal and character forms. Many of the things he makes are oversized with the operator on short stilts (or "cherry pickers") and the form head above the operator's head. Richard's chore is to work out the proportions, weight distribution, mobility and animation techniques. He has a basic rule of thumb that he used when working out patterns and animating techniques. He refers to it as KISS, "Keep It Simple, Stupid." With this in mind, he describes the simplest method of control as "kid power" -- the push-pull mechanics with no springs or anything to break or snag. He also uses devices such as camera cable releases, bicycle cable, pistol-grip units, and gravity control. For the large head units, Richard has found that adjustable welder's headbands are an excellent means of securing oversized heads on an operator.

Even being clued in on some of the techniques used to animate the figures, they are so delightful that the viewer becomes enchanted and forgets all of the internal workings required to create the effects.

## MOVIE DESIGNS

The evening session featured Jean-Pierre Dorleac who includes Battle Star Galactica, for which he has been nominated for the 1980 Emmy Award, Buck Rogers in the Twenty-fifth Century, The Bastard, and Blue Lagoon among his television and film design credits. He brought many renderings of his work and shared many details of developing the designs and overseeing their fruition. Much of what he discussed included budgets that most of us found totally foreign; a Cylon in Battle Star Galactica, for example, cost \$3,000!

When discussing jobs for assistants, he indicated several possibilities, including colorist for renderings, shopper, and wardrobe men and women for principles and for extras. Primarily, Jean-Pierre offered a good insight into the methods and approaches to working with film and television in contrast to live theatre.

## STUDIO TOURS

The next day the group visited several locations in Los Angeles. The first stop was the special exhibit at the Los Angeles County Museum featuring designers from Adrian to Galanos. The exhibit, though not yet quite complete on that day, was nicely mounted and included items ranging from exquisite evening gowns to swimsuits and broomstick skirts. There were also some original renderings by Irene.

The NBC Tour was guided by Suzy Smith Brown, head of the NBC Wardrobe Department. She spoke about the operation of their extensive workshop and even more extensive stock. We were able to explore the costume workshop which, due to the Screen Actors Guild strike, was not very busy. This unusual state of little activity, however, did give us the opportunity to see the facilities more fully.

Our next stop was Don Post Studios. When we entered the small cement-block building, we encountered the head of Yoda. In glancing around, we saw countless other full head masks of the characters from The Empire Strikes Back, Star Wars, Alien and numerous other films. We had a dramatic impression of why Don Post Studios is one of the best known motion picture foam prosthetics studios in Hollywood. Don Post explained the various processes used in creating the prosthetics, many of which are made of molding rubber and cast in plaster molds. Since the studio is now extensively engaged in mass-producing masks for the retail market, the processes are set up for numerous runs of the items. However, much of the final detail work is done by hand to insure the quality of each piece.

Don has also decided to extend his operations to include establishing a supply house and is in the process of preparing a catalogue of the things he carries; he hopes to have it available soon.

## PERIOD COSTUMES

That evening we were introduced to Elois Jenssen who won the Academy Award for her costume designs for Samson and Delilah. She has also designed countless other period and modern costume films. Her presentation focused on the use and application of research for period costumes. She shared some insights based on her close association with Cecil B. DeMille and his insistence on the use of research for each and every detail in a film.

Many of the materials used to research his films and others have been compiled by the Academy of Motion Picture Arts and Sciences. The Academy has assembled an extensive resource library which is available to the public.

Elois' presentation was fascinating. She illustrated it very well with a number of slides and had also brought a number of garments for us to examine. She has obviously developed quite a library of her own resources -- some of which she also brought along to share.

## JEWELRY FABRICATION

"Traditional and Modern Theatrical Jewelry Fabrication" was the topic Maggie and Tom Brown and Mary Etta Lang addressed. Maggie and Tom have established their own metal studio which specialized in producing a wide variety of theatrical jewelry for numerous films and television shows. The items range from police badges to royal scepters and crowns to post-contemporary pieces for films such as Star

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**Trek.** It was a lively, information-packed session. One of the techniques that caught my attention was the photo etching process for metals. The piece is dipped in warm bees wax, cooled, and the design is then carved out leaving the wax as a resist. Maggie said that nail polish can also be painted on as a resist. Once the design is completed the piece is set in a 3 to 1 nitric acid and water bath. A string cradle for the piece is attached to the back with a glob of wax so it can be easily lifted out of the acid bath. Maggie also cautioned us to be sure to use a Pyrex container for the acid solution.

The bubbles that form on the top of the bath should be brushed away with a feather while the piece is immersed. The acid eats into the unresisted metal creating a three-dimensional design. The longer the piece is in the bath, the deeper the design. The piece can even be left in until the design is cut through the metal. The bath is reusable since it has a long life; however, it will turn blue and opaque after a few uses.

Maggie showed us several pieces they had made with this process. They were very handsome and quite varied in character and style.

Mary Etta Lang showed us a felt and resin process that she has been working with. The process is similar to blocking and sizing felt pieces; however, the resin coating creates a piece that is not flexible and has an interesting translucent quality. The resin does make the felt somewhat brittle so items made with this process can be damaged if not treated with respect. Ms. Lang uses standard weight felt which gives her more detail. The demonstration headdress she made during her presentation also incorporated lace used to create the wings of a dragon. The base of the headdress was felt that she had already sized and that had millinery wire supports hot-melt glued to the sized felt. Three-dimensional decorations were shaped of felt and lace and glued to the base then the entire piece was coated with resin. Mary Etta uses "Boat" resin, available from marinas, because it is less fragile than other resins. The resin needs to saturate the felt which becomes translucent as the resin dries. The translucent quality allows the color of the felt to come through and pencil or other markings on the felt will show.

The resin will dry to the touch in about 20 minutes; the item can then be lifted off the form (which should be covered with aluminum foil as a parting agent) and left to cure completely overnight. The resin can also be colored with resin dyes or leather dyes, but tests need to be made when adding any colorant. The dried product can be sanded and polished, drilled through, and painted with a leather dye and shellac mixture or covered with metallic leaf. Barge cement as an adhesive for the metallic leaf will create a handsome hammered metal look. Mary Etta stressed that wearing a particle mask during the sanding and polishing process is very important to avoid inhaling any of the particles.

## VEGAS SHOWGIRLS

The next session shifted us to an entirely different world. George Alspach of Elizabeth Courtney Costumes, introduced us to the intricacies of costuming the "Vegas Showgirl". George is the design assistant to Bob Mackie and Pete Miniffie who are the designers for the new MGM Grand show. There are over 2,000 costumes in the production. One sequence, which will run about 24 minutes long, has 700 costumes alone. When one thinks about the brief nature of showgirl costumes it would appear that there is not much costume to make up; however, the costumes need to hold up for 8 years of performance, and all those head-dresses and armatures need to be supported somehow.

George's job is to co-ordinate all of the costume pieces, jewelry, feathers and related items. He is also responsible for working out many of the construction details and the costume changes. He develops mockups for the wire supports from flexible clothesline and uses tape to pattern out the welded joints. Once the wire unit is completed, it is wrapped with cloth tape so jewels, feathers, etc., can be stitched to the wire support.

The show is scheduled to open in December, and work was begun last January. Segments of the costume are made in Los Angeles, Paris and Czechoslovakia. They all need to be brought together and co-ordinated, and, since no two costumes on the stage are the same, keeping track of everything is a monumental task.

## PROSTHETICS

The next session was presented by Fred Phillips who designed makeup for such shows as *One Flew Over the Cuckoo's Nest* and *Star Trek*. He focused his discussion on the development and casting of prosthetic pieces for film and TV. Fred recommends the use of alginate (such as Geltrate) for taking a cast of the actor's face because it is fast and easy to work with. He also uses either dental stone or RTV 500 for his casting molds. The RTV 500 makes a tough, multi-purpose mold that does not shrink over time. He also described how he achieves blood flowing out of a cut. He makes a groove in the mold with dumold (mortician's wax) which is melted out after the appliance is cast. He then fills the groove with a syringe filled with blood. When the appliance is cut, the blood runs out. For stage blood he suggests using corn syrup and dye.

## SUMMARY

Winner of this years Emmy Award in Costume Design, Pete Miniffie was the final speaker of the symposium. Pete is currently co-designing the MGM Grand show and he brought a number of renderings for that show and for several others he has designed. We had an opportunity to see many of the renderings that George had been discussing earlier and to see the use of buckram skulls that Jim had shown us.

To suggest that the Vegas show is going to have a lot of glitter is an understatement. Pete explained that "a principal gal has 40 pounds of jewelry -- but then she's mostly jewelry". Pete also discussed that information needs to be included in a costume sketch. He stated that the sketches need to show where seams, darts and other construction details need to be. The sketch artist needs to be able to draw a constructed garment, needs to know period and how certain types of clothes fit the body and how the grain of the fabric is going to work on the body. His sketches made it obvious that he had certainly mastered these skills.

Pete's presentation was an appropriate summation for the symposium. The experiences he shared and the scope that he represented was characteristic of the variety of talents, creativity, and skills that we had encountered over the three-day period was remarkable, and for those of us who were unfamiliar with the challenges of the Hollywood costuming world, it was especially enlightening. Herb and his staff are to be congratulated for an excellent job of putting together the event.

Several resource lists for suppliers, tools, and equipment and diagrams for jewelry fabrication processes were available to the participants. If you are interested in any of these materials or want addresses of the pre-

**CONTINUED ON NEXT PAGE**



sentors at the symposium, contact Herb Camburn, Department of Theatre Arts, California State University-Long Beach, Long Beach, California 90840.

Plans for next year's symposium are underway. It will be held in Texas after the ATA Convention. The exact location and topic have not yet been determined; however, a tradition of high quality symposiums is firmly established, and next year should be no exception.

## TECHNICAL INFORMATION COMMISSION

**Allan M. Bailey, Commissioner**

### KANSAS CITY CONFERENCE PROGRAMS

*Reported by Dr. Harvey Sweet, Vice Commissioner,*

The USITT Technical Information Commission sponsored three projects at the 1980 Kansas City Conference: the New Products Showcase; a panel on Graphic Standards for Designers and Technicians; and two sessions on Honeycomb Paper Products: Fabrication Techniques.

The NEW PRODUCTS SHOWCASE conducted by Allan Bailey, provided manufacturers and suppliers with the opportunity to introduce new equipment and materials to the membership. Some thirty-plus new products were explained and demonstrated during the opening day session. Products presented ran the gamut from computers (for lighting and non-lighting applications) to lighting fixtures, to hardware.

Tom Corbett and Jack Neveaux from the University of California-Santa Cruz, presented an outstanding program on the use of "hobes", a honeycomb paper product that is used not only for the construction of various featherweight panels, such as Hexcel, but can also be purchased and used to structure lightweight, minimally supported, sculptured platforming and forms capable of sustaining extreme weights. The slide show/demonstration explained the process of forming long (24 ft.) spans with arcs and curves capable of supporting at least a dozen people. Tom and Jack explained the process of laminating 1/2" plywood to either surface of the "hobes" and integrating the support structure (in this case, a pair of stairways) with the "bridge" constructed from the honeycomb material. They also demonstrated how the material could be used to form molds for fibreglass constructions or unusual shapes.

In response to the number of questions asked during the program (which was repeated twice), Jack has forwarded the addresses for Hexcel, the company that provided the materials and assisted with the construction processes: East: Hexcel, P.O. Box 709, Main and Fulford Avenues, Bel Air, Maryland 21014 (301-838-0050); Central: P. O. Box 668, 815 Lawrence Street, Lancaster, Ohio 43130 (614-653-1528); and West: George Smith, Hexcel, 15100 South Valley View, La Mirada, California 90638 (213-773-4230).

One of the principle questions asked at the Honeycomb Paper Products Workshops was: What adhesives do you use for these sandwich laminations? Experience has shown that polyvinyl "white" glue or aliphatic resin are entirely adequate for straight and parallel sand-

which structures with plywood or paper facings. Problems have arisen, however, using one of these two carpenter's glues for simple or compound curved laminations where the opposite facings do not curve to the same degree and may cause some air space to develop between the honeycomb core and one or the other facing. Also, in the case where either or both of the facings are impermeable, thereby preventing a water-based adhesive from drying, these glues are ineffective. In these instances a moisture cure, one-part-urethane laminating adhesive has proved most effective. This type of adhesive has a working time of 30 to 60 minutes, in most cases allowing ample time to assemble the sandwich components for several different units and to stack and align them for pressing during the cure cycle of 6 to 18 hours. This working time, or "pot life", represents a distinct advantage over contact-type adhesives, especially with single units where a substantial jig apparatus is uneconomical, and with irregular or large units where a jig would be difficult to devise.

Because these products are moisture sensitive, they should be protected from exposure to moisture, even that in the air. Once opened, even if tightly resealed, they will not remain usable for more than a few days. Purging the air space in the container with nitrogen will increase this time somewhat. Unopened containers have a shelf life of approximately 90 days.

Although this type of solvent-based adhesive requires definite safety precautions in its application and handling, it can be safely used with a minimum of inconvenience. Only a roll-coat application is recommended. This mode does not tend to release much particulate matter and does not aerate the solvent as much as the spray techniques. Hand-roller application from a disposable roller tray is quick and easy, but the operator must wear chemical goggles and gloves, a particulate mask, overall protective clothing, and be provided with sufficient ventilation as recommended for the use of industrial solvents. The work area must be adequately ventilated during the entire process, from opening of the container to final cure. Using urethane adhesives involves a minimum of toxic material in the final product, in contrast to the use of urethane foam products, where large volumes of this toxic material comprise the finished item.

Also, if the skins of a sandwich structure are treated with fire-retardant, the urethane material should be protected from exposure for a sufficient time to deal with most emergency situations. Check with your local fire-safety office for more specifics. More information can be obtained from the following manufacturers, whose products have the above characteristics and are available nationwide.

Morton Chemical  
110 North Wacker Drive  
Chicago, IL. 60606  
(312) 621-5200

Product: MOR-AD 431 Approx. cost: \$11.79/gal.  
Available in 5 or 55 gals.

H. B. Fuller Company  
2400 Kasota Avenue  
St. Paul, MN. 55108  
(612) 645-3401

Product: SC 1706 Approx. cost: \$14.60/gal.  
Available in 5 or 55 gals.

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## TECHNICAL INFORMATION

3M Adhesives, Coatings & Sealers Division  
3M Center  
St. Paul, MN. 55101  
(612) 733-1110

Product: PB 4801      Approx. cost: \$45.00/gal.  
(Experimental product)  
Available in 5 gals., minimum 50 gals.

## GRAPHIC STANDARDS

GRAPHIC STANDARDS FOR DESIGNERS AND TECHNICIANS was a panel co-sponsored by the Technical Information and Education Commissions. Chaired by Harvey Sweet, the other participants were W. Oren Parker and Stephen M. Zapytowski, Sr. The session allowed Steve and Harvey the opportunity to report to the membership on their individual research projects on the subject of theatre technical drawing. Discussion centered around formulating a standard graphic form for these purposes based on current practices. The audience was given an opportunity to discuss and critique the reports presented while Professor Parker added his wisdom and experience to the discussion. The attitudes, values and ideas communicated at this session have been referred to the Graphic Standards Board which will be attempting to codify the collected information for a report to the membership in the near future.

## RIGGING

The Theatre Architecture Commission panel on RIGGING AND STAGE MACHINERY resulted in a follow-up session the next day. Jay O. Glerum, Vice Commissioner for Technical Information assumed the chair of this meeting since it was determined that the subject involved the interests of so many Commissions of the Institute. In conjunction with Randy Earle, Vice President for Commissions and Projects, Jay appointed a steering committee to identify the goals and scope of work of the newly established rigging project. Future work on this project will be carried out by the Engineering Commission and the Health and Safety Commission.

The special rigging project which was begun at the Kansas City Conference is finally underway. Randy Davidson, USITT Health and Safety Commissioner, is handling the research on the safety and operational aspects of the project. Martin Moore, Engineering Commissioner, is coordinating the engineering research. A session on the findings of each group is scheduled for the Cleveland Conference.

If you are interested in working on the project, please contact either Randy or Martin.

Dr. Randall W. A. Davidson  
522 Citadel Avenue  
Claremont, California 91711

Martin Moore  
c/o Klieg Bros. Lighting Co., Inc.  
32-32 48th Avenue  
Long Island City, New York 11101

# SPECIALIZED MATERIALS AND WHERE TO FIND THEM

By Jared Saltzman

The Barap Company of Frankfort, Michigan has been marketing specialty craft items for almost twenty years. Although many of the items they sell are available from other companies, their prices are reasonable and it makes our jobs that much easier when such items can be purchased from one source.

Their product line includes an assortment of upholstery repair tools and supplies as well as cane webbing and fiber rush. Additional items of interest include a Multi-Clamp which is well-suited to engage and grip wood, plastic and soft metal surfaces at practically any angle; it handles frames from ½" to 3" wide. For a price of \$4.50 it seems to be a worthwhile investment for any scene shop. Other items of interest include joint fasteners that apply an even pressure between joint members thus eliminating the tendency for them to twist and buckle. They maintain a solid joint without glue, allowing for quick dis-assembly. They are designed for use with ¾" wood. Barap also carries a fairly complete line of brass and antique hardware. They include hinges, chest locks and turn-buttons, etc.

Finally, one last item I personally found of interest are their platform rocker springs. They come in two sizes depending on the size and weights of the units they are used with and the prices are from \$2.79 to \$4.59. The catalog can be obtained from:

Barap Specialties  
835 Bellows  
Frankfort, Michigan 49635

Once again I am asking all of you to please let me know if you find this column helpful and/or lacking in certain types of information. More importantly, check your own files and send me the names of companies you think would be of value to our membership so I can include them in future columns. I can be contacted at:

Jared Saltzman  
Laboratory Theatre  
Bergen Community College  
400 Paramus Road  
Paramus, New Jersey 07652

## TECHNICIANS' TRICKS

By Harvey Sweet

Charles Levy, Executive for Theatre Services, Strand Century Inc., suggests that once you have the battens down to mark safety paint at the ends and a centerline that you "number" both ends of the batten by painting bands on the pipe -- three band widths designate ten (widest), five (medium), and one (narrowest) and can be combined to identify the pipe number of each batten. Combining the pipe numbering with the batten end caps and centerline marks discussed in previous columns should clearly identify the pipes.



# AT YOUR SERVICE

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



## ABTT REPORT

*By Richard Pilbrow, reprinted from the ABTT Newsletter dated June 1980.*

By two happy strokes of coincidence, a recent trip around North America took me to two cities both celebrating the inaugural sessions of a branch of the USITT. This organization, being the American version of our own ABTT and founded at about the same time, is now a thriving concern with branches in almost every part of the United States.

Somewhat to my surprise, despite the organization's title, my first meeting with it on this journey was in Alberta in Western Canada. After two weeks theatre consulting in this rapidly growing state, particularly in Calgary, I was invited up to Edmonton to the opening weekend conference of the Albertan Section of USITT. Rick Schick, the Technical Director of the new Citadel Theatre, Edmonton (Director: Peter Coe) extended the invitation which was hard to refuse, firstly because of the sentimentality of the occasion to an old ABTT founder, secondly because I was over-flying that fair city, and thirdly because a charming bunch of students to whom one had been lecturing at the Banff School of Fine Arts in the Rocky Mountains abandoned their "wilderness weekend", avoiding grizzly bears, to be the only people sitting in the front row in Edmonton, loyally laughing at all the rather second-hand jokes they had heard only the day before from yours truly.

The Alberta Section had organised a busy weekend, starting on Friday night with a conference on Health and Safety in the Theatre (North America appears to have the same problems as we do) and going on to include lectures and demonstrations on air palettes, pneumatics and hydraulics, new paints for the theatre, handling of pyrotechnics and many other diverse subjects.

I was somewhat stunned to be invited to speak for three hours, commencing soon after dawn on a Sunday morning. Happily, I was libreally supplied with slides and so just made the allotted time span with ruminations plus examples of all sorts of lighting adventures over twenty years, and the past, present, and maybe future, of theatre consulting. The slide of my dog, "Piggles", lighting Cameron Mackintosh's

production of *Oklahoma* went down particularly satisfactorily.

I commenced my address, on instructions from Tony Easterbrook, with greetings and brotherly felicitations from the ABTT in far away London. This was much appreciated by all concerned and a formal approach should be winging its way from Alberta to get on whatever mailing lists of material the ABTT publish. Just to start the three hour marathon in a historic vein, my first slide was of our ex-Chairman, Frederick Bentham, leaning against the venerable Grand Master lighting control at the recently refurbished Buxton Opera House. Despite the slide being somewhat out of focus (giving FPB an even more ethereal look than is his wont) a glimpse of this venerable personage brought the odd "Ah" of recognition and hopefully set the morning off to a session full of respect for tradition! From Buxton's gas "sunburner" 'twas but a short step to the use of fibre optics in the theatre and a responsive audience made the morning pass very rapidly.

Sadly, one had to leave Edmonton during that afternoon and thus miss the next day and a half's activities. Talking of activity, Edmonton may not be known by many readers as a centre of theatrical activity. It was, therefore, somewhat surprising, if stimulating, to hear that in the last twelve months, 98 productions have premiered within the City of Edmonton itself.

On then, via Saskatoon and Winnipeg, to St Paul, Minnesota. An invitation from architect Kevin Sullivan to speak for a few minutes on the relationship between the theatre consultant, architect and owner, and be part of a brains trust to discuss that fascinating, sometimes bizarre, but always stimulating three-way relationship. Only upon my arrival did I find that this too was an opening session of the USITT, in this case the Northern Boundary Section.

Again, a goodly turn-out which commenced in true ABTT style with a generous wine bar. Yours truly somewhat overshot his time, attempting to press home such points as the need for teamwork; architects

**CONT'D. NEXT PAGE**

## AT YOUR SERVICE

listening to and working with consultants; the paramount importance of intimacy in buildings for live performance; the need for fine architecture to accommodate, not fight, the many requirements of the performer and performance technology; and the enormous benefits to be gained from looking at old theatres (almost always lovely) before building new ones (.....).

The ensuing brains trust was stimulating and argumentative. Some of the architects represented felt the theatre consultant was just another member of the engineering support team and should stay in his place. Much vociferous objection from all the theatre people, both professional and academic, present, who protested that the theatre consultant was representing the many arts of theatre and performance and often representing the owner client as well. A worthy and hotly argued debate, with some of the few architects present convinced, but sadly far from all. A reminder of how far the ABTT progressed since 1961. News of the ABTT Theatre Planning Committee and its role caused gasps of amazed admiration from many in the hall. While most of the audience were theatre folk, and only a minority architects, the division was very clear. Architects felt architects were in charge, and theatre people kept on raising rather sore points of mistakes and inadequacies that had inhibited buildings for performance. Bringing these two sides together is really the great achievement of the ABTT and one that one is sure many parts of the USITT will go on to achieve.

Anyway, once again, the fascination of stepping off an aeroplane and walking into a room full of people all of whom have the same thoughts, arguments, views, agreements and disagreements as oneself. The world, although big, contains the world of theatre which is ever smaller. Greetings and thanks, therefore, to my most cordial hosts on these two occasions and may their newborn Chapters of the USITT flourish and prosper.

## ALCONE DRAMA FUND

The Alcone Drama Fund, Inc., announces that beginning with 1981, two annual Summer Scholarships, each worth \$300, will be awarded. The fund has previously awarded one \$250 Scholarship annually in memory of Harry Davis, formerly Chairman of the Department of Drama at the University of North Carolina. In 1981, for the first time, a Leighton Ballew Scholarship will be awarded in addition to the Harry Davis Scholarship. The new award is named in honor of Dr. Leighton Ballew of the University of Georgia-Athens. To be eligible, you must be a teacher of drama, taking either advanced courses or working toward a higher degree. If interested, send for an application to Dr. Leighton Ballew, Department of Speech and Drama, University of Georgia, Athens, Georgia 30601. Deadline for applications is February 1, 1981.

Alcone Company also announces that in 1981, for the first time, the Alcone Drama Fund will accept applications for grants for the purpose of original research in the field of theatre. A maximum of \$1,000 has been set aside for this purpose. Applicants may be in any field of theatre, not necessarily teaching. For applications, write to Alvin Cohen, Alcone Company, Inc., 575 Eighth Avenue, New York, New York 10018. Deadline for this research grant application is June 1, 1981.

Please enclose a stamped self-addressed envelope for either of the above applications.

## DIRECTORY CHANGES

Hopefully, neither rain nor snow nor gloom of night has stayed the postal courriers from their swiftly appointed rounds, and every member has received the 1980-1981 USITT Membership Directory. Some changes have been made since its publication, notably two new appointments. Get out your ball-points!

- Page 6: (Omission)  
IMMEDIATE PAST PRESIDENT  
Charles E. Williams  
Loretto Hilton Center  
Webster College  
470 East Lockwood  
St. Louis, Missouri 63119
- Page 6: VICE PRESIDENT FOR PROGRAMS AND PRESENTATIONS  
(Should now read:)  
David Hale Hand  
Stage Engineering and Supply Co. Inc.  
P. O. Box 2002  
Colorado Springs, Colorado 80901
- Page 8: COMMISSIONER, THEATRE ARCHITECTURE  
(Should now read:)  
Ron Jerit  
Jerit/Boys, Inc.  
1116 Lake Street, Village Mall  
Oak Park, Illinois 60301
- Page 9: CHAIRMAN, NATIONAL LIAISON COMMITTEE  
(Should now read:)  
John L. Bracewell  
225 Stone Quarry Road  
Ithaca, New York 14850
- Page 11: CHAIRPERSON, USITT BY-LAWS COMMITTEE  
(Correction)  
Charles E. Williams  
Loretto Hilton Center  
Webster College  
470 East Lockwood  
St. Louis, Missouri 63119

## NETC CONFERENCE

The New England Theatre Conference's 29th Annual Convention will be held October 17th - 19th at the University of New Hampshire in Durham, hosted by the Department of Theatre and Communication. Over seventy workshops have been scheduled on a variety of topics, and there will be dozens of performances by educational, community and professional theatre artists and companies. In addition, there will be demonstrations, panel discussions, seminars, tours, social gatherings, annual award presentations, meetings, and special exhibits and displays. The program will include "something for everyone" in all areas and on all levels of theatre interest and activity.

Further information can be obtained by telephoning NETC at (617) 893-3120.

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## COSMAK'S CORNER

By Bernice Ann  
Graham

### TEENY TINY TIPS

Massive productions "minisculize" many teeny, tiny projects ... but they still have to be dealt with. Let's look through COSMAK'S magnifying glass at a couple of these projects.

#### NEEDLES OR NOT?

1. Do away with a needle when stringing jewelry or repairing broken necklaces by merely coating the end of your string or thread with nail polish or glue. When it dries, you have a fine, but pointed end upon which to thread tiny beads. This not only does away with the chore of trying to thread a tiny needle with tinier thread, but it also eliminates the concern of needles coming unthreaded at crucial moments. (lost shoelace tips can also be treated in similar fashion with nail polish or glue.) *(Thanks to Bill and Pearl Kidder, Fresno, California.)*
2. Threading beads more easily, especially on yarns, can be accomplished by wetting string or yarn, running it through a bar of soap like Ivory, and letting it dry. It stiffens enough for easier handling and threading without a needle. *(Thanks to Anna-Levin-Ware, California State University at Fresno.)*
3. If you must use a needle to thread beads, use double thread. Place loop through eye, draw remaining threads through loop and pull until loop tightens in eye of needle. Your thread cannot come out of eye at crucial moments; it is cinched in place. Be certain to allow enough thread so you can cut thread at needle's eye-loop when completed. Don't forget to allow for knot or joining to clasp.

#### SNAGS DISAPPEAR!

Snags on clothes in an arena show can look tacky. We've all poked snags from the top. Some of us have threaded needles with snag thread and drawn it under to wrong side of material. Today, there is on the market, a snag repeller. A surgeon friend used his handy needle threader from the wrong side of material, placed snag in needle threader's metal loop, and drew snag down to underside of material. The old latch hook of years back to repair runs in hose could also be used in similar manner. *(Thanks to Dr. M. Levin.)*

#### LUXURIOUS LASHES!

The frayed edges of black material (or colored if you wish) like sheath lining with a bit of glue to control

and contour lash base creates great lashes for puppets, animals, or a couple of humans I know. *(Thanks to L. Lane, Fresno, California.)*

#### CRIMP IT!

If you need to suspend anything on any scale, large or small, consider using a crimp! A crimp, crimper and fishing line can be found at a fisherman's counter. A crimp is a tiny beadlike item. Thread fishing line through crimp, loop line through item to be suspended or anchored to, thread end of line back through crimp. With crimper or pliers, smash crimp to secure fishing line and end in place. This can be used to create delicate necklaces or heavy suspension pieces from headgear, arms, or whatever. With the line alone, items look like they are suspended in mid-air. If you thread beads, macaroni or the like to coat the line, the suspension will be there, but the line is outlined. The line is fine enough for delicate work and strong and secure enough for heavier pieces, as is the crimp. *(Thanks to Jan Bryon, California State University at Fresno.)*

Let's face it ... no matter how massive a production is, these teeny, tiny tips might come in handy one day.

### SLATE-GEOGRAPHICAL

Ronald C. Olson  
Richard M. Devin  
Henry E. Tharp

New York  
Washington  
Missouri

Richard L. Arnold  
J. Michael Gillette  
Lawrence Kellermann  
Charles Levy  
Janet M. Musson  
Van Phillips  
Peter Sargent

Illinois  
Arizona  
New York  
New York  
California  
Indiana  
Missouri

### NEWSLETTER COPY DEADLINE

SEPT./OCT. .... SEPT. 3, 1980

NOV./DEC. .... OCT. 15, 1980

JAN./FEB. .... JAN. 1, 1981

MAR./APR. .... FEB. 15, 1981

MAY/JUNE .... MAY 1, 1981

## TECHNICIANS' TRICKS

Ron Jerit, Jerit/Boys, Inc., suggests that painting the counterweights constituting pipeweight will reduce the likelihood of less experienced technicians from stripping an arbor beyond minimum weight. Strapping the weights in place will absolutely prevent any accidents of this type.

Jack Neveaux, Senior Scene Technician, University of California-Santa Cruz, suggests that safety cables for most lightweight lighting instruments can be made from 1/16" airplane cable with a loop (formed with a nicopress sleeve) at one end and a snap hook attached at the other. Wrap the cable over the batten, through the yoke, back through the loop in the cable and snap the hook into the corner of the gel frame through an enlarged hole.

John Howard, Mount Holyoke College provides a solution for transferring and supporting cable. Many facilities have their lighting catwalks so arranged as to make it necessary for one to be continually passing cables back and forth. Tossing them is risky and depends on crew members accurate arm. A better solution is a trough 8" wide with 4" sides. A pulley is placed at each end with a loop of mason line between them, rather like the old clothesline from a window. When one wishes to send cable across, it is tied onto the mason line and pulled across.

Jon R. Vermilye, Technical Coordinator, State University of New York at Oswego, sends some notes on materials: Sonotube is available in any reasonable length (up to 40 ft. in Oswego) and a variety of diameters, both waxed or unwaxed, the latter making painting easier. Ethafoam rod is available as a caulking material through construction suppliers (and some theatrical suppliers). It is called backer rod and is available in continuous lengths in 1/4" - 1" diameter and in 10 ft. lengths in 1 1/2" diameter. Halved or quartered on a bandsaw it makes an inexpensive and flexible substitute for half- and quarter-round moldings, while the smaller sizes are extremely useful for detail work with props and costumes. Diameters in excess of 1 1/2" are available through Dow Chemical Company wholesalers.

Keep those cards and letters coming in. Wood stains from dry colors, block printing scenery, carpentry tricks, etc., are all of interest. Hundreds of ideas must have been formed by props personnel this summer. Let's share those time-savers and problem-solvers. Send your ideas, tricks, solutions, etc. on lunch bags, napkins, envelopes, or even letterhead to:

Dr. Harvey Sweet  
Strayer-Wood Theatre  
University of Northern Iowa  
Cedar Falls, Iowa 50613

## PRELIMINARY CONFERENCE SCHEDULE \*

TIME	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00 am to 12:15 pm	Committee Meetings	Sessions & Committee Meetings	Sessions & Committee Meetings	Sessions & Committee Meetings  Busses to Akron
1:00 pm	Opening Session	Sessions & General Electric Tour #1	Sessions & Board Meeting & Playhouse Square Tours	General Membership Meeting & Tours & Workshops  Busses to Cleveland
2:00 pm	Sessions &			
3:00 pm	Board of Directors Meeting			
4:00 pm				
5:30 pm				
7:30 to 10:45 pm	New Products Showcase	Sessions & General Electric Tour #2 (6:30 - 10:30)	Sessions	Banquet

\* Other Tours to be scheduled

### EXHIBIT HALL HOURS

WEDNESDAY, April 1st - 1:00 p.m. to 6:00 p.m.

THURSDAY, April 2nd - 9:00 a.m. to 6:00 p.m.

FRIDAY, April 3rd - 9:00 a.m. to 6:00 p.m.

# 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.

Alaska Repertory Theatre 523 West 8th Avenue, Suite 110 Anchorage, Alaska 99501	0	Sam L. Claussen Missouri Southern State College Newman and Duquesne Road Joplin, Missouri 64801	678-I	Tamara K. Heeschen 301 Noehren Hall University of Northern Iowa Cedar Falls, Iowa 50613	S
David A. Avery 225 Kenebec Long Beach, California 90803	58-I	Brigid C. Clonan 149 Prospect, Apt. #1 Fredonia, New York 14063	1348-S	William W. Kramer Hampshire College, H. A. Amherst, Massachusetts 01002	14-I
Ken Billington 200 West 70th Street, Studio 17-F New York, New York 10023	I	Wendell Cole 853 Esplanada Way Stanford, California 94305	2-I	Peter T. Lang 6412 Maplewood Drive Falls Church, Virginia 22041	68-I
Bolt Beranek and Newman, Inc. Attn: Chris Savereid 50 Moulton Street Cambridge, Massachusetts 02238	0	Gail A. Crellin 4408 32nd Avenue South Minneapolis, Minnesota 55406	3-I	Stephen R. Martin 5484 Reservoir Drive, #28 San Diego, California 92120	278-S
Edith L. Bookstein 1305 Cambridge Road Ann Arbor, Michigan 48104	3-S	Donna M. Dickerson Roadside Theatre Center c/o 2nd Region USACIDC APO, New York 09102	3678BC-I	Stella R. McCord 3918 Travis East Dallas, Texas 75204	34C-S
Brian P. Brady Peter George Associates, Inc. 420 Lexington Avenue New York, New York 10170	125BC-I	Disneyland Attn: Steven S. Carroll Manager, Technical Services 1313 Harbor Boulevard Anaheim, California 92803	0	LeRoy Mitchell, Jr. 3315 Horatio Street, Apt. #209 Tampa, Florida 33609	19AB-I
California State University Attn: H. Larry Shumate Theatre Arts Department 600 Jay Street, UPO #2-2-0856 Sacramento, California 95819	0	Michael J. Dorough 1553 Arville Street Las Vegas, Nevada 89102	678C-I	Paul D. Reinhardt Department of Drama University of Texas at Austin Austin, Texas 78712	3-I
William M. Camp 233 East 2nd Street, Apt. #2 Plainfield, New Jersey 07060	I	J. Arnall Upshaw Downs Theatre Department Bowling Green State University Bowling Green, Ohio 43403	3-S	Cynthia Stapher Electronic Theatre Controls 3002 West Beltline Highway Middleton, Wisconsin 53562	158-S
Canadian Broadcasting Company Attn: Robert Lowe C.B.C. Warehouse 541 Portage Avenue Winnipeg, Manitoba Canada R3C 2H1	0	Edward C. Duepner 3313 North Highway 100 Minneapolis, Minnesota 55422	I	Ari David Schwartz 50 Ormond Street Albany, New York 12203	2678-I
Canadian Broadcasting Company Attn: Graeme Doyle C.B.C. Design Department 541 Portage Avenue Winnipeg, Manitoba, Canada R3C 2H1	0	Janet N. Eiger 1708 Manor Road, #220 Austin, Texas 78722	379C-S	David O. Tidwell 15741 Plymouth Lane Huntington Beach, California 92647	234789-S

CONT'D. ON PAGE 18

I - Individual Member    S - Student Member    0 - Organizational Member

- 1 ARTS ADMINISTRATION COMMISSION  
Jean Webster Tsokos, Commissioner
- 2 THEATRE ARCHITECTURE COMMISSION  
Ron Jerit, Commissioner
- 3 COSTUME COMMISSION  
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- 4 EDUCATION COMMISSION  
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- 5 ENGINEERING COMMISSION  
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- 6 HEALTH AND SAFETY COMMISSION  
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- 7 SCENOGRAPHY COMMISSION  
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- 8 TECHNICAL INFORMATION COMMISSION  
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- 9 LIAISON WITH THE ARTIST COMMISSION  
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- A NATIONAL LIAISON COMMITTEE  
John L. Bracewell, Chairman

- B INTERNATIONAL LIAISON COMMITTEE  
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- C PUBLICATIONS COMMITTEE  
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Bridget Beier, Co-Chairperson



# PUBLICATIONS AVAILABLE

- ( ) COMPUTERIZED BOX OFFICE, THE  
By James Nuckolls, reprinted from the  
Sept./Oct., 1968 THEATRE CRAFTS.  
6 pp., illustrated. .... \$ .50
- ( ) COSTUME RELATED SUPPLIES AND EQUIPMENT,  
DIRECTORY OF. USITT Costume Commission  
Committee for identification of sources  
and suppliers, 1978. 49 pp. .... \$ .50
- ( ) GRADUATE PROGRAMS IN THEATRE DESIGN AND  
TECHNOLOGY, DIRECTORY OF. Compiled and  
edited by Robert Lewis Smith, Trenton  
State College, USITT Education Commission,  
1978. 443 pp. .... \$4.00
- ( ) INDEX OF ARTICLES AND BOOK REVIEWS APPEAR-  
ING IN THEATRE DESIGN AND TECHNOLOGY  
A listing from Issues Nos. 1 through 33,  
19 pp. .... \$ .50
- ( ) MARKET ANALYSIS IN THE PERFORMING ARTS  
By Richard D. Thompson, reprinted from the  
October, 1970 THEATRE CRAFTS. 4 pp.  
(Limited quantity) .... \$ .50
- ( ) PORTO THEATRE A new concept in totally  
integrated portable theatre design, crea-  
ted by the KOHM group: Edward F. Kook,  
Donald Oenslager, Cyril Harris and Jo  
Mielziner. 25 pp., illustrated..... \$ .50
- ( ) PROJECTION APPARATUS FOR SCENIC AND  
EFFECTS PROJECTION, SELECTED 'STILL'  
By Mark Lipshutz. A compendium of the  
most currently available projection equip-  
ment, plus annotated bibliography. 229 pp.,  
illustrated, w/SUPPLEMENT, 46 pp.,  
(Limited quantity) .... \$2.00
- ( ) THEATRE CONSULTANTS-FIRST EDITION, 1973  
A valuable source listing firms and indi-  
viduals experienced in the problems of  
theatre operation, programming, architec-  
ture and technology. 60 pp.  
(Limited quantity) .... \$5.00
- ( ) THEATRE DESIGN '75. An 80-page digest  
illustrating examples of new theatre de-  
sign and architecture, including repro-  
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ting 32 theatres, together with descrip-  
tive text and factual information. Re-  
productions are of the panels displayed  
at the Anaheim Conference together with  
additional panels which formed the dis-  
play of Theatre Architecture at the  
Prague Quadriennale ..... \$4.00
- ( ) THEATRE DESIGN AND TECHNOLOGY  
Back issues of the USITT Journal. Avail-  
able issues are: Nos. 1 through 16;  
#18 (Limited quantity), #22, #28 (Limited  
quantity), #29 (Limited quantity), #30,  
#31, #32, #33, #34, #35, #36, #37 (Limi-  
ted quantity), #38, #39, #43; Vol. XIII,  
1977, #4; Vol. XIV, 1978, Nos. 1, 2, 3 and  
4; Vol. XV, 1979, Nos. 1, 2, 3 and 4.  
(Circle selections) ..... \$ .50  
Each.
- ( ) THEATRE INFLATION AND THEATRE TECHNOLOGY  
Edited by C. Ray Smith, reprinted from the  
December, 1970 PROGRESSIVE ARCHITECTURE.  
30 pp., illustrated ..... \$ .30
- ( ) THEATRES, THE CHANGING PRACTICE  
Edited by C. Ray Smith, reprinted from the  
October, 1965 PROGRESSIVE ARCHITECTURE.  
62 pp., illustrated ..... \$ .50

Please use this form to order the publications you require by checking the appropriate box  
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DEADLINE FOR RECEIPT OF ALL ORDERS IS SEPTEMBER 30, 1980.

## NEW PUBLICATIONS AVAILABLE

### ( ) THE FIRST BIENNIAL SCENOGRAPHY EXPOSITION 1980

USITT CONVENTION, OVERLAND PARK, KANSAS

ARNOLD ARONSON, EDITOR ..... \$4.00

POSTAGE ..... .50

TOTAL ..... \$4.50

### ( ) ADVISOR'S GUIDE TO COSTUMING

PROGRAMS IN THE UNITED STATES

\*\* NAU/USITT 1979 ..... \$1.50

POSTAGE ..... .50

TOTAL ..... \$2.00

\*\* DR. STEPHEN G. HILD, JEAN ANDERSON, CONNIE BEVER, CAROL CARTMELL, BARBARA EATON, RICHARD PARKS  
AND MEMBERSHIP OF NAU/USITT STUDENT CHAPTER

U · S · I · T · T

# NATIONAL CONFERENCE CLEVELAND

APRIL 1·4, 1981

Stouffer's Inn  
On The Square



For Further Information Contact

**William J. Byrnes, Conference Chairman**

245 West College Street  
Oberlin, Ohio 44074

216·775·8162

## NEW MEMBERS

Edward C. Vaughan 5-0  
Edward C. Vaughan Associates, Inc.  
3 Cedronella Drive, Route #2  
Chapel Hill, North Carolina 27514

Pamela R. Veeder 34ABC-S  
2902 3rd Place, Apt. #5F  
Lubbock, Texas 79415

Ronald A. Wartzok 2568-I  
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Lubbock, Texas 79401

Robert F. Wolin I  
4680 East 4th Avenue  
Hialeah, Florida 33013

Christopher E. Young 45-S  
1815 Elmwood Drive  
Oldsmar, Florida 33557

## OCTOBER

- 7th - 9th ..... MIDWEST VIDEO FORUM  
Troy Hilton, Troy, New York
- 10th - 12th ..... 14TH ANNUAL CONFERENCE MID-ATLANTIC CHAPTER  
ATA, University of Virginia, Richmond, Virginia
- 15th - 17th ..... 1ST ARTS AND TOURISM CONFERENCE  
Hotel Toronto, Toronto, Ontario, Canada
- 17th - 19th ..... NEW ENGLAND THEATRE CONFERENCE 29TH ANNUAL  
CONFERENCE, University of New Hampshire,  
Durham, New Hampshire
- 21st - 23rd ..... 11TH ANNUAL VIDEO EXPO NEW YORK '80  
Madison Square Garden, New York City
- 29th - Nov. 1st ..... SOUTHWEST THEATRE CONFERENCE  
Villa Capri Motel, Austin, Texas

## NOVEMBER

- 1st ..... USITT/CLEVELAND SECTION-TECHNICAL THEATRE  
WORKSHOP, Lorain County Community College,  
Elyria, Ohio
- 7th - 9th ..... FEDAPT NATIONAL CONFERENCE/SEMINAR ON THEATRE  
MANAGEMENT, Warwick Hotel, New York City
- 7th - 9th ..... PERFORMING ARTS MANAGEMENT INSTITUTE  
St. Moritz Hotel, New York City
- 9th - 14th ..... SOCIETY OF MOTION PICTURE & TELEVISION ENGINEERS  
New York Hilton, New York City
- 13th - 16th ..... SPEECH COMMUNICATION ASSOCIATION CONVENTION  
Sheraton Centre, New York City
- 19th - 21st ..... LEISURE CONSTRUCTION SUMMIT  
World Trade Center, New York City

## DECEMBER

- 6th ..... USITT WINTER BOARD MEETING - 10:00 - 5:00 p.m.  
Stouffer's Inn on the Square, Cleveland, Ohio
- 18th - 22nd ..... ACUCAA ANNUAL CONFERENCE  
Sheraton Centre, New York City

## AT YOUR SERVICE

## ARTS AND TOURISM

The first conference on arts and tourism -- a meeting designed to show that the \$124 billion tourist industry and the arts can work together for their mutual benefit and for the benefit of their communities will be held at the Hotel Toronto, Toronto, Canada, October 15 through 17.

The event, called "The Arts & Tourism: A Profitable Partnership," will bring together some 300 arts and tourism leaders and will include group travel executives, leaders of state and local tourism bureaus, city tourism departments, and Chambers of Commerce -- along with State Arts Agencies, Regional Arts Alliances, Arts Consultants, Festivals, arts centers and heads of major performing arts institutions and museums.

It is being sponsored by the American Council for the Arts (ACA), and co-hosted by the Ontario Ministry of Culture and Recreation and the province's Ministry of Industry and Tourism. W. Grant Brownrigg, ACA Director said, "Our aim is to open communication between the arts and tourism industries and to develop specific ways in which they might work together for substantial mutual benefit."

A sampling of participants includes: Roger Kennedy, Director of the National Museum of History and Technology in Washington, D.C.; Patricia McFate, Deputy Chairman for the National Endowment for the Humanities; Sir Peter Pears, world-renowned opera star; Thomas Hoving, former Director of the Metropolitan Museum of Art in Manhattan and currently head of his own firm, Hoving Associates; Louise Wiener, the U.S. Department of Commerce's special assistant for cultural resources; William G. Davis, Premier of Ontario; Arthur Frommer, head of Arthur Frommer International; and Dr. Luigi Chilleri, Director of the Italian Tourism Office in Montreal.

Contact the American Council for the Arts, 570 Seventh Avenue, Dept. 8, New York, New York 10018 -- Telephone: (212) 354-6655 for further information.

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