

# USITT NEWSLETTER

**U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.**  
**1501 BROADWAY, NEW YORK, N.Y. 10036**  
**(212) 354-5360**

**Nov/Dec. 1980**  
**Vol. XX No 5**  
**Herb Greggs, Editor**

## PROGRAMS AND PANELISTS ANNOUNCED FOR '81 CONFERENCE

As you can see from the tentative titles of topics below this coming conference will span a wide range of theatre interests. The range of guest panelists and the areas of their expertise speaks very highly of the hard work and imaginative planning that is becoming standard for our conferences. By the same token we hope the general membership of USITT will not assume that your individual input is not an important aspect of any conference. Your attendance at the Annual Conference and your participation as the "audience" at the sessions obviously is the key element in helping to make these four days a vital and valuable experience for all of the members.

While reading this Newsletter take a few minutes to circle these important dates listed below on your calendar. Remember that by doing this you will save yourself the time of running around to dig up the deadlines from the Newsletter. We also feel obligated to alert you to the reality of airline ticket price increases. The sooner you make your airline reservation the less it will cost you.

## REGISTRATION AND EXHIBITS

### HOTEL REGISTRATION CARDS RETURNED MARCH 2, 1981

Your hotel registration card will be included in your Conference Registration Packet and **MUST BE SENT TO THE HOTEL SEPARATELY.** Conference Registration Packets will go out in January.

### PRE-REGISTRATION FOR CONFERENCE MARCH 16, 1981

Return your registration to the New York Office. Your registration rates, except for students, will be higher after March 16th. **IMPORTANT: DO NOT INCLUDE MEMBERSHIP DUES, PUBLICATIONS AVAILABLE PAYMENTS, OR ANY OTHER PAYMENTS IN YOUR REGISTRATION.**

### CONFERENCE OPENING SESSION 1:00 P.M., APRIL 1, 1981

### CONFERENCE ENDS APRIL 4, 1981

### EXHIBIT HOURS: MANUFACTURER'S DISPLAY

Wednesday, April 1st: 1:00 p.m. - 6:00 p.m.  
 Thursday, April 2nd: 9:00 a.m. - 6:00 p.m.  
 Friday, April 3rd: 9:00 a.m. - 6:00 p.m.

### LOCAL DESIGN EXHIBIT & NATIONAL ARCHITECTURE EXHIBIT

Wednesday, April 1st: 1:00 p.m. - 6:00 p.m.  
 Thursday, April 2nd: 9:00 a.m. - 6:00 p.m.  
 Friday, April 3rd: 9:00 a.m. - 6:00 p.m.

## SESSIONS

### ARCHITECTURE

Theatre Renovation  
 Theatre Restoration  
 Found Space Theatres

*Panelists:* Vincent Piacentini, Theatre Consultant; Van Phillips, Theatre Consultant; Gene Chesley, University of California-Davis; S. Leonard Auerbach, Architect; and Ron Jerit, Jerit/Boys, Inc.

### "The Playhouse Square Project"

*Panelists:* Peter Van Dijk, Architect, Dalton, Van Dijk and Johnson; Roger Morgan, Consultant, Roger Morgan Associates.

### Description:

*Overview on the planning of an extensive renovation to three circa 1920's theatres.*

### ARTS ADMINISTRATION

Use of Computers in Administration  
 Fund Raising

### COSTUMES

### "Le Costume C'est Magnifique"

*Panelists:* Erin Wertenberger, Costume Crafters, Inc., Chairperson; Christopher Brown; Costume Crafters and Christopher Productions.

### Description:

*A review of Vegas and Ledo costumes in both a performance setting and during a "hands-on" question and answer period.*

### "An 'All That Jazz' Alternative (Learning to cope with Stress in Theatre Related Occupations)"

*Panelists:* Sylvia J. Hillyard, University of Georgia-Athens; Valerie C. Kaelin, California State University-Fresno; Dr. Randall W.A. Davidson, USITT Health and Safety Commissioner; Dr. Kenneth Greenspan, Columbia University.

### Description:

*The first in a series addressing stress and the suicidal leanings of the creative personality.*

### "3 Costume Designers" - Lucy Barton, Tanya Moisewitsch, R. E. Jones.

*Panelists:* Zelma H. Weisfeld, University of Michigan-Ann Arbor; Chairperson; Patricia Blum, Hope College, Holland, Michigan; Jane Morgan Henry, Goodman Theatre, Chicago.

**CONT'D. ON PG. 3**

# SUSTAINING MEMBERSHIPS

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## CONFERENCE SESSIONS

### Description:

An overview of the life and work of these three designers with a description of their work process and techniques.

### "Costume Shop Management"

Panelists: Sarah Nash Gates, Chairperson, Costume Designer; Clifford Capone, Freelance Costume Designer; Diane Dalton, Cleveland Playhouse; Erna Katz, Costume Designer.

### Description:

Shop organization, purchasing and labor as well as Equity rules and regulations will be discussed. What the designer needs to get from and give to the shop will also be covered.

## COSTUMES/SCENOGRAPHY

### Fiber Art

## EDUCATION

### "Technical Theatre Course Guide-Draft Presentation"

Panelists: Norman Potts, Chairperson, Editorial Board; John L. Bracewell, member; John Fause, member; JoAnn Black, member; Ezra Goldstein, member; Gordon Hedahl, member; Tom Hines, member; Thomas A. Beagle, Commissioner, USITT Education Commission.

### Description:

The draft will be presented for discussion.

### "Graphic Standards, Scenic Technical Standards - A Discussion"

Panelists: J. Michael Gillette, Graphic Standards Board Chair; Don Calvert, member; Van Phillips, member; Thomas J. Corbett, member; Stephen M. Zapytowski, Sr., member; W. Oren Parker, member.

### Description:

Presentation to the USITT Membership of the proposed Scenic and Technical Graphic Standards with a discussion period.

### "Industrial Student Internships in Theatre - A Report and a Proposal"

Panelists: Dr. Harvey Sweet, Chairperson, University of Northern Iowa; Dr. Ronald C. Olson, Kliegl Bros. Lighting; Tom Neville, University of Northern Iowa.

### Description:

A report and discussion of the internship experience of Tom Neville at Kliegl Bros. Lighting. The discussion will include the possibility of additional internships.

## ENGINEERING/HEALTH AND SAFETY

### Rigging

## ENGINEERING

### "Fluid Power in Theatre, the Applications"

Panelists: Tom Hird, California State University; (others to follow)

### Description:

A survey of present and potential shop and scenic uses (non-architectural) for pneumatics and hydraulics.

### "Fluid Power in Theatre, the Products"

Panelists: Tom Hird, California State University.

### Description:

The technology of fluid power devices and systems, also, what they are, who makes them; who sells them.

### Photometric Measurements

### "Strategies in Secondary Schools Technical Instruction Meeting Legal Mandates in Safety: A Risk Management Workshop"

Panelists: Dr. Randall W. A. Davidson, USITT Health and Safety Commissioner; Thomas A. Beagle, USITT Education Commissioner.

### Description:

Safety in secondary school theatre will be looked at from who is responsible to the federal, state and local mandates that affect it.

## HEALTH AND SAFETY

### "Risk Control in Rigging Operations"

Panelist: Dr. Randall W. A. Davidson, USITT Health and Safety Commissioner.

### "Special Effects and Pyrotechnics: Handling Acceptable Risks"

Panelists: (Unknown at this time).

### "Hazard Identification: (Recognition, avoidance, training for Entertainment of Technical Personnel)"

Panelist: Dr. Randall W. A. Davidson, USITT Health and Safety Commissioner.

## SCENOGRAPHY

### "Cylindrical Perspective as an Alternative to the Model When Designing for Environmental Theatres"

Panelist: Dr. Timothy J. Palkovic, State University of New York-Plattsburgh.

### Description:

Following a discussion of the advantages of this system, a simplified method of developing a panoramic drawing will be demonstrated.

### "Director-Designer Communication in Lighting and Sound"

Panelist: Charles Richmond, Richmond Sound Design Ltd., Vancouver; (others to be announced)

### Description:

Will explore the Director-Designer communication needs, techniques, and attitudes in conceiving and developing production designs for drama in the non-graphic elements of lighting and sound.

### Heritage Series - Tribute to a Designer

### Design for Television

### Sound Workshops

### Establishments of a Uniform Aesthetic for Scenography

### Genetics and Design

## TECHNICAL INFORMATION

### "Scenery Movement - Machinery and Application"

Panelists: Paul Birkle, Peter Albrecht Corp.; Robert R. Scales, Scaffold Representative, Seattle Repertory Theatre; R. Duncan MacKenzie, George T. Howard Co., Hollywood, California.

### "The Function, Operation and Application of Microphones in the Theatre"

Panelists: Rollins Brook, Bolt Beranek and Newman; (others to be announced).

### Description:

The appropriate application and use of various microphone types will be discussed.

### "Steel Scenery-Technology and Design - Successes and Failures"

Panelists: Douglas C. Taylor, University of Missouri at Kansas City, Chairperson; Don McNeil, PCFA.

### Description:

The use of steel for scenery construction; flats, platforms and the like will be illustrated.

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## WORKSHOPS - MEETINGS

### COSTUME COMMISSION

"CORSETTING" Presented by Kevin L. Seligman, Northern Illinois University, Chairperson; Colleen Callahan, Temple University.

#### Description:

*Lecture/Demonstration of corsetting techniques and construction.*

"THE BEST OF USITT-CLEVELAND: INEXPENSIVE ACCESSORIES" Presented by Eugene Hare, Cleveland State University

#### Description:

*Quick and easy ways of constructing inexpensive headgear, armor, and jewelry for the stage will be demonstrated.*

"MAKEUP TECHNIQUES FOR FILM AND TV" Presented by Lee Gaygan, NBC.

#### Description:

*Included will be prosthetics and special effects.*

"THE BEST OF USITT-CLEVELAND: PUSHING IT IN AND PULLING IT OUT - THE ARTIFICIAL SILHOUETTE" Presented by Doug Marme, Ohio University; Deborah Bell.

#### Description:

*A discussion supplemented with visuals of various padding techniques, construction, and problems.*

"THE BEST OF USITT-CLEVELAND: FABRIC DYEING AND GARMENT AGING" Presented by Carol Colburn, Oberlin College; Sue LePage, Stratford Shakespeare Festival.

#### Description:

*A demonstration and discussion of techniques and materials used in fabric modification through dyes and aging.*

### ENGINEERING COMMISSION

"FLUID POWER IN THEATRE, A DEMONSTRATION" Presented by Tom Hird, California State University.

#### Description:

*A hands-on opportunity to see and use devices and systems discussed in previous panels on the subjects.*

### SCENOGRAPHY COMMISSION

"SOUND WORKSHOPS" (These workshops will run throughout the Conference).

### WORKSHOPS AT E. J. THOMAS HALL

#### ENGINEERING COMMISSION

"THE BEST OF USITT-CLEVELAND: RIGGING SAFETY" Presented by Bob Watson, Hoffman Scenic Studios

#### Description:

*A demonstration of a broad variety of the equipment available and its relative merits.*

#### SCENOGRAPHY COMMISSION

"PAINTING WORKSHOP" Presented by Daniel Sollors, Merrill Stone Associates; (and other Merrill Stone scenic artists).

#### Description:

*A demonstration of painting techniques will be given in a "master class format".*

### MEETINGS

Architecture Commission  
Arts Administration Commission  
Costume Commission  
Education Commission:  
    Research Project Sub-Committee  
    Graphic Standards Sub-Committee  
    Technical Theatre Course Guide

Engineering Commission  
Health and Safety Commission  
Scenography Commission:  
    Exhibition Sub-Committee  
    Lighting and Sound Sub-Committee  
    Technical Information  
    Board of Directors (Two meetings)  
    Nominating Committee (Two meetings)  
    Commissions and Projects  
    Regional Section Chairpeople  
    International Liaison  
    National Liaison  
    Committee on Awards and Resolutions  
    Committee on Finance  
    Committee on Publications  
    Student Members  
    Annual Membership

## REGISTRATION FEES

### 4 DAY Pre-Registration Fee (On or Before March 16, 1981)

Individual (With Banquet) .....	\$45.00
Spouse (With Banquet) .....	30.00
Student (Without Banquet) .....	20.00
Individual Non-Member (With Banquet) .....	70.00
Banquet Ticket .....	20.00

### 4 DAY Registration Fee (After March 16, 1981)

Individual (With Banquet) .....	\$55.00
Spouse (With Banquet) .....	40.00
Student (Without Banquet) .....	20.00
Individual Non-Member (With Banquet) .....	80.00
Banquet Ticket .....	20.00

NOTE: NO REFUNDS WILL BE MADE AFTER MARCH 16, 1981

## HOTEL

The Conference site will be at Stouffer's Inn on the Square. The room rates for Conference attendees will be as follows:

Singles:	\$42.00	\$46.00	\$50.00
Doubles:	\$52.00	\$56.00	\$60.00

There are a limited number of rooms available at each price range. All rooms have recently been remodeled and are very nicely appointed. In the event we exceed our total number of rooms there will be spill-over rooms at the Hollenden House, which is a few short blocks from Stouffer's. The room rates will be the same Conference rate as Stouffer's. Hotel reservation cards will be included in the Conference Packet to be mailed in January. Deadline for the return of hotel registrations will be March 2, 1981.

## TRANSPORTATION

Cleveland-Hopkins Airport is serviced by most major airline companies. Check with your local travel agent for flight information. There will be no group sales flights sponsored by this Conference. If you want to make group travel arrangements, do so through your local travel agent. A reminder: the earlier you make your flight reservations, the better your chance of saving money. The airlines are raising rates monthly. Further local travel information will be made available in your Conference Registration Packet.

# REPORTS FROM THE COMMISSIONS

•ARTS ADMINISTRATION  
•THEATRE ARCHITECTURE  
•ARTISTIC LIAISON

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

•THEATRE ENGINEERING  
•TECHNICAL INFORMATION

## ENGINEERING COMMISSION

**Martin Moore, Commissioner**

In August, all 650 members who were listed as having an interest in the work of the Engineering Commission were asked, via individual mailing, whether they would like to take an active part in Commission projects or remain interested to receive project progress reports. Some 60 members replied. If you have not received the individual mailing, please write to:

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

The schedule for future Engineering Commission meetings is as follows:

DAY	DATE	CITY
Sunday	December 7, 1980	Cleveland, Ohio
Tuesday	January 13, 1981	New York City
Saturday/Sunday	February 7/8, 1981	Los Angeles
Tuesday	February 10, 1981	New York City
Thursday	April 2, 1981	Cleveland, Ohio
Saturday/Sunday	April 18/19, 1981	Los Angeles
Tuesday	May 5, 1981	New York City
Tuesday,	June 2, 1981	New York City
Tuesday	July, 1981	London, England

NEW ENGINEERING PROJECTS  
Suggestions welcomed.

## HEALTH AND SAFETY COMMISSION

**Randy Davidson, Commissioner**

It is the view of Commissioner Davidson that the work of the HEALTH AND SAFETY COMMISSION is reaching out across the world. It is advantageous to the Institute to have many professional people reading the ideas of so many of us each time they receive the Newsletter. The Commission again encourages the membership to let the Commission know about anything dealing with health and safety problems and solutions in the Entertainment Industry. This is not a

band-wagon appeal, it is a sincere request for the application of intelligence and skill to the ever present problems we are confronted with each day in our pursuit of production in Entertainment.

### RIGGING PROJECT

This project is of the highest priority, not only to the Institute, but to the Entertainment Industry as a whole. It is not so difficult as all of us might imagine: putting the pieces together from years and years of experience, and making a guideline from it. Make no mistake, we are interested in the optimum practice. Our determination is ZERO accidents and injuries and fatalities from rigging and its use.

Rigging in every aspect must be given intelligent technical attention. Rope locks are just one item to come under one's gaze. Take the time to observe and scrutinize the operation of the equipment. Document each failure, ask for positive documentation, and make this a regular task. It is only by a thorough, technical safety audit that you will be able to maintain and prevent faulty material. Do not accept unless you have verification. If you do not have that skill, please acquire or hire some professional who does.

### PHILOSOPHY AND ATTITUDE AND AWARENESS AND RESPONSIBILITY

Ethics is a major consideration in our scheme of life, in the design of equipment and in the fitting of a man and the machine. Is it ethical to design rigging which uses the slimmest of margins of metals, jeopardizing the health and safety of the user? What attitude produces the slipshod and defective materials used in rigging systems installed in facilities throughout the country? How many facilities are there in this country and how many have rigging systems? The last Federal study was published in 1965 but the data is from 1957. So, we must add thousands of buildings to that number. And, we must consider other buildings which contain rigging for our purposes. Let us conservatively round the figure off at around 210,000 and that does not include movie theatres in the country. Perhaps the number is not large, as you see it. Perhaps it is fewer than you expected.

When speaking of awareness and responsibility one would hope that in all those rigging situations, people would examine with great care the physical condition of their rigging systems, and document the conditions with photographs and other written means. What are the hazards of all those situations -- and what are the conditions?

**CONT'D. NEXT PAGE**

## HEALTH and SAFETY

Vice-Commissioner, LeRoy Stransky is working on a questionnaire which will document and itemize the safety aspects of rigging. When this questionnaire is made available to you, do keep in mind that we are interested in the health and safety aspects, and we know well that the design, manufacture, and installation cannot be removed from safety. So, do not pick and choose. Participate in the fullest way you can. Each and every part of rigging must be thoroughly gone over, catalogued, photographed, documented, related to human factors and functions, tested, analyzed and observed. From all of this will come a rigging standard which will be the envy of the industry and will serve as a stepping stone to the next level of implementation.

Please relate to the Health and Safety Commission, from all over the world: accidents, injuries, fatalities, and the necessary data which goes with it. Are there specific installations which you know of which contributed to accidents?

### NATIONAL CONFERENCE ON RIGGING

The final analysis of our research and documentation and your valuable aid, is the detailed compilation of materials for a National Symposium, involving all those who would contribute a NATIONAL STANDARD FOR RIGGING. The Health and Safety Commission, Engineering Commission, and the Technical Information Commission will work together to bring this about. There are other groups within the Entertainment Industry who also have concern for the Rigging Equipment and Safety Practices. They have expressed major interest and have added material. USITTers must now do this.

### ANNUAL MEETING AND CONFERENCE OF USITT, CLEVELAND

There will be several sessions on rigging at the Cleveland Conference in April, 1981. There must be preparation for them by all who wish to participate and contribute. Preliminary work will be essential. Begin your research and documentation now!

### SPECIFIC RECOMMENDATIONS FOR EXPLORATION

1. To set down a format for assembling information on rigging products and systems.
2. To develop minimum standards which could be promulgated on a consensus basis for the entire Entertainment Industry.
3. To begin to develop and to list basic standards for:
  - a. design
  - b. installation
  - c. operation
  - d. quality control
4. To define the parameters of:
  - a. research
  - b. eventual publications
  - c. dissemination of information
  - d. working committees
5. To assemble and critique data.
6. To explore bringing together a representative group of professionals at a National Symposium on Rigging.
7. To develop a Bibliography on:
  - a. Rigging
  - b. Stage Machinery
  - c. Applicable Codes and Standards
  - d. Engineering Standards
  - e. Manufacturers' Recommendations
  - f. Product and operational safety procedures and guidelines
8. Manufacturing design criteria
9. System design (standards)

10. Product design and manufacturing data sheets
11. Installation practices
12. Operational Handbook of recommended practices for users and purchasers.
13. Maintenance and preventive maintenance procedures and guidelines
14. Co-ordinated specification data
15. System and Product Safety Analysis
16. Training systems.
17. Liability factors, suits
18. Lines of responsibility:
  - a. Fabricators, manufacturers
  - b. Theatre Consultants and others
  - c. Architects and aides
  - d. Structural engineers
  - e. Installers
  - f. Users
  - g. Sub-contractors
  - h. Suppliers of materials
19. Safety runs of all equipment
20. Checklists for frequent and priority inspections
21. Contractual agreements for evaluation and upgrading equipment and systems.
22. Procedures and practices in operation
23. Accident, injury, and fatality data
24. Documentation of operation
25. Testing laboratories.

Familiarize yourself with the AMERICAN NATIONAL STANDARD INSTITUTE, THE CONSUMER PRODUCT COMMISSION, the NATIONAL STANDARD ADMINISTRATION (Federal), the AMERICAN SOCIETY FOR TESTING AND MATERIALS, the NATIONAL BUREAU OF STANDARDS, DNA STANDARDS (from Germany).

### MEDICAL PREPAREDNESS

Through the auspices of Zelma H. Weisfeld, University of Michigan, Ann Arbor, a program entitled "Emergency Medical Preparedness for Theatre" will be chaired by the Health and Safety Commissioner. This future program will involve medical authorities, information concerning serious injury, related trauma, and other crisis situations related to theatre. It is to be informative and relate specifically how to prepare for medical emergencies via theatre management. It will also 'zero in' on technicians and legal ramifications in these cases.

### CHEMICAL SAFETY PROJECT

One of the Commission's pet projects, given some impetus in Kansas, and further impetus in Alberta, Canada, is the Chemical Safety Project. We have, if you will refer to past Newsletters, written about chemicals and toxic substances, at some length. We want a major project to deal with this subject. We have asked for:

1. A list of all chemicals used in your theatres, etc.
2. Chemical data sheets on them.
3. Injury or accident data.
4. A list of solvents and sprays, adhesives and plastics used.
5. Procedures you use in using chemicals and procedures used in disposing of waste chemicals.
6. Safety and Health precautions you use or enforce, or mandated by you when you use chemicals of any kind.

Please contribute your knowledge to the above projects. Write or call, or send tapes and photographs to Dr. Randall W. A. Davidson, c/o Alexander and Alexander, Inc., 3550 Wilshire Boulevard, Los Angeles, California 90010 (213-385-5211), or 522 Citadel Avenue, Claremont, California 91711 (714-684-7286).

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## HEALTH AND SAFETY

In order to help USITT research RIGGING SAFETY and to consider possible corrective action, a factual report is requested of the membership on any rigging incidents, past, or present, involving parts failure or accidents of any kind. DEFINITION OF RIGGING: Rigging is defined as any supportive means or operation involving theatrical equipment or systems, including lights, curtains, scenery, people, etc. CONFIDENTIALITY: Names, places, etc., will be held in strict confidence, and will not be released without permission. To avoid repetition of the same dis-

closure or accident or situation by others, it is important to name theatre, town, and approximate date. STATEMENT SCOPE: A brief statement of fact or event, cause, action, would be greatly appreciated. In addition, if we may presume further upon the valuable time of the membership, would be the completion of the RIGGING FAILURE AND ACCIDENT SURVEY. SEGREGATION OF DISCLOSURE: Each incident should be listed on a separate sheet, so do not hesitate to duplicate the survey. INFORMATION SOURCE: Also, a little leg work or jawboning with USITT members/non-members could greatly open up the scope of this survey for the benefit of all concerned.

## RIGGING FAILURE AND ACCIDENT SURVEY

BRIEF TYPE OF INCIDENT: Accident ☐ Part Failure ☐  
Other ☐ If Other, Describe \_\_\_\_\_

NAME OF THEATRE: \_\_\_\_\_

LOCATION: \_\_\_\_\_  
(Street)

(City) (State) (Zip)

OWNER: Municipal ☐ Private ☐ Educational ☐

Other ☐ If Other, Specify \_\_\_\_\_

EVENT IN THE FACILITY AT THE TIME? Yes ☐ No ☐

### GENERAL

Please fill in the appropriate spaces to best describe the Rigging System and explain the parts of the system affecting the incident. Please use a separate form for each incident. This form may be duplicated.

A) BATTENS: MATERIAL, DIAMETER, LENGTH, ETC. \_\_\_\_\_

1-BATTEN ATTACHMENTS (Like Side Arms, etc.) \_\_\_\_\_

2-BATTEN SUPPORT MEANS (Lines themselves) \_\_\_\_\_

3-ATTACHMENTS TO ABOVE \_\_\_\_\_

B) OBJECTS RIGGED TO FLY: (Scenery, people, etc.) \_\_\_\_\_

1-SPECIFIC ATTACHMENTS \_\_\_\_\_

C) ROPE LOCKS ON PIN RAIL: \_\_\_\_\_

1-PIN RAIL COMPONENTS \_\_\_\_\_

D) COUNTERWEIGHT SYSTEM (Kind) \_\_\_\_\_

1-HAND WINCH (Or equivalent) \_\_\_\_\_

2-MOTORIZED (Type, Size, etc.) \_\_\_\_\_

E) SHEAVES/PULLEYS (Size, Shape, Kinds, Parts, etc.) \_\_\_\_\_

1-OTHER: \_\_\_\_\_

### FAILURE DUE TO:

1-MECHANICAL: Worn out ☐ Overload ☐ Broken ☐  
Rusted ☐ Lubrication ☐ Quality ☐ Kind of Material ☐  
Parts Missing ☐ Interference ☐  
Vibrated Loose ☐ Wrong Size ☐ Improper Hardware ☐ Other \_\_\_\_\_

2-PERSONNEL: Incompetent ☐ Uninformed ☐ Misunderstanding ☐  
Temper ☐ Error ☐ New ☐ Inexperienced ☐  
Ignorance ☐ Ill-health ☐ Drugs ☐  
Drunk ☐ Inattention ☐ Not at Station ☐ Carelessness ☐ Other \_\_\_\_\_

3-ELECTRICAL/ELECTRONIC: Fuse or Breaker ☐ Overload ☐  
Burnout ☐ Circuit damaged ☐ Dampness ☐ Instrument Failure ☐  
Wrong Connection ☐ Other \_\_\_\_\_

EQUIPMENT FAILURE AND PERSONAL INJURY ARE INVOLVED IN THE FOLLOWING:

1-DOLLAR LOSS OF: Equipment ☐ Building Damage ☐  
Injuries ☐ Loss Due to Inability to have Performances ☐  
Individual time loss on each of the preceding ☐ Other \_\_\_\_\_

2-INJURIES: Number of ☐ Major ☐ Minor ☐ Permanent ☐  
Hospitalization ☐ Suits ☐ Deaths ☐ Part of Body Loss ☐ Other \_\_\_\_\_

3-REOCCURENCE: What was done to prevent this happening again? \_\_\_\_\_

4-CONFIDENTIALITY: Please circle information you do not wish to be released.

5-REPORT BY \_\_\_\_\_

(Name)

(Position)

(Street)

(City)

(State)

(Zip)

(Phone)

(Date)

5-WOULD YOU BE WILLING TO GIVE FURTHER DISCLOSURES ON THE INCIDENT? Yes ☐ No ☐

PLEASE RETURN TO: L. V. STRANSKY, VICE-COMMISSIONER,  
USITT HEALTH AND SAFETY COMMISSION, 425 COVINGTON ROAD,  
LOS ALTOS, CALIFORNIA 94022 (415) 948-6190.

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

# INTERNATIONAL LIAISON

**Ned A. Bowman, Chairman**

## OISTT CONGRESS

The East German Center of OISTT has designated as the topic for its forthcoming International OISTT Biennial Congress: "Theatre As A Social Communication Center." The meeting is to be held in East Berlin from February 23rd through March 1, 1981. Sessions are slated for the Apollo Saal of the Deutsche Staatsoper, and the Berliner Volksbuehne. The President of the GDR Section, Otto Kae-  
 11er has announced the following preliminary program:

### MONDAY, FEBRUARY 23, 1981

Arrival of the congress participants and registration in the Congress office.

### TUESDAY, February 24, 1981

- 10:00 a.m. - Meeting of the Executive Committee and of the Programme Commission (Zentrum for Kulturelle Auslandsarbeit).
- \*\*\*
- 2:00 p.m. - Official opening (Apollo Saal) Report of the President and the General Secretary Discussion.
- 4:30 p.m. - Visit to the exhibition "Design and Scenery" in the exhibition centre at the TV tower (Alexanderplatz). Visit to music theatres and drama theatres in Berlin.

### WEDNESDAY, February 25, 1981

- 9:00 a.m. - Plenary Meeting: Main report on "Theatre as a Communication Centre" by Professor Rolf Rohmer, President of FIRT and rector of the Theaterhochschule Leipzig.
- 10:00 a.m. - Three reports by well-known international theatre experts (1 stage designer, 1 theatre architect, 1 theatre technician)
- 2:30 p.m. - Sessions of the three interdisciplinary work groups on stage design, architecture and technique (place perhaps Zentrum for Kulturelle Auslandsarbeit).
- \*\*\*
- 2:00 p.m. - AICT Symposium on "stage Design and Theatre Criticism" (Apollo Saal, 15 international participants, about 30 OISTT guests).
- Evening - Visits to music theatres and drama theatres in Berlin; after the performances, meetings in the Berliner Ensemble, the Deutsche Staatsoper and the Theatre der Freundschaft.

### THURSDAY, February 26, 1981

- 9:00 a.m. - Inauguration of the exhibition "Stage Design in Great Britain" (contribution to the Prague Quadriennale 1979-Volksbuhne).
- 9:15 a.m. - Meetings of the Executive Committee, the Programme Commission (Zentrum) and the 6 special commissions (Volksbuhne). Report on the work done, elaboration of the plan for 1981-83, election of the special commissions.

- 2:30 p.m. - Plenary Meeting: Reports by the Chairman of the special commissions and the work groups.
- Evening - Theatre visit - event within the framework exhibition of the stage design.

### FRIDAY, FEBRUARY 27, 1981

- 9:00 a.m. - Plenary meeting (Apollo Saal) - Reports by the Chairman of the Programme Commission and the Executive Committee. Election of the Executive Committee, final remarks by the new-elected President of OISTT.
- 2:30 p.m. - Excursion to Potsdam - Reception for the guests of the congress.
- Evening - Visit to an opera by Mozart in the Schlob Theatre in the Neuen Palais (New Palace) Potsdam. (Return to Berlin).

### SATURDAY, February 28, 1981

- 8:30 a.m. - Excursion - either Dresden or Leipzig.
- Dresden  
Information about the reconstruction of the Semper-Oper and visit to the building site. Visit to the State art collections. Evening: visit to an opera production.
- Leipzig  
Information about the construction of the Gewandhaus in Leipzig and visit to it. Visit to the workshops of the Stadtische Theatre Leipzig and special discussion about the restoration of the historical theatre scenery of the Meininger Hof-Theatre. Evening - visit to an opera production.

### SUNDAY, MARCH 1, 1981

Departure from Berlin.

Concurrently, the GDR Section of the International Association of Theatre Critics (AICT) will meet in a plenary session announced for Wednesday, February 25th. The conference organizers have asked for a single nomination from each National Center as participant in this session. Persons interested in presenting a paper representing an American viewpoint on some aspect of contemporary scenography should contact Ned A. Bowman for more information.

Unlike prior OISTT congresses, the East German organizers have been obliged to impose a limit on the number of participants from each member Center. It is therefore doubtful that "walk-in" participants can be accommodated at most sessions.

USITT members and spouses interested in participating in a 9-10 day junket to Berlin should contact Richard Dunham, tour organizer, as soon as possible. Dick can be reached at Rosco Laboratories, 36 Bush Avenue, Port Chester, New York 10573 (914) 937-1300. Hotel rooms in East Berlin are at a premium, and tour group members will be given preference on conference access.

Participation in the tour will include a post-conference trip either to Dresden or Leipzig.

**CONTINUED ON NEXT PAGE**

## INT'L LIAISON

### CHINA TOUR

The Institute tour to China failed to generate sufficient interest to warrant the tour as scheduled for November. We apologize for the inconvenience to those who did sign up for the tour, and remain confident that the tour can successfully be arranged in a year or two. In the meantime, we commend to USITT China-watchers the published report of the ABTT (British) tour undertaken several months ago with similar professional interests in mind. The results seem to have been most rewarding.

### BRITISH DELEGATION

The once-postponed visit by a delegation of British stage designers seems once again a probability, and is presently scheduled for late January. The British group hopes to spend approximately 3 days in Boston, 8 days in New York, and 3 days in Washington, D.C. Dr. Joel Rubin and Martin Moore, of the New York Area Section have agreed to coordinate the visit, but volunteers are still needed for help with arrangements in Boston and Washington. Interested parties should contact either gentleman at (212) 786-7474 (Kliegl Bros. Lighting Company).

It is anticipated that at least one Institute gathering can be arranged during the British visit to New York.

### NOVI SAD

The Sixth International Triennale Exhibition of Theatre Scenography and Costume Design will be held in Novi Sad Yugoslavia during this coming May. The organizers have opened participation to OISTT member countries. Subject matter is divided into "scenography" and "theatre costume." Exhibited material can refer to performances later than the 1977 season. Submission deadline is February 15, 1981.

While the organizers impose limitations on the amount of material which can be presented from any one country, no effort will be made to impose selection on U.S. participants who might wish to volunteer material as individuals: exhibitors will not represent either USITT or the U.S. Centre of OISTT.

Exhibition prizes are to be awarded by an international panel of judges; medals and diplomas will be awarded, and there is the opportunity for an international winner to receive a design commission at the Serbian National Theatre. Participants would be obliged to bear costs and responsibility for safe arrival of exhibited materials to Yugoslavia. Further information is available from Ned A. Bowman, Rosco Laboratories, Inc., 36 Bush Avenue, Port Chester, New York 10573 (914) 937-1300.

## SCENOGRAPHY COMMISSION

### Stanley Abbott, Commissioner

The major objective of the Scenography Commission for the next year is to involve the membership in Commission business to a greater extent. To all of those members who have elected scenography on their membership forms, a mailing will shortly be sent to you. This will give you a chance to become involved in two ways. First of all, answer and return the Questionnaire/Opinion Form. Secondly, there will be a Project Proposal Form which can be used to

initiate a proposal for a project which you would like to lead. Those of you who do not receive this mailing should assume that your name is not on the computer print-out.

In order for your name to appear on the Scenography Commission's mailing list, please notify the National Office and your name will be added.

The Scenography Commission still needs volunteers to help with the Cleveland Conference and the two major projects of the Scenography Commission; the SLIDE ARCHIVES and the 1982 DENVER SCENOGRAPHY EXPOSITION. The Questionnaire-Opinion Form in the mailing may be used to volunteer for one of these projects, or you may write directly to Commissioner, Stanley Abbott, 3132 Courthouse Drive, #33, West Lafayette, Indiana 47906.

We are now less than one year away from the entry deadline for the 1982 Scenography Exposition in Denver! Designers of scenery, lighting, and costume should be alert for the call for entries which will be in January, 1981.

## LIGHTING/SOUND DESIGN SUB-COMMITTEE

For some time there has been a great deal of interest within Institute Membership in placing more emphasis on discussion, experimentation, and communication in the areas of lighting and sound design. Both the USITT Engineering and Technical Information Commissions have dealt effectively with developments in equipment and the technology of lighting and sound, but there has not been an active effort to meet the needs of the designers in those fields for sharing approaches, techniques, and artistic skills.

For this year, while we test the waters for interest in such a wing of the organization, Charlie Richmond of Richmond Sound Design Ltd., Vancouver, B.C., Canada, and Richard M. Devin, free-lance Lighting Designer and Head of the Design Program at the University of Washington School of Drama, Seattle, have been asked to form a Lighting and Sound Design Sub-Committee to the Scenography Commission in order to get things moving. The Institute will then look at the possibility of forming a new separate Commission for Lighting/Sound Design or even two Commissions, depending on interest from the membership. The motivation for combining these two design areas has been based on their similarities in being essentially non-graphic, ephemeral disciplines requiring a different approach in practice, in concept, and in display than design of costume, scenery, props, or makeup.

Two questions which deserve some immediate discussion by such a forum are: How can conceptual communication and collaboration be improved between designers and directors in lighting and sound design? How can we effectively offer the lighting and sound designers a forum of display as part of the 1982 Design Exposition? We would like to begin collecting:

- contact information for those USITT members who are interested in contributing in the areas of lighting and sound design and for those who want to be kept informed about progress.
- ideas for needed research, discussion, funded projects which might otherwise go unnoticed for a lack of a forum;

**CONTINUED NEXT PAGE**

## SCENOGRAPHY

-- a show of opinion on the question of whether to establish a Commission.

Please send your reactions to:

Richard M. Devin (Lighting Design Sub-Committee)  
School of Drama BH-20  
University of Washington  
Seattle, Washington 98195

or

Charlie Richmond  
Richmond Sound Design Ltd.  
2963 West 27th Avenue  
Vancouver B.C., Canada V6L 1W4

## TECHNICAL INFORMATION COMMISSION

**Allan M. Bailey, Commissioner**



Wait Until Dark is a play filled with challenges for the technician. Lights turn on and off, refrigerators hum and an ashtray smokes on cue. The smoking ashtray must be one of the more interesting challenges to the props man. Here are some successfully tried solutions.

Tom Hayes, Audio Director, University of Illinois-Urbana-Champaign explains: Our solution consisted of winding a length of nichrome wire around a piece of tubular cotton. We originally thought that cotton absorbers used by dentists would be ideal, but not having an immediate supply, we used what was available and wound the wire around a tampon. We then poured mineral oil on the tampon and let it soak in. Using a variable voltage power supply, we determined that the best smoke effect was produced with about two amps of current. The wire would heat only the small amount of oil actually touching it and burn off to produce satisfactory smoke. Capillary action would continuously replenish the oil in contact with the wire and the smoke would plume evenly. The surface of the tampon turned brown from the heat, but the oil cooled it enough that it did not burn. Some wiring and assembly suggestions: build the smoke generator into a real ashtray banked with sand in case the oil actually catches fire; calculate the voltage required to produce the two amps using Ohm's Law; our set-up required thirty volts to produce two amps current flow; use crimp connectors to attach the nichrome wire to the power source (solder connections might melt).

An alternative used at the University of Northern Iowa was to place one-quarter teaspoon of Ammonium Chloride (formerly known as sal ammoniac) on the preheated coils of a hot plate and then fan the smoke in the direction needed.

### ADHESIVES AND DYES

Jon R. Vermilye, Technical Co-ordinator, Theatre Department, State University of New York at Oswego, suggests the use of Styrobond -- an adhesive available from the 3C Company, 219 New Boston Street, Woburn, Massachusetts 01801. This adhesive is available in standard caulking tubes and is excellent for joining Styrofoam, Ethafoam, and the urethanes. The advantage is that it has enough immediate tack to hold the joint together without clamping, yet is dry in about 15 minutes. The procedure is to run a bead of adhesive on the joint, press together, separate to allow the solvents to evaporate, then join again. There is none of the slippage associated with most of the standard adhesives, and none of the waiting time for the contacts.

Another useful material is a dye available through Floralife, Inc., 7 Salt Creek Lane, Hinsdale, Illinois 60521. The dye is called Mist and Dye, and is available in eleven colors and is originally designed for spraying flowers. The dyes are water-based and take well on almost any material including polyesters. We have used them to stencil patterns onto fabric, and to age finished costumes. Refills are available in gallon quantities. A kit of 11 8 oz. refillable spray bottles is available from local florist wholesalers for around \$20.00.

### RIGGING

Some additional rigging notes from Ron Jerit, Jerit/Boys, Inc., Oak Park, Illinois. 1) Install an improved stage screw plug or brass hobnail at the intersection of the centerline and plasterline on your stage and additional locations as convenient. 2) Number each set of lines on the counterweight system at the long-line sheave and at the loading gallery. 3) Label the dimensions of drapes at the bottom hem on the off-stage edge. 4) Mark the centerline on the webbing on the back of drapes and drops, and 5) replace incandescent worklights with fluorescent fixtures -- they run cooler, last longer and are less expensive to operate.

Technical Directors and Properties Masters are (in addition to many other things) creative problem solvers. As you can see from the ideas published in this column so far, the content of the column is intended to spread the word on simple solutions and new ideas for that problem solving. Have you determined how to make the handrail on a curved stair -- how to paint pvc pipe or prime coat ethafoam -- an inexpensive means to build a rock that really looks like a rock? GAIN FAME, if not FORTUNE -- send your creative solutions to Dr. Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, Iowa 50613.

## ENGINEERING: PHOTOMETRICS

The second meeting of the JOINT SMPTE/IES/USITT Photometrics Committee was held November 12, 1980, at the SMPTE show in New York City. Seventy people had been notified of the meeting and twelve showed up and five sent in written suggestions. The meetings and the written suggestions have been dominated by lamp and fixture manufacturers. Only one end user, Robert Bullock, was at the last meeting. If any consultant, lighting director or educator thinks the 1958 standard needs updating he had better get in contact with Dr. Joel E. Rubin (Chairman), Kliegl Bros. Lighting Co., Inc., 32-32 48th Avenue, Long Island City, New York 11101, as soon as possible. There will be a panel at the Cleveland Conference and some attendance by users as well as manufacturers would be appreciated.



# 'PROGRAMS'

## \*SPECIAL EVENTS

## "HAPPENINGS" • NEWSBRIEFS

# SPOTLIGHTING THE SECTIONS

## \*VIP VISITS

### CLEVELAND

#### DESIGN EXHIBIT

The USITT/Cleveland Section is taking applications for its FIFTH ANNUAL DESIGN EXHIBIT. The Exhibition will be held in conjunction with the 1981 USITT National Annual Conference, April 1st - 4th at Stouffer's Inn in Cleveland. After the Conference, exhibit materials will be on display at Bowling Green State University through the end of April, at which time they will be returned to exhibitors. If you are interested in submitting materials, please fill out the form below.

WHO: Anyone may enter.

WHAT: SCENERY: Renderings, models and/or photographs of completed scenery.  
COSTUMES: Renderings, photographs and/or actual garments.  
LIGHTING: Plots and production photographs.  
PROPERTIES: Renderings, photographs and/or completed properties.

LIMITS: Each artist is limited to submitting designs for three productions. For each production, no more than three pieces (renderings, models, photographs, costumes, etc.) may be included to illustrate the production. Please enter material that has not been exhibited by USITT/Cleveland and is no more than four years old. USITT/Cleveland reserves the right to edit materials submitted if exhibition space is limited.

#### CONDITION OF MATERIAL SUBMITTED:

All renderings, photographs and plans submitted must be matted or framed. Models should be firmly mounted. USITT/Cleveland can provide no specialized mounting or display paraphernalia.

#### DELIVERY AND RETURN:

Each artist must be responsible for delivery and pickup of exhibited work. Items sent by mail or United Parcel Service should include postage and provisions for return mail. A detailed explanation with dates and deadlines for delivery and return will be sent to each exhibitor.

#### RESPONSIBILITY:

Neither USITT/Cleveland nor any of their representatives can be liable for loss or

damage of any item in or connected with the exhibit. The exhibit will be supervised and all reasonable precautions will be taken to protect and secure exhibited items.

SEE APPLICATION FORM ON PAGE 18

### NEW ENGLAND

An important meeting of the New England members of USITT was held on Wednesday, September 24th at the Boston University Theatre. Chaired by Sidney Bennett, Secretary of the New England Section, the meeting was planned for the purpose of re-organizing the New England Section. Among the items of business was nominations for a slate of officers for 1980-81, and program planning for the coming year.

Members in the New England area which includes the States of Massachusetts, Rhode Island, Vermont, New Hampshire and northern Connecticut interested in the re-organization of the New England Section, are asked to write or call Mr. Bennett at the Boston University Theatre, 264 Huntington Avenue, Boston, Massachusetts 02116, (617) 353-2971

### NORTHERN CALIFORNIA CONFERENCE PLANNING

Following the USITT National Conference in March, the USITT/Northern California Board began the formation of a committee to organize the 1986 Annual National Conference in the Bay Area. Interested parties met twice in the early summer and a steering committee was formed. The 1986 National Conference Steering Committee held several meetings in late July and August and proposed conference dates and the framework for an eventual Conference Committee at the August 10th USITT Board of Directors meeting in San Diego. The National Board gave its approval "in spirit" to the proposal pending the Treasurer's negotiation of hotel and other contracts in the Bay Area by 1983.

The 1986 National Conference Steering Committee was called to order at Stanford University Memorial Auditorium on July 22, 1980 at 2:00 p.m. The first item was the acknowledgement of receipt from John Cox and Sacramento Theatrical Lighting a check for \$100.00. This was contributed toward the Committee's initial expenses and was unsolicited. John suggested in his letter to the Committee that they approach other theatrical businesses in the area for similar support. The Committee agreed this would be pursued in the near future.

**CONT'D. NEXT PAGE**

## NOR-CAL

Proposed dates for the Conference were discussed. The 1986 USITT Annual National Conference must be scheduled around the NAB Conference, Easter Holidays, and some academic finals. The following dates were proposed:

Sunday through Wednesday  
March 16th, 17th, 18th, 19th, 1986

or alternately

Thursday through Sunday  
March 13th, 14th, 15th, 16th, 1986

Conference sites in the San Francisco area were discussed. With currently available information, the following sites were chosen:

- 1st Choice: San Francisco Hilton
- 2nd Choice: Rickey's Palo Alto Hyatt House
- 3rd Choice: Possible use of Moscone Center and Palace Hotel, or other close hotels.

The Committee wished to express the need for further investigation of the eventual site. This would take place over the next two years and final recommendations could be made to the Institute Treasurer at that time. It was also suggested that the interest of Section Members in Sacramento to hold the Conference in the capitol be represented to the National Board in San Diego as another alternative.

Jan Musson, Musson Theatrical, was nominated and approved to act as Chairperson for the Committee. The next meeting was scheduled for August 6th. A report of that meeting will appear in a future Newsletter.

## WORKSHOPS

The Little Theatre at Stanford University was the site for the kick-off of USITT/Nor-Cal's 1980-1981 Season. On October 4th, members attended a program entitled SCENIC COATINGS/TOXINS IN SCENIC MATERIALS. The workshops included: "Formulation and Composition of Scenic Paints", "Adhesive Coatings for Use in Scenic Assembly", "Flame Retardants: Products and Application for Theatrical Use", and "Toxins in Everyday Scenic Materials". The workshops were conducted by Dean Narahara, Licensed Flame Retardant Applicator, C. Talcott Company; Ted Pollock, President, Cal Western Paints; and Paul Shattuck, President, Adhesive Products Company.

In addition to the October 4th Workshop at Stanford, the Nor-Cal Section is planning a fine series of programs over the coming year. Topics now in planning or under consideration include:

- a pyrotechnic training workshop with licensed operator, possibly leading toward an approved apprenticeship and licensing.
- a simulated USA Lighting Affiliates Exam with local designers, electricians, and rental firms participating in the design, shop order, load-in, hang, focus, cue to cue, and strike.
- the pros and cons of union membership-- USA, IATSE, Equity.
- mask making and puppetry.
- model building.
- master class with Richard Pilbrow, over 3 or 4 days on a fee basis

## TEXAS

The Texas Section will be hosting the USITT Annual National Conference to be held in Corpus Christi in 1983. The Texas Section owes a debt of gratitude to Dr. John Rothgeb, University of Texas-Austin, for this honor. At the Kansas City Conference, Dr. Rothgeb requested that Austin and the new theatre complex on the University of Texas campus be the site for the 1983 Conference. The USITT Board of Directors looked favorably upon this request and a number of the Texas Section's Board Members, under John's direction, attempted to determine the feasibility of Austin as the Conference site.

It was obvious that the facility which houses a number of new theatres on the campus, and the support of the administration at the University of Texas-Austin, would facilitate the running of the Conference and give those who attend an excellent site to visit. As things developed however, the housing in Austin was going to be extremely difficult to deal with. The national organization had requested 500 units, and 19,000 square feet of exhibit space in close proximity to the meeting rooms so that the exhibits could be the focal point of those not attending meetings or had a few minutes between meetings.

Since Austin seemed to have problems, though it had not been given up as a site until the new, yet unconstructed hotel had been eliminated as a possible convention hotel, Board Members of the Section began the search for another city in which to hold the Conference. San Antonio, centrally located, appeared to be quite suitable until it was determined that the room rates (\$62.00 per day for a single, plus the additional cost-hike which is sure to come in the intervening years), were far in advance of those which USITT members would wish to pay. And, the room rates in Houston put this city out of the running rather early in the search. After much deliberation and two visits by Section Board Members, it was determined that Corpus Christi offered the best site for the 1983 Conference. Don Shulman, USITT Treasurer, visited Corpus Christi and was favorably impressed with the facilities and carried his impressions to the USITT Board of Directors. In August, the USITT Board of Directors approved Corpus Christi as the site for the 1983 Conference.

John Rothgeb had been asked by the members of the Texas Section present at the Kansas City Conference to be the Conference Chairman. Now that the convention site is in Corpus Christi, John has had to resign this post. He simply could not get away from Austin as much as would be required to handle convention arrangements. Vic Siller, Chairman of the Texas Section, who had volunteered to Co-Chair will continue in that position. The peripatetic Glenn Martin, Jr., has also volunteered to Co-Chair the Conference. He has suggested that he and his wife Millie would just move their domicile to Corpus Christi for a year. John Rothgeb, though he knows better since he was intimately involved with the Annual National Conference in Dallas some years ago, will remain involved with the convention planning and operation.

## STUDENT CHAPTERS

### STUDENT CHAPTER ACTIVITIES

In keeping with an annual tradition, the USITT STUDENT CHAPTER at SOUTHWEST TEXAS STATE UNIVERSITY announces the third workshop for High School teachers, students, and Community Theatre workers to be held March 7, 1981. The sub-

CONT'D. NEXT PAGE

# TEXAS

jects for the day will be Acting, and, for the technicians,  
Technical Assistance For Those Who Will Be In UIL Contests.

It is anticipated that the majority of people will be involved in the Acting session of the workshop, which will be conducted by Mr. Dennis Maganza. Mr. Maganza, who is an excellent actor and director, has not firmed up the various topics for this workshop, but it promises to be an exciting one.

The Technical Assistance session, which is planned for only those people specifically involved in the technical aspects of the UIL Contests, will run concurrently with the acting workshop, and will be geared to the immediate needs of those who have specific problems.

In addition to the workshops which will be held on the Southwest Texas State University campus, the members of the Student Chapter are soliciting requests from High Schools and Community Theatres for on-site workshops and technical assistance. If you, or someone you know would like to have a Mini On-site Workshop, please phone or write to David G. Flemming, Speech and Drama Department, Southwest Texas State University, San Marcos, Texas 78666 (512-245-2147). On-site workshops are generally held on Saturdays. The cost of the workshop or technical assistance is, generally, simply enough to cover travel and meals, although if special purchases for the supplies needed must be made, then that cost must be added. Although it is not always possible to fulfill requests, the Student Chapter members will try hard to fill all that come in.

NEW STUDENT CHAPTER FORMED

A new Student Chapter of USITT has been organized at San Antonio College. The eleven-member organization has requested a Charter from the USITT Board of Directors. Other students have shown great interest in becoming members of the Chapter.

At their first meeting Sheri Blackstone and Glenda McCandless were elected President and Secretary/Treasurer, respectively. A local health and safety officer discussed safety procedures in the scene shop and theatre facilities. A Safety Committee has been formed to revise and enforce a set of guidelines for the scene shop.

During the Regional Section Board Meeting, members from San Antonio College were able to visit Tarleton State University and tour the new Fine Arts Center. The students also met with representatives of each of the other Student Chapters, Tarleton and Southwest Texas State University; the three chapters discussed past and forthcoming projects and exchanged ideas. The San Antonio College students found the whole trip beneficial.

## ENLIST A NEW MEMBER TODAY!

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

## PUBLICATIONS AVAILABLE

<u>ADVISOR'S GUIDE TO COSTUMING PROGRAMS IN THE U. S.</u>		
Compiled by the Northern Arizona USITT Student Chapter, 1979 .....	\$1.50	
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## BACKSTAGE AT THE FOLKLORICO

Curtain time was 8:00 p.m. The glorious, colorful performance of the National Company of Mexico under the stars was "magnifico"! But COSMAK witnessed another ballet which began at 5:00 p.m. Some 20 locked trunks were unloaded and placed in rows. Racks were placed here and there, among the trees behind the stage area of California State University-Fresno's outdoor amphitheatre. The trunks were unlocked and flipped open. Some of the costumes were hung on racks. As if they were choreographed, the performers began appearing from between the tall trees. As the musicians began unloading and tuning their instruments the performers mentally mapped out their dressing area. Almost in time to the tuning of the marimba, these dancers went from rack to rack, from trunk to trunk to choose their outfits. Each dancer would have some six or more changes to make during the course of the performance. They were responsible to collect all of their garments, headgear and props and place them in their own chosen area.

The dancers would gracefully arrange and pin their hairpieces in place, swirl around helping each other into their voluminous skirts and swirl each other into colorful flashing sashes. Even as the 8:00 o'clock performance progressed, this backstage area also had moments of being "magnifico".

As a number ended, that complete costume was replaced onto a heavy metal hanger and placed near the appropriate storage trunk. Methodical folding back of hanger head with hanger base creating a smooth base for tops of skirts and shoulders of jackets, protected upper parts of garments from needing pressing. (Only scarves and sashes needed pressing.) Just as the trunks rhythmically were unpacked by these "backstage dancers", as the performance progressed, the trunks were re-packed, almost like a movie run in reverse. This was all accomplished under the very able direction of Lilia Garcia, Wardrobe Mistress, and Pedro S. Torres, Wardrobe Master and Dancer. Lilia and Pedro were also gracious enough to share with COSMAK some details of their extraordinary costume collection.

Generous amounts of material made for the exciting silhouettes and movement of the costumes. For example, a woman's skirt could be the equivalent of a circle or two. Some skirts were tiered; others were circular skirts to about the knee with a generous ruffle from knee down to floor. The handwork on beaded skirts, the intricate tucks on miles of skirt and shirts all added to traditional Mexican costumes. (Skirts did not have zippers or buttons. Ties adjusted to dancers weight change or change of dancer.)

There were also simple but clever techniques used to create fullness. Braids, buns and twists were made of thick black yarn, with or without a few strands of black raffia, with or without a casing of net. (Ties as well as pins were used to secure headgear of all kinds.) Festoons of flowers could be seen. Some were daisy petals made of oilcloth tacked in place with a yellow thumbtack for the flower center. Others were 1/4" foam cut in circles, sewn or stapled in place, pinched just enough to resemble the center of a flower. These were painted with vibrant colors leaving the foam color to add highlight and dimension to the flower. Amongst the flowers were ribbon loops which stood firm and crisp. Rather than reinforcing the loops with wire or buckram, stiff clear plastic strips were cut and inserted into double ribbon slots. Even a bristly garland was made of binder twine seen on mailing packages. The string was cut in 2" or so widths and sewn together down the center or twisted not unlike a Christmas garland. This was sprayed a brilliant color.

The brilliance of the preparation at 5:00 o'clock and the performance at 8:00 o'clock for the Ballet Folklórico Nacional de Mexico, was paralleled by the efficiency of the troupe under the friendly hands of Lilia Garcia and Pedro Torres. Muchas gracias from COSMAK on behalf of USITT.

## PRESIDENT WATSON ATTENDS OUTDOOR DRAMA CONFERENCE

President Lee Watson attended the 18th Annual Managers, Promoters and Directors Conference of the Institute of Outdoor Drama at the Chillicothe Inn in Chillicothe, Ohio, on October 9th. Following a mid-afternoon conference with Mark R. Sumner, Director of the Institute, President Watson was asked to speak briefly at their evening banquet. He spoke of USITT's interest in the designers and technicians working in the 60 member summer historical pageants, and expressed the hope that since many of these Outdoor Drama designers and technicians were aware of USITT's existence and range of activities, they would both join USITT and call upon us when we can be of service.

This meeting continues President Watson's expressed intention to build stronger liaison between USITT and numerous other professional organizations with common interests.

## NEWSLETTER COPY DEADLINE

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

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

MAY/JUNE ..... MAY 1, 1981

# 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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Ruth A. Brown 1117 Maiden Lane Court #105 Ann Arbor, Michigan 48105	3C-S	Esther K. Elfenbrin 10 Bugbee Road Oneonta, New York 13820	378C-I	Virgil R. Gray, Jr. PhD Department of Theatre Mars Hill College Mars Hill, North Carolina 28754	I
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Charles Chapman Drury College 900 North Benton Springfield, Missouri 65802	1235678C-I	Jeff Engle CU Box 6703 Northern Arizona University Flagstaff, Arizona 86011	S	Daniel C. Hall Theatre Memphis 630 Perkins Extended Memphis, Tennessee 38117	I
Andreas Claus Theatre Memphis 630 Perkins Extended Memphis, Tennessee 38117	I	Dori L. Eskenazi 300 Willow Spring Road Indianapolis, Indiana 46240	789-S	Steve L. Halverson 1801 East 2nd Street Duluth, Minnesota 55812	578-S
Cultural Resources Council Attn: Dan Wooley, Stage Operations Manager 411 Montgomery Street Syracuse, New York 13202	0	Warren E. Fairbanks Principia College Elsah, Illinois 62028	12489-I	Hamilton College Attn: Joseph S. Rusnock Department of Theatre and Dance Clinton, New York 13323	478-0
Blake D. Cumbers 1601 Brigantine Avenue Brigantine, New Jersey 08203	123578C-I	Wm. Daniel File 1050 Vandenboom Marquette, Michigan 49855	46789ABC-I	Christine A. Cook 130 Grady Avenue, Apt. #E6 Athens, Georgia 30601	S
Edgar A. Cyrus 41 Peters Street Orono, Maine 04473	7-I	Alan I. Fish 1549 North River Road, Apt. #2 Coventry, Connecticut 06238	S	Timothy P. Hansen 184 Plumtree Lane, #25-H Midvale, Utah 84047	245678-S
Des Moines Community Playhouse Attn: James S. O'Connell, Jr. 831 42nd Street Des Moines, Iowa 50312	126-0	James Fletcher 310 Strathmore Drive Syracuse, New York 13207	247-I		
		Jan W. Fox Tufts University Arena Theatre Medford, Massachusetts 02155	3-I		

CONTINUED ON NEXT PAGE

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Sam Houston State University Drama and Speech Department P. O. Box 2297 Huntsville, Texas 77341	0	LeRoy Mitchell, Jr. 3315 Horatio Street, #209 Tampa, Florida 33609	I	Peter Slusarski Eisenhower College Theatre Eisenhower College Seneca Falls, New York 13148	279B-I
Lisa Diane Johnson 305 Plymouth Street Safety Harbor, Florida 33572	1468AC-I	Cindy Morris P. O. Box 21 Orange, Texas 77630	28-I	Janet E. Smith 911 William Street Front Royal, Virginia	S
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Karen S. Leonard CU Box 8117 Northern Arizona University Flagstaff, Arizona 86011	47C-S	Thomas E. Pavelka 32 Sears Avenue Providence, Rhode Island 02908	12789AB-I	Syracuse Scenery and Stage Lighting Co., Inc. Attn: Betty Pfeiffer 1423 North Salina Street Syracuse, New York 13208	U
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Danny L. Lowrance CU Box 14108 Northern Arizona University Flagstaff, Arizona 86011	278-S	Timothy W. Rinkel 11521 36th Avenue, N.E. Seattle, Washington 98125	2345678-S	Gary Weatherly 2815 10th Avenue South, #10 Birmingham, Alabama 35205	I
Jeffrey M. Markowitz 3238 Messick Avenue Oceanside, New York 11572	478C-S	Betty K. Robinson 340 Midland Drive Asheville, North Carolina 28804	I	Albert F. C. Wehlburg 374 ASB University of Florida Gainesville, Florida 32611	I
		Rollins College Department of Theatre Arts Winter Park, Florida 32789	0		

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Nederland, Colorado 80466

Edward F. Wingler 2489B-I  
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Ronald S. Wood 1789-I  
501 116th Avenue North, #94  
St. Petersburg, Florida 33702

Robert S. Zenoni 2345678-I  
Box 157  
South Range, Michigan 49963

**CALENDAR****December**

6th ..... USITT WINTER BOARD MEETING  
10:00 a.m. - 5:00 p.m., Stouffer's Inn  
on the Square, Cleveland, Ohio.

7th ..... USITT ENGINEERING COMMISSION MEETING,  
Cleveland, Ohio.

18th - 22nd ..... ACUCAA ANNUAL CONFERENCE (Association  
of College, University and Community  
Arts Administrators) Sheraton Centre,  
New York City.

**January**

13th ..... USITT ENGINEERING COMMISSION MEETING  
New York City

**February**

7th - 8th ..... USITT ENGINEERING COMMISSION MEETING  
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23rd ..... OISTT BIENNIAL CONGRESS  
East Berlin

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School of Speech Communication  
Bowling Green State University  
Bowling Green, Ohio 43403

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