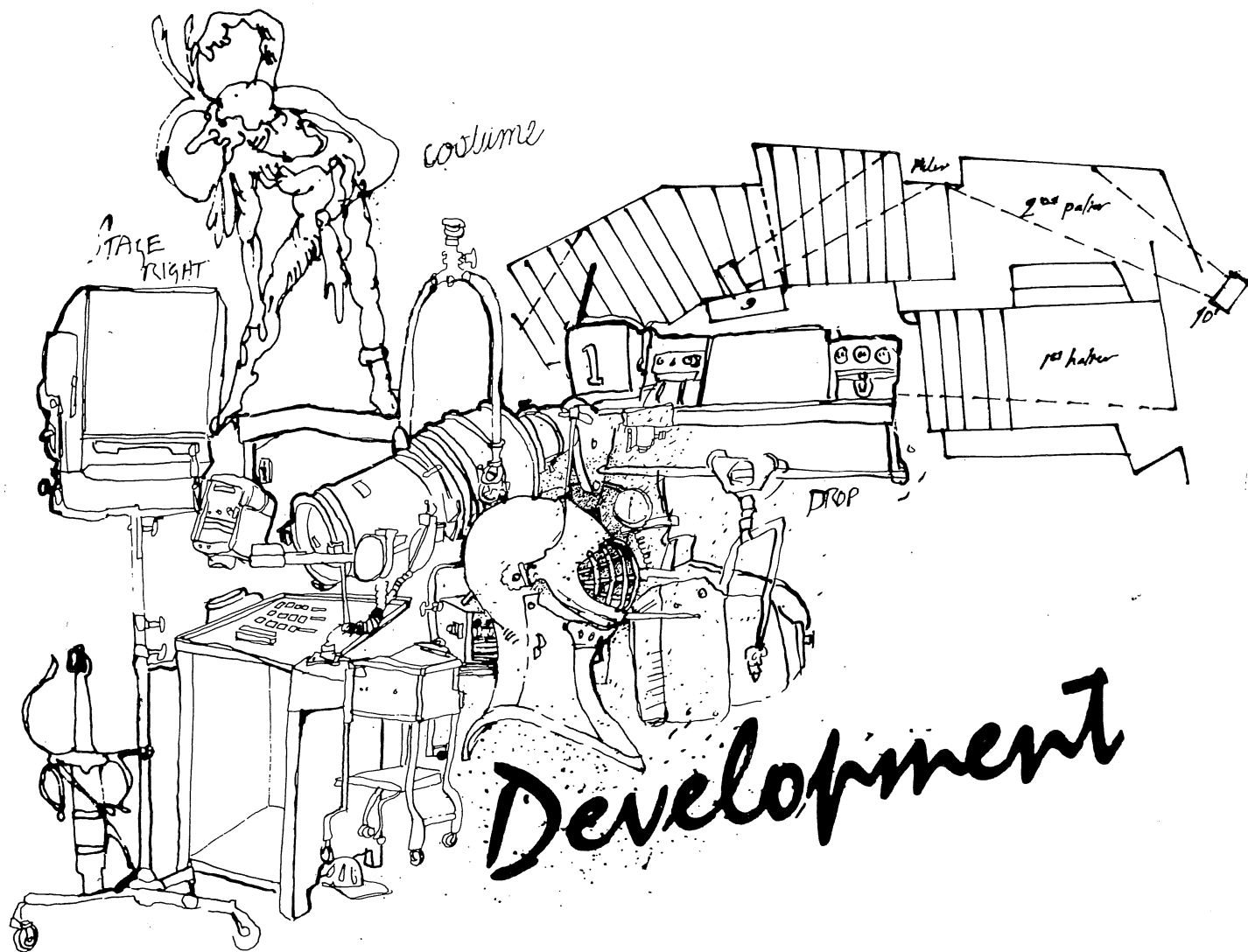


# USITT NEWSLETTER

FALL 1981  
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Herb Greggs, Editor

U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.  
330 West 42nd St., Room 1702, New York, NY 10036 (212) 563-5551

NATIONAL CONFERENCE  
DENVER MARCH 24-27, 1982  
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## 1982 USITT National Conference

### PROGRAM:

#### Two particularly notable events:

First will be a number of meetings and tours around the Denver Center for the Performing Arts.

Second will be a display of Robert Edmond Jones and Donald Oenslager designs with a discussion examining their work conducted by Lewis Crickard.

In addition the Second Biennial Scenography Exposition. This show is designed to exhibit that which is the very finest in American scenography. Work from the leading scenic and costume designers and from a number of the nation's best students will be on display.

All of this will be accompanied by the manufacturer's exhibits, workshops and all of the latest updates in the technical theatre world.

For program information contact:  
Robert Braddy  
1732 Concord Dr.  
Fort Collins, CO 80521

For exhibits information contact:  
F. Robert Bauer  
Theatrix Inc.  
5138 E. 39th Ave.  
Denver, CO 80207

### REGISTRATION:

For registration information contact:  
Lewis Crickard  
University of Denver Theatre  
Denver, CO 80208

#### PRE-REGISTRATION (Before Feb. 24, 1982)

Individuals (includes banquet) . . . . .	\$45.00
Spouse (includes banquet) . . . . .	40.00
Students (does not include banquet) . . . . .	20.00
Non-member (includes banquet) . . . . .	70.00

#### REGISTRATION AT CONFERENCE

Individuals (includes banquet) . . . . .	\$55.00
Spouse (includes banquet) . . . . .	40.00
Student (does not include banquet) . . . . .	20.00
Non-member (includes banquet) . . . . .	80.00

## Nominations Committee

The following is the preliminary slate prepared by the Nominations Committee:

#### Vice President for Liaison & Relations:

James R. Earle, Jr., incumbent

#### Vice President for Programs & Presentations:

David Hale Hand, incumbent

#### Treasurer:

John J. Gallagher, incumbent

#### Board of Directors, at large:

Alvin Cohen, New York Area  
Richard Durst, Northern Boundary  
Stephen Hild, Southern California  
Timothy Kelly, Rocky Mountain  
Patricia MacKay, New York Area, incumbent  
John Northway, New York Area  
George F. Petterson, Midwest, incumbent  
Douglas Russell, Southern California, incumbent  
Victor Siller, Texas  
Charles Williams, Heart of America

Members are invited to nominate themselves or others by petition. These petitions must be in accordance with the bylaws of the Institute and must be received in the New York office no later than December 1, 1981. The petition must be signed by fifty (50) members in good standing, and must contain a signed statement by the 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.

The official ballot will be mailed to the membership in the early Spring, 1982. Persons nominated by petition shall be so identified on the ballot.

Petitions should be mailed to the Chairman of the Nominations Committee, George Petterson, c/o the New York USITT office.

## POTENTIAL MASTERS CLASS

Thanks to contacts made by Martin Moore, Commissioner for Theatre Engineering, there is the possibility of USITT via its International Liaison Committee, sponsoring a Masters Class in Sound Design and Technology (Theatre Sound) sometime within the upcoming twelve months. Mr. Collison is a consultant with Theatre Projects, Ltd. in London and has worked as a sound designer and technician in British theatre for many years. His recent book, **STAGE SOUND**, is used as a text by many schools in the U.S.

BEFORE any arrangements can be made for such a masters class, it is necessary to know exactly how many individuals / sections / schools are interested in participation in such a class. If your firm, school, or regional section would like to host a masters class by David Collison sometime within the next twelve months, please contact one of the two project coordinators:

### East of the Mississippi:

John Bracewell  
225 Stone Quarry Road  
Ithaca, NY 14850

### West of the Mississippi:

Willard Bellman  
20314 Haynes Street  
Canoga Park, CA 91306

After we determine the amount of interest and can define potential locations for the masters class, it will be possible to determine a final cost for the project (and the share each host must bear), an itinerary for the class, and an exact structure for the class format. Roughly, based on experiences with past masters classes, it is estimated that it will cost \$1,000.00 - \$1,500.00 per location to have the masters class. In the past, this cost has been covered by a variety of sources including tuition charges, arts agency grants, institutional support, section support, and help from industry.

If you wish to be a potential host for a masters class by David Collison, please drop a line to John or Will TODAY. All that we need, at this point, is an indication of potential interest in order to decide if the class should be investigated further.

## COMMISSIONERS RETREAT

Nearly all of the USITT Commissioners met for two days in the annual planning retreat at Southern Methodist University on August 7 and 8. Since several of the Commissioners and Vice Commissioners and the Vice President for Commissions and Projects, Dick Devin, are new to their jobs in the past year, much of the time on the first day was spent in establishing operational guidelines for the Commissions.

Included in this Newsletter you will find revised and updated statements of purpose for each Commission, with the hope of the Commissioners that the Members will want to become more involved in Commission activities.

Discussions of Commission budgets, publications, on-going projects, copyrights of Commission activities, and the use of Vice Commissioners filled the afternoon and evening sessions of the first day. Most of the Saturday sessions were devoted to planning for the 1982 Denver Conference. With the guidance of Bob Braddy, local committee Program Chairman, nearly every available slot in the four-day conference was packed with proposed activities. Every Commission interest group will be well-represented in what appears to be an extremely interesting week of panels, demonstrations, and tours. The 1982 Scenographic Exposition is well on its way, including scenery, costumes, and lighting, and will be placed in a prominent spot in the center of the commercial exhibit space along with the 1982 Architecture Exhibit.

In the comfortable facilities of SMU's Margo Jones Theatre, the retreat proved to be a real success in the sharing of information among Commissioners, Vice Commissioners, and the Officers of the Institute, and the planning for the coming year's work.

## ENLIST A NEW MEMBER TODAY

<b>*CONTRIBUTING</b>	<b>\$500.00</b>
<b>SUSTAINING</b>	<b>\$250.00</b>
<b>ORGANIZATIONAL</b>	<b>\$ 40.00</b>
<b>INDIVIDUAL</b>	<b>\$ 30.00</b>
<b>STUDENT</b>	<b>\$ 15.00</b>

**\*TAX DEDUCTIBLE**

# REPORTS FROM THE COMMISSIONS

● EDUCATION  
● ENGINEERING

● ARTS ADMINISTRATION ● HEALTH & SAFETY  
● ARCHITECTURE ● LIGHTING & SOUND DESIGN  
● COSTUME DESIGN & TECHNOLOGY ● SCENIC DESIGN  
● TECHNICAL PRODUCTION  
● NATIONAL & INTERNATIONAL LIAISON

## PURPOSES RESTATED

Statements of Purpose for the USITT Commissions under the Vice President for Commissions and Projects, established and/or revised at the 1981 Commissioners' Retreat:

### ARTS ADMINISTRATION:

**Jean Webster, Commissioner**

The Arts Administration Commission is that arm of the Institute that studies and undertakes research and projects in the field of arts administration and management. It includes management in both the "not-for-profit" and the "commercial" sectors. Further, the Commission serves as a resource on grantsmanship and management for other commissions' projects.

### ARCHITECTURE:

**Ron Jerit, Commissioner**

The Theatre Architecture Commission functions as a forum for the furtherance of better architecture for the performing arts. The commission is open to all persons who may be involved with or interested in all aspects of the design of existing or future performing arts facilities.

### COSTUME DESIGN AND TECHNOLOGY:

**Leon Brauner, Commissioner**

The Costume Design and Technology Commission is a vital forum for costume specialists who are concerned with meeting mutual needs and goals by exchanging ideas and information through Commission projects, the newsletter, exhibits, publications, symposia, and personal exchange.

### EDUCATION:

**Tom Beagle, Commissioner**

The Education Commission expresses the Institute's position on matters concerned with education in theatre arts, and facilitates liaison between educational institutions and professional practice.

### ENGINEERING:

**Martin Moore, Commissioner**

The Engineering Commission is interested in all technical aspects of theatre and theatrical equipment specifications, design, and construction. It initiates and reports on projects having to deal with acoustics, lighting, construction, control, and applicable standards.

### HEALTH AND SAFETY:

**Dr. Randall W. A. Davidson, Commissioner**

The Commission on Health and Safety develops, compiles, and disseminates materials in health, safety, liability, and fire prevention, affecting the design, construction, and operation of facilities, personnel, and equipment in the entertainment industry.

### LIGHTING AND SOUND DESIGN:

**Charles Richmond, Commissioner**

The Lighting and Sound Design Commission provides a forum for research and discussion in the less graphic, effemeral design elements. The Commission serves the needs of design personnel in projects dealing with aesthetics and processes of design for theatre, television, architecture, and film.

### SCENIC DESIGN:

**Tom Bliese, Commissioner**

The Scenic Design Commission functions as a forum for designers of scenery in theatre, film, video, and the amusement industry to encourage study and criticism of trends in scenic design and concepts of production aesthetics, as well as to record and make available the arts and processes of the past, the present, and the future.

### TECHNICAL PRODUCTION:

**Max DeVolder, Commissioner**

The Technical Production Commission establishes programs and projects to serve the needs of the technical director, production manager, stage manager, shop foreman, and stage hand, with specific attention to the coordination, organization, communication and technique of the technical team.

## 1981-'82 COMMISSION APPOINTMENTS:

### Arts Administration Commission:

Jean Webster, Comm.  
17822 Orville  
Chesterfield, Missouri 63017  
Hom: 314-532-5445

Terry Wells, Vice Commissioner  
330 W. 42nd St., Suite 330  
New York City, N.Y. 10036  
Ser: 212-736-1100  
Hom: 212-827-6345

Kenneth D. Hewitt, Vice Comm.  
3947 19th Ave., S.W.  
Calgary, Alberta, Canada  
T3E 0G5

Jeffrey E. Prauer, Vice Comm.  
Minnesota Orchestra  
1111 Nicollet Mall  
Minneapolis, Minn. 55403

### Architecture Commission:

Ron Jerit, Commissioner  
Jerit-Boys, Inc.  
1116 Lake Street  
Oak Park, Illinois 60301  
Off: 312-524-2288  
Hom: 312-848-4771

Larry Kirkegaard, Vice Commissioner  
Kirkegaard & Associates  
125 Everest Road  
Lombard, Illinois 60148

Armond Marion, Vice Comm.  
311 First Ave., South  
Seattle, Washington 98104  
Off: 206-624-7473  
Hom: 206-284-6448

### Costume Design and Technology Commission:

Leon I. Brauner, Comm.  
1900 East Atwater  
Bloomington, Indiana 47401  
Off: 812-337-0579  
Hom: 812-336-0960  
Shop: 812-337-3524

Joy Spanabel Emery, Vice Comm.  
12 Estelle Drive  
West Kingston, Rhode Island 02892  
Off: 401-792-5921  
Hom: 401-783-5470  
Shop: 401-792-2829

David McCarl, Vice Comm.  
1280 Elizabeth St.  
Denver, Colorado 80206  
Off: 303-753-2510  
Hom: 303-355-1238

Paul Reinhart, Vice Comm.  
Department of Theatre  
Performing Arts Building (FAB) 2.4  
College of Fine Arts  
University of Texas at Austin  
Austin, Texas 78712  
Off: 512-471-7777

### Education Commission:

Thomas Beagle, Comm.  
Antioch School District  
510 "G" Street  
Antioch, California 94509  
Off: 415-757-7110  
Hom: 415-754-0142

J. Michael Gillette, Vice Comm.  
Dept. of Drama  
University of Arizona  
Tucson, Arizona 85721  
Hom: 602-298-4622

Dr. Harvey Sweet, Vice Comm.  
902 West 12th  
Cedar Falls, Iowa 50613  
Off: 319-273-2208  
Hom: 319-277-6946

### Engineering Commission:

Martin Moore, Comm.  
Kliegl Bros. Lighting Co., Inc.  
32-32 48th Ave.  
Long Island City, New York 11101  
Off: 212-786-7474  
Hom: 212-242-7306

### Health and Safety Commission:

Dr. Randall W. A. Davidson, Comm.  
522 Citadel Ave.  
Claremont, California 91711  
Off: 213-385-5211 ext. 387  
Hom: 714-624-7286

Don Calvert, Vice Comm.  
204 Maple Street  
New Britain, Connecticut 06051

David G. Flemming, Vice Comm.  
Southwest Texas State Univ.  
San Marcos, Texas 78666  
512-245-2147

Stephen M. Goldman, Vice Comm.  
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Tampa, Florida 33614  
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Drama Dept.  
University of Texas  
Austin, Texas 78703  
512-471-5341

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T2E 6V2  
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Los Altos, California 94022  
415-948-6190

David A. Siegfried, Vice Comm.  
97 Bard Drive  
Hudson, Ohio 44236  
216-653-6044

Bennett E. Taber, Vice Comm.  
Alaska Repertory Theatre  
705 W. 6th Ave.  
Suite 201  
Anchorage, Alaska 99501  
907-276-2327

### Lighting and Sound Design Commission:

Charles Richmond, Co-Commissioner  
Richmond Sound Design, LTD.  
2963 West 27th Ave.  
Vancouver, B.C.  
Canada V6L 1W4  
Off: 604-734-1217  
Hom: 604-734-0705

**Scenic Design Commission:**

Thomas Bliese, Comm.  
 1412 Carney Avenue  
 Mankato, Minnesota 56001  
 Off: 507-389-1418  
 Hom: 507-387-4633  
 Mes: 507-389-2118

Paul Hoffman, Vice Comm.  
 1197 Parkside Avenue  
 Trenton, New Jersey 08638  
 Hom: 609-984-0385

Jerry W. Abitt  
 Department of Theatre  
 California State Univ., Northridge  
 Northridge, California 91330  
 Off: 213-885-3071  
 Hom: 213-798-0184

**Technical Production Commission:**

Max DeVolder, Comm.  
 410 Alma Ave.  
 Webster Groves, Mo. 63119  
 Off: 314-968-6931  
 Hom: 314-961-4099

**Scenography Liaison Officer:**

Stanley Abbott  
 3132 Courthouse Drive East #33  
 West Lafayette, Indiana 47906  
 Off: 317-494-8313  
 Hom: 317-463-7458

**JOIN A COMMISSION****GET INVOLVED!****PARTICIPATE!****ARTS ADMINISTRATION**

**HELP!** If anyone has a copy of the list of 157 theatre related job titles not listed in the Department of Labor Dictionary of Occupational Titles please send a copy to Jean Webster.

**COSTUME COMMISSION**

1980-81 was a very successful and exciting year. As usual, Costume Commission members made the various projects and activities happen! **THANK YOU!**

The work of Kevin Seligman and his Flat Pattern Bibliography committee will reach fruition in a serialization in TD&T. The project is still active, though it will probably begin developing new goals (eg. republication of superior pattern, tailoring or sewing books that are O.P., a bibliography of other costume related source books, etc.)

The membership project is still active and under the leadership of Pat Romanov. Because of computerized membership lists a part of this project's job is made obsolete. New goals that might include a list of non-members within the field, lists and addresses of specialists, information for the purpose of recruitment and promotion of Commission activities are areas that might be reviewed.

"United States Museum Costume and Decorative Arts Collections" is just getting underway. With the help of project members a series of descriptive articles will be generated. These articles will provide USITT membership with a guide to specific specialized collections in major and regional museums in the USA. Jean Druessedow will guide this project.

Sharon McDade is involved with the development of a "costume clearing house project", which will provide participants with information about the availability of costumes for rent or loan from other members.

Should the Costume Commission become an institutional member of other costume related organizations (eg. National Costumer's Association, Costume Society of America, Costume Society of Great Britain, Association of Theatrical Artists and Craftspersons)? What would be the benefits to the organization? Send your comments to Leon Brauner.

Last, but certainly not least, "Cosmak's Corner" continues to be effectively written by Bernice Graham. It continues to be an important forum for costume information. If you want to contribute an idea, a whole column, a tip, please send your information to Bernice.

## '81 COSTUME SYMPOSIUM

The "Working Shop: Organization, Management and Equipment" was the topic of the 1981 Costume Symposium which was held in Dallas and Austin following the ATA Convention. The three-day event was coordinated by Dr. Paul Reinhardt, head of the Costume Design Program at the University of Texas, Austin. He was assisted by Barbara Fisher in Austin, Irene Corey and Rosemary Ingham in Dallas. Symposium participants visited a variety of costume shops, educational and commercial, and enjoyed a variety of programs related to costume shop functions and management.

The activities were stimulating and provided excellent opportunities for the participants, who were from all sections of the country, to get to know one another and to exchange ideas and experiences. Paul, Barbara, Irene and Rosemary are to be commended for a wonderful job in putting it all together. It should also be noted that the delicious lunches and hors d'oeuvres that we were served in Austin were prepared by a small group of University of Texas drama students who were assisting with the symposium.

Mr. Al Diamond, president of the Dallas branch of Dazian's Inc. hosted a continental breakfast in the Dazian showroom. Everyone had the opportunity to examine the merchandise and to learn more about the service Dazian's provides. Prior to the symposium, several symposium registrants received parcels of fabric, courtesy of Dazian's, to create a costume or soft sculpture. The prize went to Zelma Weisfeld, University of Michigan, Ann Arbor, for her delightfully outrageous costume and performance in presentation.

The group traveled to the Six Flags Production Shop and met designer Winn Morton and Hilda Hurd, costume technician. Winn Morton is a Scenic and Costume Designer for numerous shows including the Broadway production of *Shenandoah*. He has been with Six Flags for the last five years where he designs 10 shows a year each with three to five full sets of costumes all of which must be capable of fast changes since each show lasts about 30 minutes. We saw several of his designs in the shop and on performers and were very impressed with the ingenious variety Winn creates.

Hilda Hurd showed us the facilities and some of the techniques used for producing as many as 800 costumes for performers that often have not yet been hired. She elaborated on some of the techniques used to facilitate the mass production; from cutting to elaborate decoration to fitting the costumes. In addition to the duplication of the sets of costumes, she

must also build for very heavy wear of the costumes since the shows have extensive performances.

Irene Corey, free-lance designer and author of *Mask of Reality*, presented delightful pieces of whimsy in her session on "Creating Non-Human Forms". Starting with extending and/or expanding the human form, she exhibited her wonderfully unique solutions for the Dallas Theatre Center's production of *Alice in Wonderland* including Alice's hand growing through the White Rabbit's house, a towering Queen of Hearts and very round Tweedledee and Tweedledum. Of course there were the delightfully charming horses the knights rode, the Cheshire Cat, Flamingos, used for croquet mallets and a table that became an awe inspiring Jabberwocky.

In addition to insect inspired masks and costumes she created for *The Butterfly*, Irene showed costumes for *The Tempest* which captured the essence of underwater creatures and cypress knee monsters for *Wiley and the Hairy Man* that grew during the play. Her grand-finale was an enormous 30 foot dragon (he didn't fit in the room we were in) that marched down the hall to greet us. Incidentally, all of the things we saw were for touring productions and therefore were designed and made for numerous packings and a lot of hard wear.

After this delightful excursion into several "never-never" lands, Rosemary Ingham, co-author of *The Costumer's Handbook*, brought us back to reality with a tour of the Southern Methodist University Costume Shop. However, that reality was relative; her shop is quite large, very well equipped and has windows. The program the shop services is professionally oriented and provides excellent opportunities for the students in the program including rotation of the shop management position for qualified graduate students.

Following an extensive question and answer session with Rosemary, the group adjourned to Irene Corey's home for a Texas Barbeque and tour of her workshop. As promised, we were served what had to be "the best barbeque in Texas" and delicious Sangria with plenty of time to socialize and to explore her workshop. After seeing the scale of Irene's creations, we were amazed at the size of her shop! It is tiny, but very functional and a practical demonstration of efficient use of limited space.

That evening we flew to Austin and were thus transported from what may be "the world's smallest shop" to what is undoubtedly one of the world's largest shops located in the Winship Drama building at the University of Texas, the facilities feature a large dye work room complete with dye vat and a large ventilated area, both of which are separate from the actual construction workshop. The shop houses three



4 x 10 foot cutting tables, three large handwork tables and fifteen sewing machines in addition to four fitting rooms and 37.5 linear feet of hanging storage for shows in construction; and there are lots of windows! The equally large costume storage area is located on the lower level and of course there is a large elevator.

Paul Reinhardt recognized a degree of envy that emanated from the group as we toured the space. He also explained that the location of the shop was designed so that the drama students passed by the shop on the way to classes and could see the shop working. This is an important aspect for reinforcing the team effort required for production.

The shop is outfitted with tables Paul designed for specific purposes. The cutting tables, for example, feature eight drawers on each side for storage of each actor's costume and materials while the costume is in construction, deep drawers for patterns, and drawers for cutting tools. The tables have cork tops that have been shellacked to seal and protect the surface. There is a pull out extension on each table as well as built-in paper and muslin racks. The machine tables are designed so the operation is centered on the needle rather than on the machine.

Barbara Fisher, who oversees all of the purchasing and all shop activities, outlined methods she uses to keep track of budget — both money and time. She had also prepared a packet of example production statistics and specifications for much of the equipment in the costume shop.

"Administrators Address Stress Management in the Shop" was the topic of the next session. The panelists included Dr. Robert Wills (*The Director in Theatre: A Casebook* and Dean of the College of Fine Arts, University of Texas), Dr. August Staub (*Creating Theatre* and Chairman of the Department of Drama, University of Georgia), Dr. Frank Richardson (co-author, *Stress, Sanity, and Survival* and Professor of Educational Psychology, University of Texas) and Moderators Joy Spanabel Emery (*Stage Costume Techniques* and costume designer, University of Rhode Island) and Sylvia Hillyard (costume designer, University of Georgia).

The session opened with a recording of a new lament "Mama, Don't Let Your Babies Grow up to be Techies" written and sung by the Dry Pigment Boys (who are, in reality, tech students at the University of Georgia). The moderators presented information that had been collected by use of a questionnaire developed by Sylvia, and administered to a number of costumers around the country. The questionnaire categories included position, salaries and fee schedules, job responsibilities, staffing, relationships with administrators and colleagues, perceptions of job related stress and reactions to stress.

The responses were insightful and thoughtful. A major point that evolved centered around the ambiguity, and often conflict, that is inherent in the role of Designer/Costumer in that the position calls for pleasing a wide range of people from cast and director to administrators and audience. There is also the question of whether the responsibility is for people or things. Obviously, no magic solutions were found but the panel provided a lot of positive food for thought.

"A Tour Through Theatre History" was conducted by William H. Crain, Curator of the Hoblitzelle Theatre Arts Collection. The collection is extensively rich with original costumes including some by Leon Bakst, Natalie Gorcharova, designs by Norman Bel-Geddes, Benois, Edward Carrick, and numerous others. We were allowed to browse through the holdings and even investigate resources related to specific special interests.

The next session was a discussion on Pattern Approaches to Drafting, conducted by Rosemary Ingham and Joy Spanabel Emery. Each outlined her approach and explained the function of the methods used. This was followed by a lively and extensive discussion with the group as a whole. The consensus was that the only real concern is with successful completion of the job, not the techniques that are used.

The last session of the day was presented by Whitney Blausen, free-lance designer and manager of the Costume Collection in New York. Whitney outlined the services the Collection offers including details on the Internship Program they offer throughout the year. Of great interest to the group were the details she outlined on storage techniques, rental agreements that have been developed and methods of taking best advantage of donations.

The following day we were introduced to Kay Stein and Kathy Lang. Kay spoke about her experiences as Production Supervisor at Brooks Costumes. Her duties included preparing the costume bid for a production, assigning all construction personnel, overseeing shopping, construction, and budget and attending meetings with the director, designers, and producer. Her bids included all materials, labor, and overhead. She cited several variables that are consistent problems in preparing bids, including out-of-date fabric swatches, designer indecision and training newcomers to time schedules in a union shop.

Kathy, Costume Shop Manager at the University of Texas, spoke of her experiences as Draper/Cutter at the Alley Theatre in Houston during her 80-81 leave of absence from the University of Texas shop. The Alley produced 10 shows in 8 months last year which established the limited time frame for construction and fittings which were generally limited to two. Kathy also addressed the problem of getting actors' measurements

before they arrive on location. There was also a discussion about designers fee schedules primarily those utilized by the LORT Theatres.

The group was then treated to a tour of the new Performing Arts Center, including yet another costume shop complete with a dye room and additional storage. A luncheon Costume Commission meeting was held in the Green Room at which time David McCarl, Vice Commissioner, announced the extensive Costuming events planned for the Denver Conference in March. Suggestions for next year's symposium were also discussed.

The afternoon was devoted to "Setting Up a Workable Dye Program" and "Working With Fabric Modification". These sessions were conducted by Marie Hilgemann, dye mistress at the Guthrie Theatre and Gwendolyn Nagle, 1980 dye mistress for the Pacific Conservatory for the Performing Arts. Marie detailed the planning, equipping and implementing of the new dye and fabric modification workshop at the Guthrie. Marie and Gwen prepared an extensive hand-out for us which included a ground plan of the new shop, an annotated supplies list, specifications for equipment and a detailed "Fabric Piece Dyeing" workbook complete with recipes and procedures. Throughout both sessions the need for good ventilation and use of masks and gloves was stressed since much of the work creates toxic fumes and some of the materials are toxic.

They also discussed the toxicity of various chemicals. For example, Thiourea Dioxide (T.D.) is a less toxic color stripper than Sodium Hydro-sulphite which is sold commercially as a standard color remover. T.D. does require soda ash to create an alkaline solution. For each 2 gallons of solution, use 2 tbs. soda ash, ¼ tsp. synthopal (a detergent available from Cerulian Blue in Seattle, Wash.) and 1 tsp. T.D. which is added in 3 steps over a 15 minute simmering period. The bath then should simmer for an additional 20 minutes. The solution works well on cotton, linen, and rayon.

The demonstration portion of the program was equally detailed with recipes and a variety of application techniques and materials. Marie also announced that she is available and interested in giving workshops and serving as consultant for establishing other dye shops.

The final session of the symposium concentrated on "Efficient Time Management", presented by Diane Berg, Costume Designer and Shop Manager at Purdue University. Diane presented an informative and thought-provoking discussion with a hand-out suggesting approaches to developing a time management style which contributes to lessening the stress factors in the shop and career. She strongly recommends taking the time to organize the use of time

and establishing priorities (professional and personal). She advises setting up specific blocks of time that are devoted to such things as all of the day's paperwork (memos, letters, reports, etc.) telephone calls, and appointments.

The follow through on the plan of action is, of course, very important. An example she cited was dealing with people who stop by to visit asking "Have you got a minute?" If the business can't be accomplished in a minute, she recommends that you stick to your schedule and set up a specific meeting for another time. Another guideline was for dealing with special requests. She advised considering the importance of recognizing that you can't do it all; that you consider what the consequences will be if you don't do it, and how important to yourself is the person who is asking before responding to the request. This guideline then becomes a tool for running your own life.

Diane also presented an example of how to present facts in terms of working hours to demonstrate unrealistic deadlines and to offer realistic solutions for getting the show finished on schedule. She added that "finishing a show at the expense of the good mental and physical health of those involved is not a realistic solution."

It is impossible to pick out a specific highlight of this symposium. All of the sessions were rewarding and interesting. The scheduling of the programs encouraged a great deal of exciting exchanges of ideas, methods, and approaches. This sharing of information and experiences is a consistent factor of the symposiums and makes them vital events.

This symposium featured a variety of hand-outs that are very useful; the sessions provided thought-provoking ideas that are applicable to a variety of workshops, personnel and production situations.

The Costume Commission extends its appreciation and thanks to Paul Reinhardt, Barbara Fisher, Rosemary Ingham and Irene Corey for their extensive and well done work in realizing this successful symposium. We also thank the Department of Drama, University of Texas, Austin, and Coleman Jennings, Chairman, for their generous hospitality and to Al Diamond of Dazian's for his participation and contributions.

Plans are currently being drawn for next year's symposium to be held in New York, August 19-21. Whitney Blausen will be co-ordinating the program which has a number of exciting possibilities, so reserve the dates now and plan to join us in New York.

## ENGINEERING COMMISSION

1. Replies to the manual counterweight test are urgently (repeat urgently) needed, if further progress on rigging standards is to occur. Of the 30 people who volunteered to test the test at Cleveland only 2 have done so.
2. National Electric Code draft changes will be circulated to active commission members who are expected to vote by post on the changes.

## HEALTH & SAFETY COMMISSION

In order to serve the membership, in a varied number of ways, the Institute has approved eight (8) Vice-Commissioners for the Commission. These are in various parts of the country, and should serve as contact points for the membership. There are several main thrusts to the Health and Safety Commission, and we believe the membership should know its direction. 1. The Commission is made up of a number of personnel who do not belong to USITT, but who are in disciplines which directly impact USITT and its work. 2. The eight new Commissioners have been directed to exercise prudent action, but have the latitude to organize in their part of the country. Everything will be verified and checked through the Commissioner. 3. We have requested over the years, that each Section new and old, of USITT, have a safety committee, to aid in the correlation of the work of the Commission. 4. We are organizing the work of the Commission, in such a manner, that each State should have some safety representation. 5. We need several more individuals to be on the Commission, preferably women. We had contacted several but they did not have time. 6. There are a large number of projects we would like to undertake, but we have not had enough volunteers. **CHEMICAL SUBSTANCES IN THE THEATRE**; Ken Hewitt has some work on this and Mr. Amy saw the Commission sometime ago, maybe it is time to have a specific person head up this project. **RIGGING**; We have had a great many people volunteer, and some have sent in material. What are we looking for? **HOW TO OPERATE ALL TYPES OF RIGGING EQUIPMENT SAFELY**, and **THE CARE AND MAINTENANCE OF RIGGING EQUIPMENT**. It must be specific and detailed. **THE SAFE USE OF PLASTICS IN THE THEATRE**; There is a great deal of lip service and jazz, but little hard data, although some people have contributed some items in the past. It must be updated. **FIRE SAFETY IN THE THEATRE**; **THE SAFE USE OF LASERS IN THE THEATRE**; **MAKE-UP SAFETY**; Care and use.

Every aspect of the operation and training of personnel must be approached. To be sure, the newsletters are filled with items, and we have written volumes, but there is still need. **ELECTRICAL SAFETY**; Every aspect of electrical safety in the theatre and its allied groups. This area becomes more and more important as the National Electrical Code becomes expanded. **HAZARDOUS SUBSTANCES**; Care, Use, Disposal, Storage. **STRESS FACTORS**; **ERGONOMICS**; **FACILITY SAFETY**; **CONVENTION SAFETY**; **TOURING SHOW SAFETY**; **OUTDOOR DRAMA SAFETY**; (a work is being completed in Canada, but USITT?). **TRAINING**; As we move from plant to plant, theatre to theatre, and observe the actual, unvarnished practices of each theatre, we see the facts versus the rhetoric. The list of infractions, as you can imagine, is startling. There is a need for training. We constantly develop conference topics around this area, and still consider it the number one important area to stress.

## CONTRIBUTIONS TO THE USITT IN DENVER

There will be eight to eleven sessions in which we will participate at Denver, National USITT Conference, in March of 1982. We need your input. Write to us, and offer your services. Our interest is in expanding the role of safety in the Entertainment Industry.

At the '82 Conference, we will have Emergency Procedures for ALL Personnel; hands-on First Aid; Educational Practices in Safety; Safety Practices in Make-up; Chemical Safety; Rigging; Electrical; Liability Problems; How to cope with hazards and not lose your job; and others.

**ALERT:** In some states, and in some government regulations we are beginning to see laws enacted via the State Departments of Labor or Health, dealing with employee right to a copy of their medical file. One free copy. Upon request. In it can be all the exposure records, chemical data, etc., that the employee has been exposed to over a period of time. In California, the law is spelled out quite a bit in detail. These records must be kept for thirty years. Exposure and medical data. I hope you are listening USITTers, for those corporations or institutions which work with any chemical substance or hazardous atmosphere, must keep a record of its use and the amount, method measured, etc. We have many employees in this Institute as members, and many of them work in less than chemical-free atmospheres. Strict data must be collected, and evaluated, and be available for employee request, or a representative of the employee, like an attorney. Look into this on your state level —

contact your health and safety officer or call the Department of Labor.

### **FIRE:**

1. Go through your company building. Look very carefully for fire hazards.
2. Observe good housekeeping practices.
3. Check to make sure exits are not blocked and the lights are illuminated.
4. Check fire alarm systems.
5. Check all extinguishers for accessibility and charging.
6. Make sure everyone knows how to use extinguishers.
7. Check all fire hoses to make sure they are not rotten or inaccessible.
8. Have the sprinklers checked to see that they are in operating condition.
9. Make sure the sprinkler valve is open.
10. All corridors should always be clear for exiting.
11. Fire doors should not be propped open.
12. Panic hardware should be in working condition.
13. Make sure that you meet all fire codes for your area, and exceed them, if your situation calls for it.
14. Check all electrical circuits — wiring, for frayed wires.
15. Check all electrical plugs.
16. Dimmer boards should be checked to see if they are overheating.
17. Are the drapes and curtains flame retarded? They should be.
18. Fire station numbers should be listed large and graphically.
19. No combustible material should be allowed to be used, especially on stages or in shops without being flame retarded.
20. Outside paths should be illuminated for exiting, and lights over outside exit doors should be provided and working.
21. Costumes should be flame retarded.
22. All flammable materials, especially liquids should be stored in proper storage cabinets.
23. Theatre seating is notorious for being highly flammable. Examine yours. A high liability area can exist because of these seats.
24. Plastic decor which is not flame retarded can be highly flammable, and the smoke can be very toxic.
25. All personnel should be trained in fire safety.
26. Ushers and box office personnel need special people-handling skills for fire safety.
27. Paint rooms and shops need to be very careful in handling and storing flammables.
28. Smoking should not be allowed in the shops or theatre.
29. All refuse, and sawdust should be disposed of regularly.
30. If lasers are used, back-up cooling systems are something to consider.

These are only some of the areas one should consider in keeping a theatre fire-safe.

### **FINAL WORD:**

Please contact the Commissioner (Dr. Davidson) if you have accident and injury or fire reports. Send clippings or articles. Notify him also if you are interested in working on the commission, and of what you believe you want to contribute. The Commission is also interested in good pictures of unsafe and safe situations of anything relating to the Entertainment Industry. Dr. Davidson is open to travel to sections or conferences if expenses are paid. If you are interested in any of these things, or have photographs or clippings to send, please send to Dr. Randall W.A. Davidson, Health and Safety Commissioner, 522 Citadel Avenue, Claremont, CA 91711. Phone: 714-624-7286 or 213-385-5211.

START A SAFETY COMMITTEE AT YOUR COMPANY OR INSTITUTION AND IN YOUR SECTION. PUSH FOR SAFETY SESSIONS AT YOUR LOCAL THEATRE CONFERENCES.

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## **THE SECOND BIENNIAL SCENOGRAPHY EXPOSITION 1982**

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## TECHNICAL PRODUCTION

### Plea for Projects and Participation

The new Technical Production Commission has been designed to serve the needs and projects of the Technical Director, Stage Manager, Production Manager, Stage Hand, Carpenter, Electrician and Shop Foreman. The new Commission will address the organization, coordination, communication and technique of the technical team.

Listed below are some possible projects depending on your area of interest.

1. Scheduling of Repertory Productions.
2. Standard forms used in production communication and techniques; cost estimation, budget, light board cue sheets, stage management forms, material sources and purchasing, inventory.
3. Technical Director's role, definition and training.
5. Stage Manager's role, definition and training.
6. New solutions to old production problems.
7. How to life cycle equipment within your organization.
8. Materials Guide — sources and techniques.
9. Rigging safety and manuals.

This list only scratches the surface of projects within the commission. If you have an interest or a pet project not mentioned above, please let us hear from you.

Looking ahead to Denver, TPC will participate in four programs (1) Production Problem Solution; (2) Magic in the Theatre; (3) Management Skills; and (4) New Products Showcase. If you wish to contribute to these programs, please contact the commissioners:

Max DeVolder, Commissioner  
Repertory Theatre of St. Louis  
130 Edgar Rd.  
Webster Groves, MO 63119  
(314) 968-6931 or 961-4099

Jay Glerum, Vice Commissioner,  
Rigging Safety and Manuals  
Peter Albrecht Corp.  
325 E. Chicago St.  
Milwaukee, Wisc. 53202  
(414) 272-2811

Jared Saltzman, Suppliers and Sources  
Bergen Community College  
400 Paramus Rd.  
Paramus, NJ 07652  
(201) 447-1500 Ext. 689

James Pearson, Jr.  
Computer Information Retrieval  
18523 Nutmeg Place  
Germantown, Maryland 20767  
(301) 340-4266

## GOT TALENT? NEED TALENT?

The U.S Institute for Theatre Technology has begun a Theatre Design Technology Internship Clearing House (TDTICH). The intent of this project is to play matchmaker by letting prospective interns know about appropriate available internships in the performing arts in the areas of design, technology, and administration. A standardized application will be sent to the employee by the applicant.

If you or your company have positions available (or are thinking about making positions available) or are interested in a position please contact:

USITT DIRECTORY OF INTERNSHIPS  
c/o Don Stowell  
School of Theatre  
Florida State University  
Tallahassee, Florida 32306

## Editor Search for TD&T

The United States Institute for Theatre Technology seeks candidates for editorship of its Journal *Theatre Design & Technology*. Job includes all editorial responsibility and production supervision of this quarterly, 32-48 page publication. Annual Salary \$10M. Hire date March 1 to begin July 1, 1982. Further information or send resume and/or application by January 1, 1982 to:

Dr. Ronald C. Olson  
USITT  
c/o Kliegl Bros.  
32-32 48th Avenue  
Long Island City, NY 11101  
(212) 786-7474

## **ADHESIVES FOR HEXCEL**

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Chicago, Illinois 60606  
(312) 621-5200

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

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

001-81

## **RIGGING**

### **Handbook for Riggers** 1977 Revised Edition

Information on cable, reeving, industrial crane rigging. Good source of information.

To purchase write:

**Handbook for Riggers**  
P.O. Box 2999  
Calgary, Alberta, Canada T2P 2M7

002-81

## **RIGGING**

### **Macwhyte Catalog G-18**

Information about various types of cable, methods of attaching, caring for, proper use.

Contact:

Macwhyte Wire Rope Company  
Kenosha, Wisconsin 53141  
(414) 654-5381

003-81

## **RIGGING**

### **Wire Rope Users Manual**

A wealth of information on types of wire rope, proper sheave design, use, hardware, glossary of terms.

For information contact:

American Iron and Steel Institute  
Committee of Wire Rope Producers  
1000 16th St. N.W.  
Washington, D.C. 20036

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If you are aware of the location for information and wish to contribute an entry to the Filing Service, please contact:  
Jay Glerum, TIFS, 2176 N. 66 St., Milwaukee, Wisconsin 53213.



## PRECISION IN YOUR CRAFT

"The right way is not the difficult way. On the contrary, it is the easiest way to do things. It is worth the investment to do things correctly." These are thoughts of Valerie Kaelin, Designer/Costumer of CSUFresno, as are the following: "Oftentimes there is a feeling that crafts do not involve intellect. On the contrary, craft is the language which gives expression to the art of costume design. Even when fine or even adequate materials or implements are not available, your craft always is."

Valerie developed her skills working with some of the top professional New York costume houses such as Ray Diffin and Brooks Van Horn. She found they rely on fashion industry techniques for patterning, cutting, and fitting for precision products.

**SEAMLESS PATTERNS:** Patterns are drafted without seams for rapid drawing of precise stitching lines. This also eliminates the constant use of a tracing wheel. Cutter simply adds appropriate seam allowance to fabric.

**SIZE OF SEAM:** Except for armseye seams, which should be free of bulk, seams should be 1 inch instead of the usual  $\frac{5}{8}$ " found on commercial patterns. The wider seam allowance aids with fitting problems involving figure faults or fluidity of fabric. If fabric frays easily, the additional allowance anticipates possible loss through fraying. Also, the wider seam is not as easily perceived as a seam; it is more like a facing.

**MARROWING SEAMS:** This discourages fraying of seam edges. If marrowing machines are not available, zigzag or appropriate decorative stitch will suffice. Realize, however, not all seams must be marrowed. Fabric and location will dictate need.

**DARTS:** Most bodies are not perfectly symmetrical; therefore, it is best to sew darts as pinned from right side of garment. Instead of pinning dart from inside of garment with pins running along stitching line, pin dart from outside of garment, as it will be worn. Adjust

dart material inwardly, pinning dart in place outwardly, with pins perpendicular to, but on, dart seam line. Remove garment. Baste dart in place on inside as pinned from outside of garment.

**BASTING:** Basting speeds up construction process in the long run; mistakes don't have to be ripped out. Contrasting colored basting thread is easier to find and remove; however, it is best to use a tint of fabric color; as some basting threads do leave traces of color in fabric. If time element is a factor, baste in same color thread; removal is unnecessary.

**TRIM:** Trim should not be integral part of basic fitted costume. When building a stock, it is the basic costume which will be reused, with trim added as productions require. This is also true regarding accessories such as hats. A good basic hat form with tacked accessories can be reused, even taken apart and buckram reused. However, if everything is glued down, there are few or no alternatives to the hat's use.

"We do not train enough precision technicians. We tend to train a greater ratio of designers to technicians. Some students would be better suited as precision technicians and, indeed, prefer this role. They should be the arbiters of their own aesthetic abilities."

"The precise knowledge of skills is a melding of creativity and intellect."

THANKS, VALERIE KAELIN!

## HOW TO PACE YOURSELF... A PUZZLEMENT!

Even the simplest of scripts demands more time, energy and budget than is usually available. And when faced with a show like *THE KING AND I* with only three weeks for construction, no seamstresses in sight and an inadequate budget, completing a quality product, on time... is truly a "puzzlement". Many of us have been caught in similar predicaments. Some of us must be visited in the "home for the physically and mentally exhausted"; some of us survive... somehow.

One of the survivors of such a predicament is Stephen Rotondaro, Designer-Costumer of Good Company Players Dinner Theatre of Fresno, California. When asked how he completed *THE KING AND I* under these conditions without "doing himself in", Stephen answered, "I didn't look that great during that period, but I was able to see it through because I paced myself and gave others realistic but strict deadlines."

Stephen's additional comments on his experience may be reminiscent to some, of help to others.

## **PREPARATION FOR CONSTRUCTION PERIOD:**

"Luckily, I worked with the director several times before. We had good communication and rapport. After telling me he didn't want the show to be "too glitzy" and didn't want too much skin showing because mainly Caucasians were portraying Orientals, he approved my basic sketches and colors and allowed me to use my judgement as to how best use the time and budget available. We both knew we were on the same "wave length."

"The production was in progress during the school year. Student costumers were involved in classes and campus productions; our company is one of many community companies. I had a few part-time volunteer seamstresses (Thank God for mothers and sisters!). I realized one of the best ways to use some of my budget was to hire other qualified seamstresses. A number answered my classified ads, but few were chosen because of the abilities displayed. I ended up with 10 part-time paid and unpaid qualified seamstresses.

"Before the three weeks available for construction, I pushed and paced myself to have 75% of the fabrics bought and washed, ready for cutting. Because of budget restrictions, I had to carefully choose broadcloths instead of silks. Shopping for sales was often time-consuming. If you've ever searched for five specific buttons in a bin of mixed, loose buttons, you know what I mean. Might sound only logical, but I always made certain that my shopping schedule matched business hours. Too often costumers are caught needing an item at 2 in the a.m. or even 5 minutes after stores close."

## **CUTTING AND CONSTRUCTION DECISIONS:**

"I had to decide how best to use my own time and abilities and those of my seamstresses. Essentially I used modern patterns realizing they would fit modern bodies without too much problem. Though I adjusted the patterns to be truer to the period and the country, instructions on the commercial patterns were available for my seamstresses. This saved much time writing out additional instructions. Rather than assigning a person a particular costume, I found it more advantageous to assign items. I would cut out 25 blouses and call a worker to see if she could handle the project by a certain definite deadline. (Note: Deadlines were at least a couple of days before dress rehearsal to allow time for adjustments, trim problems.) Again I paced myself and in 10 days everything was cut.

"Though we had 4 machines in the shop, my workers preferred to work at home at their convenience while watching children, etc. I would have preferred to have work done in the shop to keep a closer control of the work, but the "home-plan" worked adequately. It was safer, because of the "home-plan", to hand out work item by item. If the first item construction encountered

problems, they were solved, and then the worker could zip through the 24 other identical items with confidence and speed. Each item box included cut fabric, commercial instructions, thread, trim, buttons, with deadline date.

"My own construction assignment was Anna, the King and the men's pants. More time was allowed on these costumes for authenticity even though simplicity of cut was the "by-word". "Surprisingly, everything was completed by dress rehearsal. There was time for important final touches to promote authenticity."

## **RUNNING CREW:**

"I was my running crew. Therefore, all of the above decisions were made with that in mind. Materials were chosen for easy care. Construction had to be of quality and strength to last a 10-week run; all seams were zigzagged or overcast. It was important to me that the audience not be aware of the lack of budget, time or abilities. The only way I could see I could accomplish that was to strictly pace myself and my workers."

Thanks, Stephen Rotondaro, for sharing your experience with COSMAK'S CORNER.

## **EDITOR'S NOTE**

Once again, I must tell the membership that recovery from my illness is taking longer than I had anticipated. I certainly hope to be back in the office within the next few weeks.

I want to take this opportunity to thank Bridget Beier, Co-chairperson of the Publications Committee and Bill Frein of the National Office for the splendid work they have done in getting this Newsletter out on schedule.

Maybe I will see you in Denver for the Winter Board meeting. I hope so!

Sincerely,  
Herbert D. Greggs



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# USITT ANNUAL BUDGET

## FY 1981-82

Category	Original FY 1981/82	Adjusted FY 1981/82
<b>DISBURSEMENTS:</b>		
Executive Secretary	\$19,500	\$25,000
Journal Editors	10,000	10,000
Taxes/FICA	2,400	2,400
Journal Printing & Mailing	26,880	26,880
Newsletter	7,000	8,400
Publications Available	500	500
Directory	2,400	-0-
Printing	800	800
Rent & Utilities	1,000	1,000
Telephone	1,000	1,000
Commission Support	10,500	9,300
Insurance	300	300
Travel:		
President	2,000	1,500
Officers/Board	3,450	2,500
Exec. Secy.	1,200	1,200
Accounting & Bookkeeping	4,000	2,500
Journal Development	2,400	2,400
Nominating/ballots	1,000	1,000
Equipment Rental/Maintenance	800	800
Office Operating	1,100	1,100
International Liaison	2,000	2,000
Postage/Mailing	2,000	2,000
Office Equipment/Depreciation	400	400
Office Maintenance/Repair	200	200
Mailing List/Computerization	500	500
Membership Dues	100	100
Sustaining Members Plaques	500	500
National Liaison	250	250
Regions/Sections	4,600	4,600
Liaison w/Artist	-0-	-0-
Scenography Exposition	16,400	16,400
Membership Promotion	1,000	1,000
Contingency	3,620	3,470
Endowment Loan Repayment (1st year)		4,400
<b>TOTAL DISBURSEMENTS</b>	<b>\$129,800</b>	<b>\$133,200</b>

Category	Original FY 1981/82	Adjusted FY 1981/82
<b>INCOME:</b>		
Dues:		
Sustaining (\$250)	\$10,800	\$12,000
Organizational (\$40)	8,800	8,800
Individual (\$30)	38,000	38,000
Student (\$15)	8,500	8,500
Journal:		
Advertising	22,000	22,000
Subscriptions	10,500	10,500
Publications	6,000	3,000
Scenography Exposition	7,500	7,500
Interest & Dividends	4,000	4,000
Symposia	1,200	100
Conference	12,500	20,000
<b>TOTAL INCOME</b>	<b>\$129,800</b>	<b>\$133,200</b>

### USITT LIAISON WITH ATA

Some members have asked about the major points of the Institute's liaison arrangement with ATA. While the entire agreement would not be of interest, the items of major importance follow:

1. Members of each organization may attend the Conference or Convention of the other organization at the same fee charged its individual members.
2. Sale of publications will be at the same price to both organizations as the members' price.
3. The ATA Placement Service shall continue to be available to USITT members at the same cost as to ATA members. Further, every effort will be made to continue to make the ATA Placement Service available at the site of the annual USITT Conference.

## A MESSAGE FROM V.P. FOR LIAISON & RELATIONS

U.S.I.T.T. depends upon the regional sections to provide "grass roots" contact with the membership throughout the U.S. and Canada. At present, there are a total of eighteen regional sections which offer the membership direct service through projects, programs, symposia, meetings, and social activities at the local level. If you are a member of the National U.S.I.T.T. organization but have yet to join a section due to a lack of knowledge as to whether one exists in your region, please take the time to fill out the form below and return it to Randy Earle so you can be put in contact the regional section of U.S.I.T.T. which is closest to you.

I realize that all U.S.I.T.T. members are working professionals or students who have infinite numbers of demands on their time and lives. For many, it is difficult or impossible to participate on the regional level and that situation is understandable; however, for many U.S.I.T.T. members, joining and becoming active in a regional section would enhance the value of their National membership and would be a definite asset to their professional work in theatre. It is my goal to serve as a "matchmaker" and to unite National U.S.I.T.T. members with their regional sections, where possible. However, in order to realize this goal, input is needed so I'll know where to start.

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

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

CITY: \_\_\_\_\_

STATE/PROV. \_\_\_\_\_

POSTAL/ZIP CODE: \_\_\_\_\_

- ( ) Please send information about joining the regional section in my area.
- ( ) Please send information about developing a regional section in my area.

MAIL C/O: Randy Earle  
Theatre Arts Department  
San Jose State University  
San Jose, CA 95192

NOTE: If you are in need of information with regard to whether there's a USITT regional section in your area or if you wish to verify the geographical area covered by an existing section, please consult the membership application form on the last page of this Newsletter.

## USITT REGIONAL SECTION CHAIRPERSONS

### ALBERTA:

David G. Laing  
1420 4th St. Apt. #6  
Calgary, Alberta  
T2R 0Y1 Canada

### ALLEGHENY:

David Jager-Walker (acting)

### CHESAPEAKE:

James B. Pearson, Jr.  
18523 Nutmeg Pl.  
Germantown, MD 20874

### DELTA:

Daryl M. Wedwick  
Dept. of Speech & Theatre  
Southern University  
Baton Rouge, LA 70813

### FLORIDA:

Robert H. Cherney  
Tupperware Convention Center  
P.O. Box 2353  
Orlando, FL 32802

### HEART OF AMERICA:

Douglas C. Taylor  
5036 Parish Dr.  
Roseland Park, KS 66205

### MIDWEST:

Jay O. Glerum  
Peter Albrecht Corp.  
325 East Chicago St.  
Milwaukee, WI 53202

### NEW ENGLAND:

Robert McCaw  
Dramatic Arts Dept.  
University of Connecticut  
Storrs, CT 06268

### NEW YORK:

Steve Greenbaum  
Arclite Systems, Inc.  
P.O. Box 471  
Ardsley, NY 10502

### NORTHERN BOUNDARY:

Edward F. Krehl  
1693 Dayton Ave.  
St. Paul, MN 55104

### NORTHERN CALIFORNIA:

Mark Nelson

**OHIO:**

Jimmie Robinson  
4615 N. Holland-Sylvania Rd. #14  
Toledo, OH 43623

**PACIFIC NORTHWEST:**

Bob Scales  
2933 24th Ave. West  
Seattle, WA 98199

**ROCKY MOUNTAIN:**

Tim Kelly  
856 Monroe  
Denver, CO 80206

**SOUTHEASTERN:**

Al Wehlburg  
Theatre Dept.  
University of Florida  
485 Little Hall  
Gainesville, FL 32611

**SOUTHERN CALIFORNIA:**

Bernie Skalka  
9312 Lime Circle  
Cypress, CA 90603

**SOUTHWEST:**

Geoffrey Eroo  
1202 W. Thomas Rd.  
Phoenix, AZ 85015

**TEXAS:**

Victor Siller  
2130 Cedar Run  
San Antonio, TX 78245

**UPSTATE NEW YORK:**

Christine Logan  
111 Avondale Pl.  
Syracuse, NY 13210

## HEART OF AMERICA

We are trying a different approach for the meetings scheduled for the coming year. Instead of several small scattered meetings, we are planning three large workshops, similar to mini-conventions, covering various subjects. The dates have been chosen so that they can be worked into your schedule. The location was chosen in order to offer as wide a variety of activities as possible and make the driving as bearable as possible.

**FIRST MEETING — SEPT. 12, 1981**

University of Missouri, Kansas City

There will be four workshops presented:

1. Lighting for repertory theatre
2. Basic make-up techniques and new products
3. Scene painting techniques and tricks
4. Costuming

Due to time limitations, each will be presented twice. You will be able to attend two out of the four, each lasting 1½ hours. The first session will start at 12:30. Workshops will conclude by 3:45. At 4:30 there will be a no-host cocktail party with cash bar. We will have available a list of restaurants in the area of the University for those interested in eating dinner. At 8:00 Missouri Rep. will present **PICNIC**. For those wishing to spend the night, there will be two presentations on Sunday the 13th. **THE GOOD PERSON OF SZECHWAN** at 2:00 and **TALLYS FOLLY** at 8:00. Members are invited to watch the changeover between productions.

**SECOND MEETING — NOV. 21, 1981**

University of Missouri, Kansas City

This meeting will have the same workshop format. Subject matter will be determined from member's comments.

UMKC Theatre and Music Departments will present **LA TRAVIATA** in the evenings.

**THIRD MEETING — JAN. 16, 1982**

University of Missouri, Kansas City

Annual business meeting. No other programs scheduled at this time.

**FOURTH MEETING — MAY 1, 1982**

University of Missouri, Kansas City

Same workshop format. Subjects to be announced.

For your convenience, the dates of the above meetings are firm. Times and composition can be changed according to the needs of the membership. Meetings are being held for your benefit, so comments and suggestions are requested. They can be sent to: Frank Stewart, Program Chairman, as soon as possible so that topics and speakers can be scheduled.

**HEART OF AMERICA — OFFICERS**

Douglas Taylor  
Frank Stewart  
Max Beatty  
Kathy Douglas

Chairman  
Vice Chairman: Programs  
Vice Chairman: Membership  
Secretary/Treasurer

## NEW ENGLAND

New England Theatre Conference's 30th Annual Convention will be held October 16, 17, 18 at the Bradford Hotel in Boston, MA, located at 275 Tremont St., in the heart of the Boston Theatre District. Over 100 workshops and events have been scheduled during the weekend 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. The facilities of the nearby Church of All Nations (333 Tremont St.) and the Charles Playhouse (76 Warrenton St.) will also be utilized for program events in addition to the Bradford.

The convention registration desk and exhibit hall will open at 8:00 AM daily, with a coffee hour from 8:00-9:00 AM. All convention events have been scheduled for each of the three days at 9:00 AM to begin the day's program.

NETC's various divisions and committees will meet during the weekend. The USITT/New England Section will hold its meetings on Saturday at 4:30 PM.

For additional information, contact Joseph Juliano, Jr., Convention Chairman, 215 Knob Hill Dr., Hamden, CT 06518 - (203) 288-8680 or Robert McCaw New England Section Chairman.

## RESEARCH ASSISTANCE

The computerized bibliography of works on sets, lights, sound, props and architecture is up to 10,000 plus entries. I'll be happy to search it for specific topics requested by serious researchers. Send requests with details of a possible search route to:

John Howard  
Lighting Designer/Technical Director  
Mount Holyoke College  
South Hadley, MA 01075

## Ohio Section Election Results

Chairperson	Jimmie Robinson
Vice Chairperson for Programming	Tom Dunn
Vice Chairperson for Logistics	John Seaman
Treasurer	Paul Daum
Secretary	Linda Steffancin
Members at Large	Fred Thayer
	Norma West
	Russ Hastings
	Don McBride
	David Siegried

The Cleveland Section has become the Ohio Section, as of April 1981 and will now be representing USITT for the entire state of Ohio. The section is being reorganized on a statewide level to maximize existing programs and activities, as well as explore and develop new ones. The section welcomes anyone that would be interested in becoming actively involved in the Ohio Section of USITT. Please contact one of the two individuals listed below, for membership information.

Jimmie Robinson, Chairperson  
USITT/Ohio Section  
4615 N. Holland-Sylvania Rd. # 14  
Toledo, Ohio 43623

Paul Vincent, Membership Chairperson  
USITT/Ohio Section  
5020 Richmond Rd.  
Bedford Heights, Ohio 44146

The sections' first event as the Ohio Section will be a theatre conference in conjunction with the Ohio Theatre Alliance (OTA), 16-18 October. OTA is a state service theatre organization that promotes theatre activity at all levels in Ohio. This is the first time that the section has participated with another organization in presenting programs and a first step in maximizing USITT's involvement in the Ohio theatre community on a statewide basis. It is hoped that more people will be aware of USITT and its activities and will want to become involved in USITT, as a result of the section's joint conference participation with OTA.

The section is presenting four workshops, which will all be at Wright State University, Dayton OH on 17 October, Saturday.

**Textural Approaches to Set Design**, presented by James Hill, Russ Hastings and Paul Short. "A hands-on demonstration and slide presentation of textural techniques used by Ohio designers."

**Back to Basics in the Prop and Costume Shop**, presented by Eugene Hare. "A demonstration of various techniques used in the construction of armour, jewelry, helmets, headdresses and masks."

**Yes, It Will Make a Theatre... Sometimes,** presented by Bill Byrnes. "The process of renovating found spaces for theatre, dance and music will be explored using examples from Oberlin College of a gym, a chapel and student union lounge."

**Applications and Design of Portable Dimming Systems,** presented by Norman Russell. "Lecture and demonstration on equipment available, main feed tie-in, load distribution, safety factors, site survey and special look at using portable equipment in the renovation of small found spaces."

## SOUTHEAST SECTION

Convention/Masters Classes Schedules

Time: September 11-12, 1981

Place: University of Florida, Gainesville

Contact: Dr. Albert F.C. Wehlburg  
485 Little Hall  
University of Florida  
Gainesville, FL 32611

The final program has not been determined, but some of the 18 mini-sessions which will be held during the two days are set, and will be selected from the following:

Hydraulics demonstrations  
Color Theory in Light  
Scenic Rendering Demonstration  
(Sponsored by DESIGNLINE INC., Tampa)  
Scenic Design lecture  
Costume Master Classes  
Special Costume Construction Techniques  
Dimmer Function Demonstration  
Portfolio Review  
(Sponsored by CRUSE, FOLSOM & ASSOC, Dallas)  
Computer Talking to Computer  
Tour of Constans Theatre  
Tour of Hippodrome Theatre  
(a converted Federal Post Office)

There will be two major sessions with Mr. Bob Moody of Brandeis University and Dr. Paul Reinhardt of the University of Texas in Austin on Friday and Saturday afternoon respectively.

On Saturday night, attendees will be able to see the Hippodrome production of *MORNINGS AT 7*, by Paul Osborne if they preregister.

Preliminary arrangements have been made with ECONO-TRAVEL MOTEL for room space for conference attendees.

Any further information or questions should be directed to Dr. Wehlburg at the address above, or you may call him at 904-392-2037 (office), 904-392-1638 (theatre) or 904-372-4605 (home).

## MORE COSMAK

Anyone who has been out in the teaching field knows that much can be learned from students. Graduate student, Pamela Shaw Huth, shared with Cosmak a few of her discoveries and experiments while working on her thesis production of *THE GOOD WOMAN OF SETZUAN*.

1. **PATTERN SEARCH:** "FOLKWEAR" produces authentic ethnic patterns. Catalog of patterns should be found at local fabric shops. If not, write: Folkwear: Ethnic Patterns, Box 3798, San Rafael, Calif. 94902. Included with pattern is fold-out of "Costume Lore & Authentic Detailing" for specific ethnic group. "Very helpful!"
2. **ORIENTAL FOOTWEAR:** Tennis shoes make excellent oriental slippers. Lace and tie bottom 2 or 3 eyelets of shoe. Draw cutting line: from front to back, draw line above 2nd or 3rd eyelet toward back of shoe under ankle bone to create smooth slipper effect. Cut. Zigzag rough edge of slipper with bias tape. Leave tongue intact. Fold tongue forward to cover lacings and tack in place with a few stitches. Paint base coat with acrylic. For added effect, paint 2nd coat by dipping brush in shellac, then bronzing powder. Repeat until shoe is covered. To attain burnished look, when dry, paint with 1 part shellac to 4 parts leather dye.
3. **QUICK CHANGE:** To change from "good woman" to "shrewd cousin", of course, resort to velcro. However, there must be a plan to make best use of velcro, plus least amount of destruction to a good 3-piece suit. *Begin with shirt:* cut off sleeves at armseye. Cut tails of shirt off. Remove buttons. Velcro shirt closed. *Apply tie:* Sew knot of tie securely to shirt and under collar. Cut opening next to knot. Tack down raw edges. Tongue of tie may need tacking for control. *Apply vest:* Remove buttons and apply to buttonhole side. Sew vest to shirt around neck, down front, and armseye. (Check shirt tail — should not protrude from bottom of vest.) *Apply coat:* In order to have a unit to deal with, attach coat to vest/shirt combo across shoulder seam and back of neck. Cut cuffs from shirt and attach to cuffs of jacket. *Pants* should be loose enough to keep fly closed. Suspenders control pants. This plan afforded a quick, smooth change.

Thanks, Pamela Shaw Huth. Next year you will have the opportunity of learning from students of your own.

## TEXAS

The upcoming State Convention will be held in San Antonio at the Hyatt Regency in February, 1982. Make plans to attend this convention and the annual business meeting. San Antonio College is planning to make this the best convention ever so I would suggest that you make plans to attend. A large attendance is anticipated.

Speaking of conventions, remember we are hosting the National Convention in Corpus Christi in 1983. If we have not heard from you, we need your support and help at this convention. There are many responsibilities to undertake and you would also have that opportunity to attend the National Convention if you do not make it to Denver next year. We have already made several trips to Corpus Christi in preparation for 1983 and have received excellent support from the Corpus Christi Convention Bureau. They are anxiously awaiting our arrival.

There are three student chapters in the state now. They all have had a very successful year. I would encourage you as an individual to start a student chapter at your institute. If there are at least eight students interested you may contact David Flemming for additional information.

The Southwest Texas Student Chapter recently contributed to the Alpha Psi Omega awards ceremony given for the theatre majors at the S.W.T. Drama Dept. The members took part in the evenings entertainment and also three USITT Student Chapter awards were presented in the areas of lighting, properties and costume design.

The S.W.T. Student Chapter is willing to present workshops to interested high schools on color-in-light, scene painting, make-up, sound design and V.I.L. set design. The program would be concluded with an evening session complete with films on "Who Makes Movies". This is available from the Student Chapter for a \$50.00 honorarium, plus transportation costs (20¢ a mile), room and board. Please contact the S.W.T. Student Chapter or David Flemming for further details.

Steven P. Knight, of the University of Texas Drama Dept., and David G. Flemming of the Southwest Texas State University Speech Communications and Theatre Arts Dept., have been made Vice-Commissioners for the Southwest Region in the USITT Commission on Health and Safety.

## POLICY ON REIMBURSEMENT OF CONFERENCE PROGRAM PARTICIPANTS

The USITT wants the very best possible program participants as panel members, workshop leaders, and speakers, regardless of their membership in the Institute. To this end this is the Institute's official Policy:

**MEMBERS:** Those who are members of the USITT are expected to attend and participate in the Conference at no expense to the Institute.

**NONMEMBERS:** For those who are not members of the USITT, the Institute will, **if requested IN ADVANCE**, through the person who contacts the prospective program participant and/or the Vice President for Commissions and Projects, pay travel and lodging expenses as detailed below. Such requests should be made at least two months before the Conference.

1. **TRAVEL:** Round trip air coach direct to Conference city from home city (or other departure point if cost is not greater than home city to Conference city). USITT will procure tickets and send to the participants to avoid "last minute" purchases which may inflate cost of travel.

2. **HOUSING:** One night (either the night before or the night following Conference participation, depending on travel requirements) room (and room tax) only. **OTHER CHARGES** to the room will be paid by the participant (room service, phone calls, meals, bar tabs, etc.).

3. **CONFERENCE REGISTRATION:** A single, complimentary, conference registration will be issued to each nonmember conference participant for his or her participation in the conference. This enables the participant to attend other meetings, panels, workshops, etc. and view the exhibits. It may include bus tour(s) if space is available.

4. **MEAL FUNCTIONS:** Two complimentary luncheon or banquet tickets will be issued to each program participant in **that** luncheon or banquet (either speaker or award recipient).

# LIGHTING DESIGN EDUCATION: A TIME FOR CHANGE

"It is necessary to improve educational programs for lighting design. Design complexities and energy constraints require special instruction with a broader foundation than present curricula provide. Lighting design education should cross departmental lines.

Lighting design encompasses esthetics, perception, illuminating engineering and specific technical expertise. These are used to reinforce project goals. Improvement in lighting design education must fulfill the needs of the designer and those served.

Design for the arts, architecture, industry and other applications requires a thorough understanding of the psychological, psycho-physical and physical aspects of lighting. The characteristics of human, photographic, and photo-electric receptors must be addressed.

Properly trained people are readily employable but job entry requirements are significantly more stringent than in the past. Educators must respond.

Lighting design is the process of creatively using the qualities and functions of lighting to affect people, objects and space. The qualities of lighting are intensity, form, color and movement. The functions of lighting are visibility, mood/atmosphere, composition and motivation. Study should include at least a fundamental understanding of the following:

## **Design Technique and Application:**

color, light sources; photometrics; brightness relationships. Introduction to, and evaluation of, typical lighting applications. Drafting and visualization.

## **Human Responses to Light:**

sight; esthetics; behavior; photobiology.

## **Electrical Control and Distribution**

## **Optical Control and Distribution**

## **Lighting Equipment Types and Application**

## **Specialized Topics:**

Conservation of energy and materials; safety codes and regulations; history; photographic and photo-electric reproduction technology.

Today's instruction in specialized areas — theatre, communications (TV & film), interior design, architectural and engineering departments — is no longer sufficiently broadly inclusive for the actual needs of the industry nor for the needs of graduates seeking employment."

This statement was formulated at the T.O.L.D. (Training of Lighting Designers) Conference on January 11, 1981, at Purdue University. Sponsored by U.S.I.T.T. The following lighting industry leaders attended. Each helped form this statement and support it:

**Prof. Robt. Allen**, Dept. of Arch., Wash. State Univ., Pullman

**Prof. James J. Andrews**, Univ. of Calgary, Canada, representing USITT-Canada

**Prof. John Bracewell**, Theatre Arts Dept., Ithaca College, Ithaca, NY, and USITT National Liaison

**Howard Brandston**, IES (Illuminating Engineering Society of No. Amer.) Vice-Pres. and Howard Brandston Lighting, NYC

**Prof. Andrea Daugherty**, Interior Lighting, Louisiana State Univ., Baton Rouge, LA

**Lou Erhardt**, engineer-author, Camarillo, CA

**Prof. Charles Firmin**, Dept. of Theatre and Film, Penn State Univ., State College, PA

**Prof. J. Michael Gillette**, Theatre Dept., Univ. of Ariz., Tucson, and USITT Education Commission

**Prof. Ron Helms**, Arch. Engineering, Univ. of Colorado, Boulder

**James H. Jensen**, GE Lighting Institute, Cleveland, OH

**Thomas Lemons**, TLA Consultants, Salem, Mass. IES-TITL (Theatre, Television and Film Lighting) Commission Chairperson

**Charles Levy**, Strand Century Lighting, Inc., Elmwood Park, N.J.

**James Moody**, Sundance Lighting, Chatsworth, Calif. and President of P.E.P.S. (Professional Entertainment Production Society) and representing ASLD (Amer. Soc. of Lighting Directors), Los Angeles

**James Nuckolls**, Inc. Consultants, Ltd., NYC, Parsons School of Design, NYC, spokesman for the IALD (International Association of Lighting Designers, NYC)

**Dr. Joel E. Rubin**, Kliegl Bros. Lighting, NYC

**Prof. Robt. Smith** (represented by Randy Swanson), Arch. Engineering, Univ. of Ill., Urbana

**Wm. Tracy**, ABC-TV, NYC

**Prof. Lee Watson**, Pres. of USITT, and Theatre Dept., Purdue Univ., West Lafayette, Ind.

**Fred Weller**, owner and publisher of LIGHTING DIMENSIONS magazine, South Laguna, CA

**Leslie Wheel**, Wheel-Gertzoff Lighting, NYC, and IALD Intern Committee

**E. Carlton Winckler**, Imero Fiorentino Associates, NYC

**Roland Zavada**, Eastman Kodak, Rochester, NY and Vice Pres. of S.M.P.T.E. (Society of Motion Picture and Television Engineers)

In addition, this statement has since received the official support or endorsement of the following lighting industry organizations:

**American Society of Lighting Directors**, North Hollywood  
**American Theatre Association**, Washington, D.C.  
**International Association of Lighting Designers**, NYC  
**Illuminating Engineering Society of North America**, NYC  
**Professional Entertainment Production Society**, Los Angeles

**Society of Motion Picture and Television Engineers**, NYC  
**U.S. Institute for Theatre Technology**, NYC  
**United Scenic Artists**, L. U. #350, Chicago  
**University/Resident Theatre Association**, Washington, D.C.  
**General Electric Lighting Institute**, Cleveland, Ohio

This request, formulated by 22 lighting representatives, now bears the official support of professional organizations representing over 50,000 members of the industry. We ask American educators to put it into action at the earliest possible date.

Send inquiries concerning T.O.L.D. to: USITT, 330 W. 42nd St., NYC 10036.

The organizations participating in the T.O.L.D. Conference wish to thank this publication for contributing this space.



# LOST MEMBERS

We have lost some members! The last known addresses are shown below. If you are out there, let us hear from you!!

Cindi A. Altman  
1623 Muscatine Ave.  
Iowa City, IA 52240

G. Nolan Boatman  
319 North St. Apt. 4  
San Marcos, TX 78666

Mark Bauserman  
4650 Cotton Dr. Apt. 6  
Cottonwood Cabanas  
Memphis, TN 38118

Lindley G. Bedard  
3541 S. Hills Ave.  
Ft. Worth, TX 76109

Mike Cline  
14828 Military Rd.  
SO 68334  
Seattle, WA 98168

Bryan G. Cockcroft  
11531 88th St.  
Edmonton, Alberta  
T5A 3R2 Canada

Barbara Converse  
724 N. St. Marys St.  
San Antonio, TX 78205

Alastair I. Elliot  
11010 83rd Ave.  
Edmonton, Alberta  
T6G 0T7 Canada

Cody G. Emslie  
511 5th St. NE  
Calgary, Alberta  
T2E 3W5 Canada

Barry A. Frost  
10634 Valparaiso St. Apt. 21  
Los Angeles, CA 90034

Danny A Gwin  
300 Manor Lane  
Buckner, MO 64016

Joseph W. Hesley  
128 3rd St. Apt. C-1  
Jupiter, FL 33458

Paul O. P. Hodson  
General Delivery  
Ft. Saskatchewan, Alberta  
T8L 2PL Canada

Elizabeth A. Huff  
1860 Alder Apt. 13  
Eugene, OR 97401

Lindamarie Klein  
1553 Berganot St.  
Morgantown, WV 26505

Robert B. Koon  
203 Faculty Dr.  
Thousand Oaks, CA 91360

Stephen Kudebeh  
730 Holly St.  
Denver, CO 80220

Philip Mosbo  
3000 Spout Run Pkwy  
Apt. A-504  
Arlington, VA 22201

Peter C. Murphy  
524 Marborough Way NE  
Apt. 71  
Calgary, Alberta  
T2A 5G2 Canada

Gail M. Myrick  
1304 11th St. SW Apt. 205  
Calgary, Alberta  
T2R 1G5 Canada

James D. O'Connor  
AFI Box 319  
FPO New York 09571

Byron W. Olson  
4255 Crooked Tree Rd. Apt. 10  
Wyoming, MI 49509

Charles D. Ping  
P.O. Box 185  
Pleasant Gap, PA 16823

Stuart Reiter  
1313 NW 3rd Ave.  
Gainesville, FL 32601

Dennis J. Sporre  
Long Ave.  
Centre Hall, PA 16828

Donald E. Thomas  
8267 Southwestern Blvd.  
Apt. 2078  
Dallas, TX 75206

Charles Vornberger  
50 West 76th St.  
New York, NY 10023

Pamela Jean Young  
4246 N. 30th Dr.  
Phoenix, AZ 85017

James Zinky  
846 N. 15th St. Apt. 22  
Milwaukee, WI 53233

## WPA FEDERAL THEATER PROJECT — Where are the following people?

Call for information about people who were employed by the Technical Department of the National Service Bureau — Federal Theater Project — Works Progress Administration. We are especially interested in hearing from any of the following, their families or associates: Richard B. Rawls, James Korniloff, Albert Hatos, Walter Russell, Milton Hirsch, George G.

Hyde, Cleon Throckmorton. Of particular interest are career updates, anecdotes and personalized views of the people and the work of the Technical Department. Please write to John Olbrych/Jennie Clarkson at P.O. Box 12401, Charleston, S.C. 29412 or call collect 803-795-9517.



UNITED  
STATES  
INSTITUTE  
FOR  
THEATRE  
TECHNOLOGY

## SHIPPING FORM

# THE SECOND BIENNIAL SCENOGRAPHY EXPOSITION 1982

Please check the appropriate boxes:

- Division: ☐ a. Undergraduate Division  
☐ b. Member Graduate Student Division  
☐ c. Member Designer Division

- Type: ☐ a. Scenery Design  
☐ b. Costume Design  
☐ c. Lighting Design

- Category: ☐ a. Theatre  
☐ b. Television  
☐ c. Film  
☐ d. Theme Park

I have sent my Entry Form and Entry Fee (Per Entry: Students — \$10.00; Member Designers — \$20.00) to:

U.S.I.T.T. Juried Exposition  
 c/o Stephen G. Hild  
 George Thomas Howard Associates  
 7046 Hollywood Blvd. Suite 600  
 Hollywood, CA 90028-6063

Matting for Scenery and Costume Design entries shall be one (1) Meter by one and one half (1.5) Meters developed in three (3) sections of .5 X 1 meter.

DO NOT FRAME ENTRIES WITH BREAKABLE GLASS.

I have attached the following:

- A return shipping label on the back of EACH plate.
- A sketch of the configuration preferred for displaying the entry on the back of ONE plate.
- A completed VITA SHEET on the back of ONE plate.

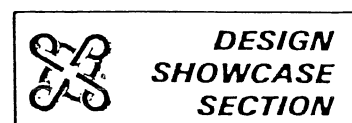
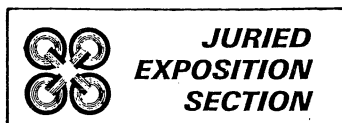
\_\_\_\_\_  
 Name (print or type)

\_\_\_\_\_  
 Signature

\_\_\_\_\_  
 Date

FOLD AND USE THIS FORM FOR YOUR SHIPPING LABEL FOR UPSing YOUR ENTRY.

PREMIERING MARCH 24, 25, 26 — 1982 AT THE DENVER HILTON



A MAJOR EXHIBIT OF CURRENT NORTH AMERICAN SCENOGRAPHY

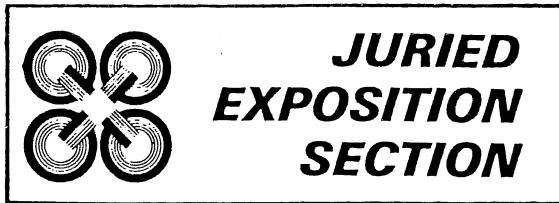
*THE SECOND*  
**BIENNIAL  
SCENOGRAPHY  
EXPOSITION**  
*1982*

Place of Production: \_\_\_\_\_

Please check the appropriate boxes:

☐ d. Theme Park

Date \_\_\_\_\_



UNITED  
STATES  
INSTITUTE  
FOR  
THEATRE  
TECHNOLOGY

## VITA FORM

(To be enclosed with Entry Form or attached to the back of one plate of actual entry. Please print or type.)

Name: \_\_\_\_\_

Home Address: \_\_\_\_\_

Phone: (     ) \_\_\_\_\_

Business Address: \_\_\_\_\_

Phone: (     ) \_\_\_\_\_

Current Position: \_\_\_\_\_

Education: (List highest degree first).      Date of Birth:     /     /     \_\_\_\_\_

(degree)                      (year)                      (institution)                      (address)

Publications: (use reverse side if necessary)

Professional Society Affiliations: (use reverse side if necessary)

Honors: (use reverse side if necessary)

Autobiographical Sketch . . . Maximum 150 words:

**THE SECOND  
BIENNIAL  
SCENOGRAPHY  
EXPOSITION  
1982**

# CALENDAR

## SEPTEMBER

September 26, 1981 — NEW HAVEN THEATRES & YALE DRAMA SCHOOL at Yale Drama School.  
Sponsored by the New England & New York Area Sections. Contact Don Calvert,  
Dept. of Theatre, Central Connecticut State College, New Britain, CT 06050

## OCTOBER

October 1-3, 1981 — ASSOCIATION OF COLLEGE, UNIVERSITY AND COMMUNITY  
ADMINISTRATORS MIDWEST REGIONAL MEETING in Minneapolis, MN

October 6-9, 1981 — VIRGINIA THEATRE CONFERENCE, Williamsburg, VA

October 8-11, 1981 — KENTUCKY THEATRE CONFERENCE, Horse Cave, KY

October 10, 1981 — A DESIGNER'S SEMINAR, sponsored by the New York Section & Rosco Laboratories  
at New York University.

October 16-18, 1981 — NEW ENGLAND THEATRE CONFERENCE ANNUAL CONVENTION,  
Hotel Bradford, Boston, MA

October 20-22, 1981 — Video Expo New York '81, Madison Square Garden, New York Statler

October 23-25, 1981 — TENNESSEE THEATRE CONFERENCE, Rivermont Hotel, Memphis, TN

October 25-30, 1981 — SMPTE ANNUAL CONFERENCE, Los Angeles, CA

October 29-31, 1981 — SOUTHWEST THEATRE CONFERENCE ANNUAL CONVENTION,  
Albuquerque, NM

October 30-31, 1981 — NORTH CAROLINA THEATRE CONFERENCE, Charlotte, NC

## NOVEMBER

November 10-12, 1981 — VISUAL COMMUNICATIONS CONGRESS/WEST,  
Los Angeles Century Plaza

November 14, 1981 — NEW YORK AREA SECTION ANNUAL CONFERENCE,  
Julliard School, New York

## DECEMBER

December 5, 1981 — USITT BOARD OF DIRECTORS MEETING, Denver Hilton Downtown

## MARCH

March 24-27, 1981 — USITT CONFERENCE AND EXHIBITION, Denver Hilton, Downtown

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## LIGHTING DESIGN TO BE EXHIBITED

For the first time, the work of lighting designers will be included in the USITT Biennial Scenography Exposition. This first exhibition of lighting design at the Denver Annual Conference will offer a unique opportunity to see the best available work in lighting for theatre, television, film, and theme parks. Of equal value, the exhibit will present many varied display techniques which might lead to more effective understanding and recording of lighting design.

We hear continual pessimism as to whether it is possible at all to record and display lighting design for performance. The Members of the Exhibition Committee and the Lighting Design Commission expect that as much will be learned from this exhibition about how the work might be shown as from the designs themselves.

Each entry must include a light plot or layout, a center-line section, a board hookup or dimmer schedule, and a brief statement discussing the production and the material. The designer may wish to include additional materials, such as a color key, light sketches, other visual communication aids, production photos, paper work, or any reasonable innovation in display technique. The deadline for receipt of the designs and entry forms is November 15, 1981 at the USITT National Office in New York. In an effort to encourage a broad range of entries, there will be no entry fee for the lighting portion of the juried exposition.

For further information, write to:

Stephen G. Hild  
Head, Juried Exposition  
George T. Howard and Associates, Suite 600  
7046 Hollywood Boulevard  
Hollywood, California 90028  
213-462-2343

Attach this label on the back of each piece of your entry.

Designer: \_\_\_\_\_

Business or School: \_\_\_\_\_

Production Title: \_\_\_\_\_

Produced by: \_\_\_\_\_

Dates of Production: \_\_\_\_\_

Place of Production: \_\_\_\_\_

UPS Return Label Address: \_\_\_\_\_

TO: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## MEMBERSHIP SERVICES

Vice President for Liaison & Relations Randy Earle has announced the appointment of Sarah Nash Gates to serve as Membership Committee Chairperson. In this capacity, Sarah will be responsible for the improvement of membership services.

A follow-up of delinquent members is planned, along with an update of current addresses and attempts to regain members who have been dropped for whatever reason will be made.

Any suggestions regarding membership services should be directed to Sarah Nash Gates, 29 Newton Street, Fredonia, NY 14063. Sarah will welcome your input, and also will appreciate any volunteers who wish to work for the Committee.

## COMPUTER UPDATE

It is important that all members fill out the membership update form tear off and mail to the USITT National Office immediately. Make sure that you fill out both the front and back portions with whatever updated information you wish to have on file. You have the option to list your telephone or not, but we hope that you will include it to facilitate the update to our membership directory, and make it a telephone book which will further better communications between members, Commissioners, Board Members and Officers.

**PLEASE do this now! Help us to make the computer work for us!**



**Member Profile:**

**Insert the code for  
the subjects on which  
you desire information  
and/or in which you  
have extensive  
experience:**

**Information:**

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**Experience:**

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- |  |   |   |
|--|---|---|
| 1. Scenic Design   | C. Arts Administration<br>(Business Manager, Box<br>Office, Publicity &<br>Promotion) | M. Directing/Acting/<br>Playwrighting                             |
| 2. Scenic<br>Construction  | D. Lighting Design/<br>Operation  | P. Sound Equipment<br>Design, Manufacture,<br>and/or Distribution |
| 3. Scenic Painting   | E. Lighting Equipment<br>Design   | R. Acoustics  |
| 4. Stage Equipment<br>(Hydraulics, Rigging/<br>Floors/Wagons/etc.) | F. Projections  | S. Costume Design/<br>Construction                                |
| 5. New Materials   | G. Shop Organization  | T. Costume Preservation   |
| 6. Technical Direction   | H. Special Effects  | U. Makeup Design/<br>Application                                  |
| 7. Stage Management  | J. Fire & Safety<br>Standards   | V. Properties Design/<br>Construction                             |
| 8. Education-Technical<br>& Design                                 | K. Equipment Standards  | W. Publications   |
| 9. Audience Development  | L. Theatre History  | X. Exhibiting   |
| A. Conventions<br>Symposiums Planning                              | N. Sound Design/<br>Operation   | Z. Other (Please Specify)   |
| b. Theatre Architecture<br>and/or Consulting                       |   |   |

**In addition to theatre,  
check other areas of  
interest:**

- |   |                                     |   |
|---|-------------------------------------|---|
| <input type="checkbox"/> Dance & Ballet | <input type="checkbox"/> Opera      | <input type="checkbox"/> Other (Please Specify) |
| <input type="checkbox"/> Film           | <input type="checkbox"/> Concerts   |   |
| <input type="checkbox"/> TV             | <input type="checkbox"/> Industrial |   |

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to USITT**

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