

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

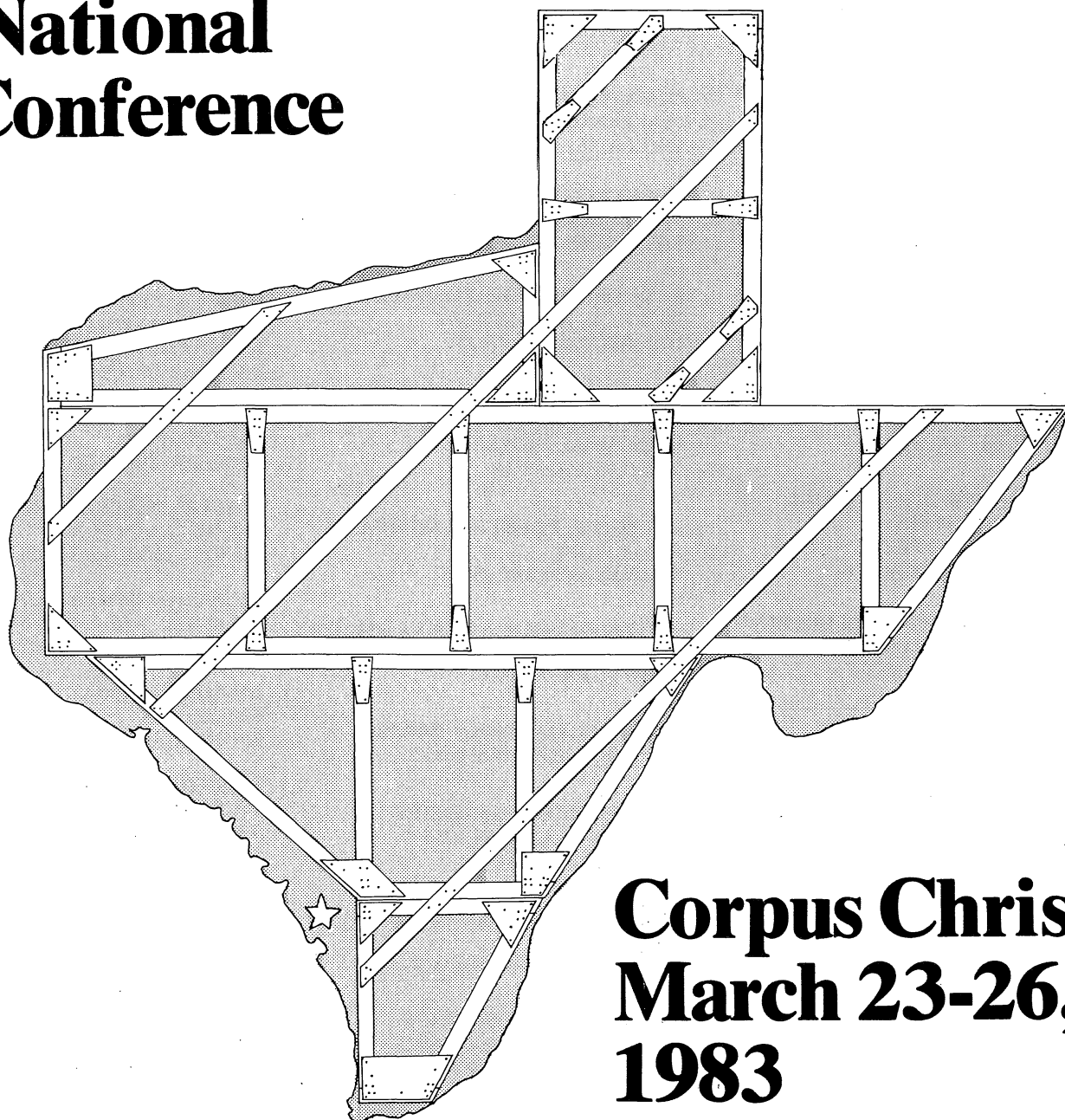
USITT Newsletter

Co-Editors,
Keith King
Marvin Winter

SUMMER 1982

Vol. XXII No. 3

National Conference



Corpus Christi
March 23-26,
1983

Contributing Memberships

**KLIEGL BROTHERS
LIGHTING CO., INC.**

32-32 48th AVENUE
LONG ISLAND CITY, NY 11101

MENDENHALL & ASSOCIATES

246 PEORIA
DALY CITY, CA 94014

ROSCO LABORATORIES, INC.

36 BUSH AVENUE
PORT CHESTER, NY 10573

SAMUEL SCRIPPS

1 WEST 72nd
NEW YORK, NY 10023

STAGE ENGINEERING & SUPPLY

P.O. BOX 2699, 325 KAREN LANE
COLORADO SPRINGS, CO 80901

STRAND CENTURY INC.

20 BUSHES LANE
ELMWOOD PARK, NJ 07407

Sustaining Memberships

AIMSLITE, INC.

P.O. BOX 56
ARDSLEY, NY 10502

PETER ALBRECHT CORPORATION

325 WEST CHICAGO STREET
MILWAUKEE, WI 53202

ALCONE COMPANY, INC.

575 EIGHTH AVENUE, 22nd FLOOR
NEW YORK, NY 10018

**AMERICAN STAGE
LIGHTING CO., INC.**

1331-C NORTH AVENUE
NEW ROCHELLE, NY 10804

ARTEC CONSULTANTS INC.

245 SEVENTH AVENUE
NEW YORK, NY 10001

**ASSOCIATED THEATRICAL
CONTRACTORS**

307 WEST 80th STREET
KANSAS CITY, MO 64114

AUTOMATIC DEVICES COMPANY

2121 SOUTH 12th STREET
ALLENTOWN, PA 18103

BAER FABRICS

515 EAST MARKET STREET
LOUISVILLE, KY 40202

**BARBIZON ELECTRIC
COMPANY, INC.**

426 WEST 55th STREET
NEW YORK, NY 10019

BELDON COMMUNICATIONS, INC.

534 WEST 25th STREET
NEW YORK, NY 10001

J. R. CLANCY

7041 INTERSTATE ISLAND ROAD
SYRACUSE, NY 13209

COLORTRAN, INC.

1015 CHESTNUT AVENUE
BURBANK, CA 91502

COSTUME CRAFTERS, INC.

2979 PEACHTREE ROAD, N.E.
ATLANTA, GA 30305

DESIGN LINE, INC.

6204 BENJAMEN ROAD, SUITE 209
TAMPA, FL 33614

ELECTRO CONTROLS, INC.

3975 2 SECOND WEST
SALT LAKE CITY, UT 94115

ELECTRONICS DIVERSIFIED, INC.

1675 N. W. 126th STREET
HILLSBORO, OR 97123

GAGON LA FOREST

930 WILMINGTON STREET
MONTREAL, QUEBEC
H3C 1V1 CANADA

GENERAL ELECTRIC COMPANY

NELA PARK
CLEVELAND, OH 44112

PETER GEORGE ASSOCIATES, INC.

420 LEXINGTON AVENUE
NEW YORK, NY 10017

GOODSPEED OPERA HOUSE

EAST HADDAM, CT 06423

GRAND STAGE LIGHTING

603 WEST LAKE STREET
CHICAGO, IL 60606

GREAT AMERICAN MARKET

P.O. BOX 178
WOODLAND HILLS, CA 91364

GROSH SCENIC STUDIOS

4114 SUNSET BOULEVARD
HOLLYWOOD, CA 90029

GTE/SYLVANIA

100 ENDICOTT STREET
DANVERS, MA 01923

H & H SPECIALTIES, INC.

2210 NORTH MERCED AVENUE
SOUTH EL MONTE, CA 91733

HOFFEND AND SONS, INC.

34 EAST MAIN STREET
HONEOYE, NY 14471

IMAGINEERING, INC.

234 WEST 44th STREET
NEW YORK, NY 10036

INGENIERIA TEATRAL, J.B.

APARTADO POSTAL
14294 CANDELARIA
CARACAS 101, VENEZUELA

**JONES & PHILLIPS
ASSOCIATES, INC.**

910 HIGHLAND AVENUE
LAFAYETTE, IN 47905

JOYCE-CRIDLAND COMPANY

P.O. BOX 1630
DAYTON, OH 45401

LEHIGH ELECTRIC PRODUCTS CO.

ROUTE 222, BOX 3229
WESCOVILLE, PA 18106

LIGHTING DIMENSIONS

31706 S. COAST HWY., SUITE 302
SOUTH LAGUNA, CA 92651

LIGHTS UP, INC.

P.O. BOX 437
KNOXVILLE, TN 37901

**LITE-TROL SERVICE
COMPANY, INC.**

72 GLENWOOD ROAD
GLEN HEAD, NY 11545

LITTLE STAGE

LIGHTING COMPANY
10507 HARRY HINES BOULEVARD
P.O. BOX 20211
DALLAS, TX 75220

MUSSON THEATRICAL, INC.

582 STOCKTON STREET
SAN JOSE, CA 95126

MUTUAL HARDWARE

5-45 49th AVENUE
LONG ISLAND CITY, NY 11101

SUSTAINING MEMBERSHIPS CONT.

R. E. NICHOLSON, INC.
75 WEST MAIN STREET
EAST BLOOMFIELD, NY 14443

OLESEN COMPANY
1535 NORTH IVAR AVENUE
HOLLYWOOD, CA 90028

PARAMOUNT PICTURES CORP.
1651 GARDENA AVENUE
GLENDALE, CA 91204

PRODUCTION ARTS LIGHTING
636 ELEVENTH AVENUE
NEW YORK, NY 10036

RISK INTERNATIONAL
522 CITADEL AVENUE
CLAREMONT, CA 91711

ROSEBRAND TEXTILE FABRICS
517 WEST 35th STREET
NEW YORK, NY 10001

JEAN ROSENTHAL ASSOCIATES
765 VOSE AVENUE
ORANGE, NJ 07050

SANDERS LIGHTING TEMPLATES
5830 WEST PATTERSON AVENUE
CHICAGO, IL 60634

**DONALD SHULMAN AND
ASSOCIATES, INC.**
2520 GRAND AVENUE, ROOM 303
KANSAS CITY, MO 64108

STAGE DECORATION & SUPPLY CO.
1204 OAKLAND AVENUE
GREENSBORO, NC 27403

STAGE EQUIPMENT & LIGHTING
12231 N.E. 13th COURT
P.O. BOX F
MIAMI, FL 33161

**SYRACUSE SCENERY AND STAGE
LIGHTING COMPANY, INC.**
1423 NORTH SALINA STREET
SYRACUSE, NY 13208

TRS, INC.
P.O. BOX 27429
2731 NEVADA AVENUE NORTH
MINNEAPOLIS, MN 55427

TEATRONICS, INC.
101-D SUBURBAN ROAD
SAN LUIS OBISPO, CA 93401

TEXAS SCENIC COMPANY INC.
5432 JACKWOOD DRIVE
P.O. BOX 28297
SAN ANTONIO, TX 78228

**THEATRICAL SERVICE AND
SUPPLY COMPANY**
180 OVAL DRIVE
CENTRAL ISLIP, NY 11722

THEATRE TECHNIQUES INC.
60 CONNOLLY PARKWAY
HAMDEN, CT 06514

TIFFIN SCENIC STUDIOS, INC.
P.O. BOX 39
TIFFIN, OH 44883

TSOKOS' ASSOCIATES
17822 ORRVILLE ROAD
CHESTERFIELD, MO 63017

UNION CONNECTOR CO., INC.
149-A BABYLON TURNPIKE
ROOSEVELT, NY 11575

UNIVERSE STAGE LIGHTING
326 WEST 47th STREET
NEW YORK, NY 10036

WENGER CORPORATION
90 PARK DRIVE
OWATONNA, MN 55060

The Texas Regional Section Hosts 1983 USITT National Conference

Exhibits to be Visual Focus During Conference

The constantly growing size of the USITT national conference has finally demanded that the activity be moved into a convention center. The Corpus Christi Bayfront Plaza convention center will provide the needed meeting space while, at the same time, making the exhibitors the visual focus of the conference.

Exhibit Area

76,000 square feet, immediately adjacent to lobby and registration area.

Second floor balcony promenade provides constant view of exhibits as members move from meeting to meeting.

Clear floor area — no supporting posts — for excellent booth arrangement.

Flush utility boxes in floor on 25-foot centers — 120 and 208 volts.

Tentative Programs

- Pyrotechnics
- Lighting for Film and Video and What it Offers to the Theatre
- Historic Building Renovation
- Training for the Business End of Show Business

- The Use of Authentic Firearms on Stage
- The Color Palette in Stage Lighting
- Getting It Together for Better Painted Scenery
- Ballet Lighting and Design for an Actual Ballet

Special Displays

National Theatre Architecture Exhibit
Antique Lighting Equipment Museum
Design Texas '83 — scenic, lighting, and costume designs.

Conference Committee Contact Personnel

Chairman

Victor Siller
Route 10, Box 73
Tyler, TX 75707

Vice-Chairman — Logistics

Robin Crews
CFA Group
P.O. Box 34567
San Antonio, TX 78233

Vice-Chairman — Program

David G. Flemming
915 Houston Road
San Marcos, TX 78666

Registration

John Michael Warburton
Theatre Midland
2000 W. Wadley
Midland, TX 79707

Commercial Exhibits

Frank Scarlata
5603 Porsche Lane
Austin, TX 78749

Programs

Mary Jane Mingus
2021 Woodland Drive
Stephenville, TX 76401

Treasurer

Mary Moore
2220 Shorecrest Drive
Dallas, TX 75237

Non-Commercial Exhibits

David Deacon
Dept. of Speech Comm.,
Theatre Arts/Journalism
Texas A&I University
Kingsville, TX 78363

Corpus Christi Liaison

Orville Starnes
City of Corpus Christi,
Auditorium Division
P.O. Box 9277
Corpus Christi, TX 78404

Hotel Reservations

Elena Ramirez
Central Housing
Corpus Christi Area Convention
& Tourist Bureau
P.O. Box 2664
Corpus Christi, TX 78403

Odds & Ends

PREMIERING...

THE SUNDAY SHOW, aired by National Public Radio for the first time on Sunday, April 4th. Produced live each week and in stereo, this weekly program will devote itself to all aspects of the arts.

Each week, during its five-hour Sunday afternoon time slot, the format includes live musical performances, interviews with prominent artists such as Roy Lichtenstein and Arthur Miller, documentaries, criticism, and commentary.

DANCE/USA

Following a year-long study by a task force of artistic directors and managers from major ballet, modern, post modern, and ethnic dance companies, as well as representatives of other non-profit groups which serve dancers and dance companies, DANCE/USA was formed.

TABS

Rank Strand have published the summer issue of their lighting magazine TABS.

There are articles on the Barbican, the new Globe Theatre in San Diego, a conversion to form the new studio at Gillingham for Television South plus other articles dealing with theatre and TV technology.

TABS has 28 pages with many colour and black and white illustrations.

It is available free on request from the Editor, TABS, Rank Strand Ltd., P.O. Box 51, Great West Road, Brentford, Middx. TW8 9HR.

Third Biennial Scenography Exposition 1984 Announced

Plans are already underway for the next Scenographic Exposition to be held in Orlando, Florida in conjunction with the 1984 National Conference. The advent of the purchase prizes, headed by Dr. John Rothgeb, and the strong possibility of the Smithsonian Institute Traveling Exhibition Service touring the 1982 Exposition has brought about an even greater excitement for the biennial event conceived by Ed Kook and Don Stowell several years ago.

The committee has asked that anyone with suggestions contact someone on the operating committee as soon as possible. Those to contact are:

**Vice-President for Commissions
and Projects**

Richard Devin
1508 Fifth Street
Kirkland, Washington 98033
(206) 543-2735

Exposition Coordinator

Stephen G. Hild
George Thomas Howard Associates
7046 Hollywood Blvd., Suite 600
Hollywood, California 90028
(213) 462-2343

Financial Officer

Tom Bliese
1412 Carney Ave.
Mankato, Minnesota 56001
(507) 389-1418

Fund Raising

Ed Kook
Imagineering, Inc.
234 West 44th Street
New York, New York 10036
(212) 391-3869

Head, Juried Section

Dick Durst
Department of Theatre
141 MPAC
University of Minn.
Duluth, Minnesota 55812
(218) 726-8780

Head, Invitational Section

Donald Stowell
Florida State University
School of Theatre
Tallahassee, Florida 32306
(904) 644-5548

Head, Design Showcase

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

Exposition Arrangements

Ed Krehl
Hamline University
1693 Dayton Ave.
St. Paul, Minnesota 55104
(612) 641-2405

Exposition Arrangements

Lee Pharr
WED Design — Walt Disney World
P.O. Box 40
Lake Buena Vista, Florida 32830
(305) 828-2163

Gallery Talks Coordinator

William Forrester
(206) 543-7254

Anatomy of a Broadway Show 1982 Costume Symposium, N.Y.

Intensity, craftsmanship and professionalism combined with lively camaraderie describe the 1982 USITT Costume Symposium held at the Manhattan Plaza on August 19-21. The reputations of the participants, outstanding in their fields, and the organizational expertise and care exerted by the Symposium Co-ordinators and assistants, predicted that *The Anatomy of a Broadway Show*, Parts I, II, III, would be a three-day treat. Whitney Blausen (Costume Collection, N.Y.), Colleen Callahan (N. Carolina School of the Arts), Joy Spanabel Emery (U. of Rhode Island), and Janine Jessup (Rosco Labs), insured that every session was a high calibre event covering design, finances, techniques, demonstrations, patterns, tours of five prized workshops, budgeting and Cable TV, and ending with a wrap-up party hosted by Rosco Labs at the exciting multi-tenanted designers loft studio of Martin Izquirdo.

Part I on Broadway designing, led by designers Jane Greenwood and William Ivey Long, first concentrated on his Tony Award-winning costumes for *Nine*, the fantasy musical based on Fellini's 8 1/2. Examples and slides of these extravagantly beaded, brocaded, flocked, sequinned and individualized confections, opening in black and closing in white translations, were accompanied by a repartee of humor and wisdom about processes, deadlines, budgets and contracts, with both designers stressing the importance of great cooperation among associates, assistants and sources. Barbara Matera, Ltd., the couture costume house that constructed these 'parade' designs was repeatedly praised for the care and attention lavished to the finest details, and completed from start to opening within 4 1/2 weeks. During the lively question session, the reality of designing in a widely fluctuating economy was cited as one reason for the increased designer sharing of studio spaces with resultant comradeship in this sometimes frantic, certainly spirited profession.

After a superb box-lunch on the plaza, the intricacies of finances, IRS reportings and contractual matters, were panelled by

three experts. John Giroux, Esq. (Dumler & Giroux, N.Y.) addressed legal concerns. Ruth Roberts (Ass't. Bus. Rep., U.S.A., Local 829) defined union protections for members. Anne Stewart-Fitzroy, CPA (Pinto, Winokur, and Pagano, N.Y.) presented details of IRS preparations. As the questions and answers rapidly ranged over standard contracts, riders, letters of agreement, re-negotiated contracts, copyright distinctions and protections, it became very, very clear that the far-reaching concerns of the new technologies, e.g., reproduction rights for Cable, and who holds ownership to designs, are presenting unpredictable complications for all designers, whether in union, free-lance, business, university or regional work. A summary statement is to gain an expert legal guide before playing Alice in Cable-land.

With the acknowledgement that *Sesame Street* lawyers must deal with reproduction infringements on Muppet territory, it was most appropriate for *Sesame Live* 'critters' to be featured next. Connie Peterson (Henson Associates), the Supervisor of Costume Production for that touring show, gave a wonderfully detailed 'how-to' and 'what for' of the construction processes involved with these larger-than-life 'puppets', including the movement needs for the actor/ess inside these maxi engineering feats. Since it takes months of testing to perfect the process and materials for each new character, and "75 hours to make a small guy", the wizardry involved is as amazing as the results. These intricate, clearly detailed and perfected 'recipes' were a crafts-artist gift to complete Part I.

Part II was designed as two concurrent workshops revolving for small size discussion and participation. Betty Williams (The Studio), an authority on authentic period patterns, conducted the delightful 'around the table' exploration and sharing about pattern authenticity; the difficulty in finding patterns; when found, the difficulty in accurate dating. Ms. Williams is one of the few professionals actively involved in this scholarly field. To date, approximately 5,200 patterns from the 19th C. to 1959 are in her collection. She expressed strong interest in sharing information and evolving a method of accessibility. She can be contacted at The Studio, 250 W. 14th St., N.Y.C.

The concurrent workshop was led by Janine Jessup (Rosco Labs), who brought new product research results to the demonstration table. Among these were: vibrant fabric effects achieved with Sprila color glazing, Puff-tex 'wedgewood' embossing effects, brilliant alcohol-based

Fabric Colors, plastic Weave Fillers resulting in fabric 'frosting' decoration, and, crackle effects with Sprila spray. Since Janine had developed the iridescent bubbles adorning some *Nine* costumes, it was a treat to watch her create these bubbles from Pearl-tex tubing with a heat gun and glass-blowers technique. A selection kit of products available for low cost experimentation elicited great interest for future work.

After lunch, the assembled left for Long Island City, Queens, to tour the new facilities of Eaves-Brooks Costume workshops under the gracious direction of Berneice Zigas and assistants. From Queens, four small groups were given the opportunity to tour the Costume Institute, The Studio, *Sesame Live* workshops, or, the New York Shakespeare Festival workrooms. At the Costume Institute of the Metropolitan Museum of Art, Curator Jean Drusedow gave an orientation to their extensive holdings and invited letters of interest and request for slides, in order to "know the need" to increase the Institute's slide-loan collection. At The Studio, Betty Williams offered orientation to her vast pattern collection and further discussion of drafting systems and library resources. At *Sesame Live*, Connie Peterson directed the tour into further wonders of construction and engineering as produced by this shop. At New York Shakespeare Festival workrooms under the direction of Milo Morrow, his Assistant, James Ryder, introduced this group to the variety of crafts and production techniques, storage, inventory and care of production "bibles", noting the involvement of all assistants in all processes in this non-union environment.

The morning of Part III was spent discussing the building and budgeting of a Broadway show and featured Maura Clifford (William Ivey Long's Assistant for *Nine*), Don Newcomb (Buyer, Michael-Jon Costumes, Inc.), Michael Stanton (Co-owner, Michael Jon Costumes, Inc.), and Kay Stuntz (Free-lance Draper/Tailor). This knowledgeable panel wisely defined titles, terms and responsibilities of Designer's assistants, buyers vs. shoppers, and the functions of free-lance vs. in-house procedures as they differ. Because "Show Business is not Show Art", the profits, overhead, integrity and standards implicit in the expertise of bidding on a production are crucial to staying in business. The estimating, budgeting and building predictions were discussed in relation to varied designer's abilities to communicate clearly through sketches and comments.

continued next page

Vague sketchy squiggles may gain higher bidding estimates, while tighter specifications allow tighter predictions. Because "Cost overruns cost money", the four panelists offered many experienced avenues of approach through these perils.

After lunch, Frederick Nihda, the Master Craftsman who defines so many designer's images into graphic forms of great beauty, demonstrated with explicit and colorful descriptions his working methods for many fabrication techniques. His 'recipes' for Celastic success generated many questions. Of special interest were his exquisite cat-heads for the British import,

Cats. Done in brilliant colors and exotic materials juxtaposed for reflected light, they were reminiscent of tropical butterfly splendor.

From tangible crafts to Undiscovered Country, John Glazer, Gail Cooper-Hecht and Susan Hilferty, all free-lance designers, led us merrily through their experiences, trials and tribulations in Cable-land. Guidelines, where they exist, vary widely over this country. Demands are totally unpredictable. Assumptions are dangerous to contractual and scheduling health. Flexibility and good humour are prerequisites in this uncharted territory. By

heartily sharing their experiences, the successes of these refreshingly realistic designers inspired the last discussion of the Costume Symposium.

A grateful company attended the wine, cheese and mile-long grinder feast at the Izquierdo studio, courtesy of Rosco Labs and hosted by Janine Jessup. Many compliments to the Symposium coordinators flowed with the wine, the networking, and great good cheer for three valuable days in N.Y.C. with *Anatomy of a Broadway Show*. ■

Student Chapters:

Getting the Students Involved

Since the students of theatre in the various colleges and universities are eventually going to become active participants in the Regional Sections and Commissions of the United States Institute for Theatre Technology after graduation, why not get them involved now so they may gain some additional benefits?

There are many ways in which the student may benefit from membership in a Student Chapter of USITT and, at the same time, the school with which the chapter is associated may also benefit.

Initially, the students as a cohesive group may become involved in fund-raising projects which can assist one or more of the members to attend national conferences. Transportation to national or regional conferences is made less expensive for the individual when the group elects to share driving chores and eliminate the air fare, and four or five students share a hotel room rather than one student having to pay for a single.

Students may hone their skills by running workshops, or supervising service days at local high schools. The on-campus workshop, where the chapter members — under faculty supervision if necessary — create demonstration sessions for groups of interested high school students, has obvious values for both the chapter members and the sponsoring department. Advanced students may, in addition, travel to high schools and aid the teachers and students in installing sound systems, building scenery, lighting a production, or any number of other theatrical activities. All of these activities can be, in addition, fund-raising projects.

Inter-chapter meetings, where Student Chapters get together to share ideas and knowledge, may be of great benefit to the student members. Also, association with the local USITT Regional Section can have immense value to students both educationally, through attendance at master classes and regional conferences, and professionally, through contacts which are made at section meetings and activities.

Randy Earle, Vice-President for Liaison and Relations, feels that early involvement with USITT is important, and he recently established the position of Student Chapter Coordinator. Since he is deeply involved with the Regional Sections, he wished to have someone working with him who would be able to devote the time which is necessary to assisting Student

Chapters in getting chartered and continuing in operation — someone who is interested in the problems of Student Chapters.

While Randy Earle is always available to advise and counsel, you may now write or phone Dave Flemming for assistance in starting a chapter, or for help with problems which might arise with the chapter.

If you wish information on starting a Student Chapter, or you need assistance with your chapter, please write or phone:

David G. Flemming
Student Chapter Coordinator
915 Houston Road
San Marcos, TX 78666
(H) 512-396-2325 or 512-392-3477
(O) 512-245-2147 or 512-245-2204, 2165, or 2166.

A Summary of USITT Student Chapters

Active USITT Student Chapters:

Northern Arizona University
(Exp. Dec. '82)
Southwest Texas State University
(Exp. Dec. '82)
Tarleton State University (Exp. Mar. '83)
Trinity University (Exp. Mar. '83)
Tyler Junior College (Exp. Dec. '82)
University of Texas at Austin
(Exp. Mar. '83)
Webster College (Exp. Mar. '83)

Recently Inactive Chapter:

San Antonio College (Exp. Dec. '81 — in need of renewal)

Long-term Inactive Chapters:

Bucknell University
(last official charter 1972)

University of Texas at El Paso
(last official charter 1972)

Prospects for New Chapters:

State University College at Oneonta (NY)
Contact: Dr. Junius Hamblin
Dalhousie University
Contact: Peter Perina*
Texas State University
Contact: Robert McVay*
Temple University
Contact: Steven B. Peterson*

***NOTE:** This individual is the last person with whom the National Office of USITT corresponded in an effort to develop a Student Chapter at that institution. There is always a chance that personnel may have changed since our last communication with these institutions.

Cosmak's Corner

Museums: Mazes of Amazement!

Take time out and become part of history!
Go to a museum!

As costumers, research and museums are part of our lives. But do we actually take advantage of what the world of museums have to offer?

When we think of museums, our thoughts mentally hop from one world-famed special museum to another in London, San Francisco, Chicago, New York. And let's face it, they are exceptional. How fortunate some of us are to be enveloped by the attitudes and silhouettes of the New York Metropolitan Museum of Art's "18th Century Woman" exhibiting 125 costumes from 1690-1790. (Thru Sept. 5, 1982) With our limited time, we ignore displays or exhibits which seemingly are divorced from our interests and profession. Perhaps we should make a point of venturing into an unlikely maze and be stiffly bored or completely amazed at the connection, the enhancement this unknown display brings to our area of expertise.

This is true also of unpublicized, smaller museums or displays available. To my surprise, a small but exciting display of women over the ages involved in seeking liberty, costumed figurines of historical freedom fighters of all nations, artifacts and costumes and accessories from numerous nations, numerous enlarged photographs of immigrants and incidents, and so much more can be found in the base of the Statue of Liberty in New York. There is more to "Liberty" and her Island than the copper folds of Bartholdi or the inner skeleton of Eiffel. (Note: Original tools used to create "Liberty" were donated by armor craftsmen who have helped repair the statue).

Have you supported or even visited the various museums in your own area? Local museums may be small and struggling, but there are treasures that represent periods, civilizations and attitudes all influencing costuming and makeup. Chicago is no small town, but it is worth mentioning that specialty groups there have developed their own museums sometimes overlooked. Jane Addams' Hull House has a wealth of information about immigrants and early social justice. Also, the Polish in that area have set up their own museum. With a Polish Pope and the country in the news, perhaps plays of the future will be prolific presenting Poland. Encourage students to

become dozent's in local or national museums to become acquainted, if not engulfed or submerged, in a specific period, ethnic civilization, attitudes and influences.

Begin with a lobby display of a few pieces. Who knows where this could lead. I recently heard of a lady who collected everything and anything to do with Black History and has it categorized in her garage. Today, it is priceless!

Displays can be dynamic without being complete. In New York's outstanding "18th Century Woman" exhibit, ornate wigs were not used. Hair was simulated in exciting and artistic silhouettes of tissue paper pompadours and curls of looped or

gathered or clustered paper coils, laces, ribbons, even plumes and feathers all caught with brooches and strings of jewels. Hair was not missed. Correctly, the focal point was on the exquisite array of gowns, coats and cloaks. (Note: Above hair representations could be used for effective stylized wigs in productions).

Be it world renowned or your own private collection, be aware and take advantage of the interest and dedication that must be taken to preserve the heritage of people and lands. Do whatever is possible to encourage the preservation of the treasures of the past to amaze museum-attending generations to come.

25th Annual P.A.M.I. Set

The Performing Arts Management Institute, the nation's oldest continuing course in cultural administration, will be held for the 25th consecutive year this fall in New York City. The intensive three-day program, designed to supplement the knowledge and skills of both professionals and students interested or involved in managing arts institutions and cultural programs, takes place November 11-14, 1982 (Friday through Sunday) at the Sheraton City Squire Hotel. A special session will be held also at Lincoln Center on Friday, November 12th.

Sponsored by the CPA firm of Lutz and Carr and Arts and *Arts Management* newsletter, the program features 26 hours of concentrated lectures, seminars and workshops presented by top experts and leading professional administrators from

arts institutions, service organizations and corporations. Program topics include: audience development; fund raising; financial management; budget preparation; government relationships; earned income; publicity and promotion; and boards of directors. Lecturers include: Judith Daykin of the Brooklyn Academy of Music; John O'Keefe of Lincoln Center; Leonard Fleischer of Exxon Corporation; Stanley Plesent, attorney and arts executive; Robert Carr of Lutz & Carr, former president of the American Shakespeare Theatre; and Alvin H. Reiss, editor of *Arts Management* and Adelphi University's director of arts management programs. Mr. Reiss is director of the Institute.

The complete tuition cost, including texts and all illustrative materials is \$165.00. Registration applications are available from the Performing Arts Management Institute, 408 W. 57th St., New York, NY 10019, or by phoning Mr. Reiss at (212) 245-3850.

TCG News

Theatre Communications Group, the national service organization for the nonprofit professional theatre, announces the election of six new members to its board of directors. Those elected to four-year terms beginning July 1 are Pat Collins, designer; Romulus Linney, playwright; Des McAnuff, director; Harold Prince, director; Stanley Silverman, composer; and Dan Sullivan, artistic director, Seattle Repertory Theatre. All board members are selected from nominations made by artistic and managing directors of TCG Constituent theatres throughout the country.

Stage director Alan Schneider, who currently serves as co-artistic director of

The Acting Company, a New York-based national touring company that is also affiliated with the John F. Kennedy Center in Washington, DC, was elected to a two-year term as TCG president, succeeding Sara O'Connor, managing director of the Milwaukee Repertory Theater. Schneider was among TCG's founders in 1961, and after re-election to the board, served as its vice president from 1980 to 1982.

Other newly elected board officers are vice president Richard Nelson, playwright; and secretary/treasurer Alison Harris, managing director of the McCarter Theatre Company of Princeton, N.J. All three officers serve on the executive committee, along with board members Rene Buch, artistic director of New York's Repertorio Espanol and Peter Culman, managing director of Center Stage, Baltimore.

USITT Announces David Collison Masters Class in Theatre Sound

The United States Institute for Theatre Technology, Inc. (USITT) is proud to announce the continuation of its "Masters Class" series with a special class in theatre sound to be taught by Mr. David Collison, Theatre Sound Consultant and Director for Theatre Projects Services Limited of London, England. The class will be held at eleven locations across the U.S. during the period of October 1-November 6, 1982 and will be hosted at each location by either a USITT Regional Section or a local institution of higher learning.

Each class will consist of two days of intensive lecture/demonstration dealing with topics such as the application of sound to the theatre, the general behavior and properties of sound waves as they relate to theatre sound, sound reinforcement design and application, and the use and creation of theatrical sound effects. In addition, at each location there will be a public evening lecture titled "Theatre Sound — Art Versus Technology" which will explore current technological changes and their effect upon production. This lecture will touch upon the topic of whether the equipment is more important than the art. Both the lecture and classes will be illustrated by slides from Mr. Collison's collection of theatre sound slides, many of which will soon appear in a new audio-visual teaching package which he is developing.

Mr. Collison has served as a sound designer on a variety of London "West End" productions ranging from BLITZ to JESUS CHRIST SUPERSTAR and has designed concert systems for such international stars as Julie Andrews, Sammy Davis Jr., and Lauren Bacall. Mr. Collison has designed permanent sound systems for a large number of major theatres all over the world. These installations include the National Theatres Complex in London; the new Barbican Theatre for the Royal Shakespeare Company, and the two theatres scheduled to open in 1984 for the Calgary Arts Centre in Alberta, Canada. His

publication, STAGE SOUND, is presently being revised and will be out this year with U.S. distribution via Drama Book Specialists of New York City.

The following list indicates the location and dates for Mr. Collison's classes along

with the individual responsible for class arrangements. For registration information, please contact these individuals directly as all registration is being handled on the regional level rather than through the USITT National Office.

Final schedule and contact list — David Collison Masters Class in Theatre Sound

| | | |
|---------------|---|---|
| Oct. 1-2 | University of Florida Southeastern USITT Gainesville, FL | Dr. Albert Wehlburg Theatre Department 485 W. Little Hall University of Florida Gainesville, FL 32611 (904) 392-2039 (Bus.) (904) 392-1638 (Bus.) (904) 372-4605 (Hm.) |
| Oct. 4-5 | University of Massachusetts New England USITT Amherst, MS | Mr. Erwin Steward 11 Bethany Wood Road Bethany, CT 06525 (203) 393-2729 (Bus.) (203) 239-4991 (Hm.) |
| Oct. 8-9 | State Univ. of New York New York Area USITT Purchase, NY | Mr. Steve Greenbaum Arlite Systems, Inc. P.O. Box 471 Ardsley, NY 10502 (914) 693-3535 (Bus.) (914) 693-2374 (Hm.) |
| Oct. 11-12 | Ithaca College Ithaca, NY | Mr. John Bracewell 225 Stone Quarry Road Ithaca, NY 14850 (607) 274-3345 (Bus.) (607) 274-3929 (Bus.) (607) 272-8128 (Hm.) |
| Oct. 15-16 | Lorain County Comm. Coll. Oberlin College Ohio USITT Elyria, OH Oberlin, OH | Mr. Tom Dunn Lorain County Comm. College 1005 North Abbe Elyria, OH 44035 (216) 322-1272 (Hm.) (216) 233-7244 (Bus.) |
| Oct. 18-19 | Center East for the Arts Midwest USITT Niles, IL | Kirkegaard and Associates, Inc. 125 Everest Road Lombard, IL 60148 (312) 620-4527 (Bus.) |
| Oct. 21-22 | Concordia University St. Lawrence USITT Montreal, PQ | Mr. Don Childs Theatre Department Concordia University Montreal, PQ H3G 1M8 Canada (514) 487-9790 (Hm.) (514) 482-0320 (Bus.) |
| Oct. 25-26-27 | California State Univ., Northridge Southern California USITT Northridge, CA | Dr. Willard Bellman 20314 Haynes St. Canoga Park, CA 91306 (213) 885-3084 (Bus.) (213) 347-3148 (Hm.) |

Nov. 1-2

San Jose State University
Northern California USITT
San Jose, CA

Mr. Randy Earle
Theatre Arts Dept.
San Jose State University
San Jose, CA 95192
(408) 277-2768 (Bus.)
(408) 277-2763 (Bus.)
(408) 262-8860 (Hm.)

FOR ADDITIONAL INFORMATION:

Classes West of Mississippi — Contact
Willard Bellman (address above).
Classes East of Mississippi — Contact
John Bracewell (address above).

Nov. 5-6

University of Calgary
Alberta USITT
Calgary, ALTA

Mr. Ken Hewitt
3947 19th Avenue SW
Calgary, ALTA T3E 0G5 Canada
(403) 284-6067 (Bus.)
(403) 246-4305 (Hm.)

Report from the International Liaison Committee

CANADIAN SCENOGRAPHY CONFERENCE

Under the title CONTACTS/82, the first "Conference to Advance Canadian Theatre Scenography" was just concluded in Montreal. More than 200 Canadian designers, technicians, architects and educators met Aug. 20-22 together with colleagues from France, England, Czechoslovakia, the United States and other foreign countries to explore the many aspects of scenography.

The conference was held on the campus of Concordia University in Montreal, Quebec and was organized by two Concordia faculty members, Bill Reznicek and Don Childs, both members of USITT. Childs was recently appointed the leader of the newest section of USITT — the St. Laurent/St. Lawrence Section which includes the area within a triangle created by the cities of Montreal, Ottawa, and Quebec.

The idea for this conference came when Childs and Reznicek were attending the USITT National Conference in Kansas City a couple of years ago. While there, they realized how incongruous it was that they were traveling thousands of miles and into another country in order to meet, for the first time, other people who were working in the Canadian theatre only miles from themselves. So they decided to organize a

conference with the hope of creating a sense of community among the French- and English-speaking people working in Canadian scenography and theatre technology.

CONTACTS/82 consisted of three full days of seminars, workshops, lectures, and discussions, the focal point of which was a three-part round-table discussion on the training of scenographers. Training programs in Czechoslovakia, Great Britain, Canada, and the U.S. were discussed during the sessions, including the design program of the National Theatre School in Montreal.

Among the ideas regarding the training of scenographers which were discussed during these sessions was the question of the existence of too many programs of widely varying quality, all calling themselves "professional training programs" (who ever heard of one calling itself an "unprofessional" program?). Concerns over the size of programs, the qualifications of faculty, the availability of work for graduates, and the counseling of design students were also raised.

There seemed to be a strong feeling among the round-table participants that scenography, due to its nature as a synthesis of so many other arts and sciences, should be limited to a post-graduate program of study. Since a scenographer needs background in the areas of theatre, history, philosophy, architecture, painting, sculpture, electronics, engineering, drafting, literature, humanities, music, dance, dramaturgy, anthropology, art history, and even psychology, perhaps the potential scenographer should be required to complete an undergraduate degree in art, architecture, or liberal arts prior to entering a training program in design.

The discussions on the training of scenographers were supplemented by interesting exhibitions of the work of design students from Canada's National School of Theatre and the Institute of Scenography (a

program of the CBC/Canadian Broadcasting Corporation under the direction of Val Strazovek which is aimed specifically at the training of designers for film and television).

The principal speakers for the conference were Ladislav Vychodil, the head of design at the Slovak National Theatre in Bratislava, Czechoslovakia, who headed several sessions, including one on design-rendering techniques; Iain Mackintosh, a theatre design consultant with the London firm of Theatre Projects Ltd., who at one session discussed the trend back to the architectural style of the 19th-century theatre; and Jacques Polieri, a controversial director and designer from Paris, who talked about his unusual and visionary "non-theatre" approach to theatre, architecture, and design.

The conference was rounded out by more than 20 sessions on costume, scenic and lighting design techniques, theatre architecture, special effects, and safety. Among others, the USITT was represented on various panels of the CONTACTS/82 program by Dr. Ned Bowman and Dr. Randall Davidson.

When you consider that CONTACTS/82 was the first such conference to be held in Canada, the program was well planned, executed, and highly successful in achieving the desire of the conference organizers: "... our simple wish is to bring Canadian theatre people together with some of their colleagues from other countries, and to initiate dialogues which will continue and grow in the future to the mutual benefit of all of us and particularly to the benefit of the art of theatre in Canada."

USITT TOUR TO PQ '83

Preliminary arrangements are being made for the Institute's tour to the 1983 Prague Quadrennial and the Congress of the OISTT

continued next page

(International Organization of Scenographers and Theatre Technicians). PQ '83 is an international exhibition and competition of scenography, costume design, and architecture, which has been held in Prague, Czechoslovakia every four years since 1967.

The USITT tour will be a 14-day visit to Europe including stops in London, Vienna, Bratislava and Prague. The dates for the tour will be approximately June 8-22, 1983 with a package cost of \$1,575.00 (which includes round-trip air fare from New York City, transfers, hotel accommodations, some sightseeing, breakfasts, and — in Prague only — dinners). The price is based upon double occupancy and the dates, itinerary and costs are all subject to change. The tour enrollment is limited.

If you are interested in joining us for the USITT Tour to PQ '83 please send your name, business affiliation, address, and

phone number to:
Eric Fielding
International Liaison Committee, USITT
c/o Department of Theatre & Cinema
Brigham Young University
Provo, UT 84602

STUDENT DELEGATION TO PQ '83

USITT is pleased to announce that it will be able to offer partial stipend and travel grants for several students to accompany the U.S. delegation to the Prague Quadrennial and the OISTT Congress in Czechoslovakia during June 1983.

Students interested in participating in this unique learning experience are requested to prepare a letter of application. The application should consist of:

(a) A letter describing the student's present level of training and areas of specialization in theatre, any foreign

language ability, indication of why their attendance at PQ '83 would benefit their studies, and any other material which the student feels would aid in the selection of applicants.

(b) A letter of endorsement/recommendation from a full-time faculty member from the college or university that the student attends. To be eligible, the applicant must be enrolled full-time in an undergraduate or graduate program. And the applicant must presently be a student or regular member of either USITT or ATA.

Letters and accompanying materials should be sent at the earliest opportunity (no later than January 1, 1983) to Eric Fielding at the address listed above.

The number of students to be selected and the exact grant amount are still to be determined and will be announced at a later date. ■

USITT Ohio Reports

Listed below are the newly elected USITT Ohio officers and board members for 1982-83:

Chairman

William Byrnes
245 W. College Street
Oberlin, Ohio 44074

Vice Chair for Programming

Tom Dunn
Lorain County Community College
1005 N. Abbe Road
Elyria, Ohio 44035

Vice Chair for Logistics

John Seaman
Cercone-Vincent Associates, Incorporated
5020 Richmond Road
Bedford Heights, Ohio 44146

Treasurer

Don McBirde
c/o Fairmount of the Deaf Coventry
Cleveland Heights, Ohio

Secretary

Ted Belden

Members at Large

Doug Hall
Russel Hastings

Mary Ann Fruth
Janet Scarlata
James Stone

I.O.O.D. to be Held

The Twentieth Annual Managers, Directors, and Promoters Conference sponsored by the Institute of Outdoor Drama will be held at the Holiday Inn, Chapel Hill, North Carolina, October 14, 15, and 16, 1982.

Activities will begin at 3:30 p.m. on October 14, with registration check-in and a coffee hour, and in the evening a banquet.

Sessions will be held from 9:00 a.m. to 4:30 p.m. on Friday, October 15, and from 9:00 a.m. until noon on Saturday, October 16. The present season and travel trends noted for next year, publicity, safety backstage and in the auditorium, methods for improving production standards from opening to closing, crowd handling, and similar items will be discussed.

Arrangements for hotel accommodations have been made at the Holiday Inn, and you should phone in your reservation to the Holiday Inn toll free number (800/238-8000) or the Holiday Inn of Chapel Hill (919/929-2171). Please mention that a special block of rooms are being held in the Institute's name.

1983 Conference Program Sought

Plans are being made for a session at the 1983 National Conference on "The Use of

Non-Conventional Light Sources" in theatrical production. This would include all light sources not specifically manufactured for use in stage lighting. If you feel this would be a worthwhile session, or if you have any ideas that you feel should be included in this session please contact me.

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

P.E.P.S. Annual Convention to be Held

Professional Entertainment Production Society (P.E.P.S.), will be holding its Third Annual Convention in Los Angeles at the Sheraton La Reina Hotel. The dates of the convention are January 14-16, 1983 with a "kick off" party the night of January 13th, 1983.

This convention will include more technical seminars than in the past. Specific seminar subjects and times are yet to be decided upon, but will be released upon confirmation.

For more information contact:
Deborah Houtsma
P.E.P.S.
P.O. Box 5427
Sherman Oaks, CA 91413
(213) 760-8857

Internships Open at Alaska Repertory Theatre

Alaska Repertory Theatre will continue its successful Intern Program during the 1982-83 season. The internships in theatre production and administration are designed on a semester or school-year format, and run from September to December, 1982, and/or January to April, 1983. Internships are open to all college students. Previous interns have come from Alaska, New York, Kansas, Nebraska, and Washington.

The Theatre has already offered internships for the 1982-83 season to seven Alaskan students in areas including sound

design, acting, stage management, costume construction, and education. Internships are still available in public relations, props construction/crew, scenic painting, development, sales, financial management, and electrics.

"This program provides students with the opportunity to observe and work for a professional regional theatre company," says Susan Wingrove, Education Director at Alaska Repertory Theatre. "The on-the-job training derived from this experience will be invaluable as preparation for entering the job market."

Interns are enthusiastic about the Theatre's program. Gayne Mullin, a college student from Juneau, Alaska, was the public relations intern for part of the 1981-82 season. "It was a wonderful experience for me. I couldn't have learned half as much in a classroom situation," she says.

Applicants for the Intern Program must arrange for credit through their school or

university. When applicable, roundtrip air fare will be provided by the Theatre. All interns will be housed in two-bedroom apartments at the expense of the Theatre.

Candidates should submit a letter of application, a resume, and three letters of recommendation to:

Susan Wingrove, *Education Director*
Alaska Repertory Theatre
705 West 6th Avenue, Suite 201
Anchorage, AK 99501

Candidates may also contact Ms. Wingrove at 276-2327 for further information.

Alaska Repertory Theatre is a non-profit resident theatre which is supported in part by the Alaska State Council on the Arts, the State of Alaska, the Municipality of Anchorage, the Fairbanks North Star Borough, the National Endowment for the Arts (a federal agency in Washington, DC), and thousands of foundations, corporations, and individuals. ■

COH Holds First Theater Hazards Conference

The Center for Occupational Hazards held the first all-day conference on theater hazards on May 8 in New York City. The conference attracted attendees from many parts of New York State, as well as several other states and parts of Canada. Participants included people from the Manhattan Theater Club, Amistad World Theater in Brooklyn, Long Island Regional Theater Company, State University of New York at Purchase, Hartford Stage Company, Yale School of Drama, Kutztown Community College in Pennsylvania, National Arts Center in Ottawa, Shaw Festival Theater in Niagara-on-the-Lake and Concordia University in Montreal. In addition there were registrants from United Scenic Artists Local 829, Actors' Equity, National Association of Broadcast and Engineering Technicians Local 15, Stage Employees Local 1 and the Association of Theatrical Artists and Craftspeople.

The opening address of the conference was given by the well-known scenic designer Ming Cho Lee, who described many of the hazards he has seen over the years. This was followed by lectures on health hazards by Monona Rossol and on precautions by Michael McCann, both of COH, and on safety programs by Randall Davidson,

National Commissioner of Health and Safety from the U.S. Institute for Theater Technology.

During lunch, the Mass Transit Street Theater Company presented *Hasn't Hurt Me Yet*, a play on occupational health.

The afternoon program consisted of discussions of health and safety committees by Warren Jorgenson of ATAC, legal rights by industrial hygienist Matthew Gillen, and evaluation of the workplace by Randall Davidson and Michael McCann. The conference ended with an extended question-and-answer and discussion period.

Health and Safety Commission

The Health and Safety Commission, formerly Codes and Standards, of the U.S. Institute for Theater Technology, will sponsor six (6) seminars and workshops at the annual USITT Convention in Corpus Christi, Texas, March 23, 24, 25, and 26, 1983.

The Institute and the Health and Safety Commission have carefully selected topics which speak directly to the needs of the membership and personnel in the Entertainment Industry.

The Seminars speak directly to major safety and health factors which affect all people who work in the Entertainment Industry, legitimate, community and educational.

The Seminars are:

- 1 *Reproductive Hazards to Female Technicians*: Makeup, Costume, and all Shop areas.
- 2 *The Short- and Long-Term Effects to Entertainers and Technicians from STRESS and FATIGUE*: Divorce, Burn-out, Heart Attacks.
- 3 *Electrical Safety*: Case studies of inquiries and fatalities: 1973-1983, Burns, Cataracts, Radiation Exposures.
- 4 *The Development of Health, Safety and Emergency Preparedness*: Committees and Seminars for USITT Sections, Commercial Firms, and Educational Institutions.
- 5 *Should Theater Technicians UNIONIZE?*: Case studies relating to negotiating Health and Safety elements of Contracts.
- 6 *Rigging*: Safe Operating procedures, procedures, practices, training and manuals.

All members are urged to:

- 1 Attend the USITT Conference
- 2 Participate in the Health & Safety Seminars
- 3 Publicize these seminars and the conference to everyone via newsletters, bulletin boards, newspapers, other conferences, entertainment magazines.

For additional information contact:

Dr. Randall W. A. Davidson
Commissioner, Health & Safety, USITT
522 Citadel Avenue
Claremont, CA 91711
714/624-7286 (Home)
213/385-5211 (Business)

Alberta Section Reports

The third annual Alberta Section Conference was held May 21-24 at Grant McEwan College. Attendance was less than expected; however, those who did attend expressed considerable enthusiasm over the various sessions offered. At the annual general meeting, the new executive was elected, and the current officers are as follows:

CHAIRMAN:

KEN HEWITT, CALGARY

VICE-CHAIRMAN (NORTH)

ROSS HILL, EDMONTON

VICE-CHAIRMAN (SOUTH)

ED BAYLY, LETHBRIDGE

TREASURER

MURRAY PALMER, CALGARY

SECRETARY

MARION BRANT, EDMONTON

MEMBERS-AT-LARGE

TIM WILLIAMSON, EDMONTON

PAT CHRISTENSEN, CALGARY

CHRIS OLIN, CALGARY

Calendar of Events

October

North Carolina Association of Broadcasters
Marriott Hotel, Raleigh, NC
Oct. 24-26

New England Theatre Conference
Sheraton Hartford Hotel, Hartford, CT
Oct. 29-31

Southwest Theatre Conference
Americana Hotel, Tandy Center, Ft. Worth
Oct. 27-30

November

SMPTE
New York Hilton Hotel
Nov. 7-12

Performing Arts Management Institute
Sheraton City Squire Hotel, New York
Nov. 12-14

National Opera Association
Portland Marriott Hotel, Portland, Oregon
Nov. 10-13

December

USITT Board of Directors Meeting
Corpus Christi
Dec. 4-5

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

330 West 42nd St., Room 1702, New York, NY 10036

| |
|--|
| Non-Profit Org. U.S. POSTAGE PAID NEW YORK, NY Permit No. 5842 |
|--|

NED A. BOWMAN
38 EAST AVENUE
NORWALK CT 06851

I FE883 006063

ENLIST A NEW MEMBER TODAY!