

# USITT Newsletter

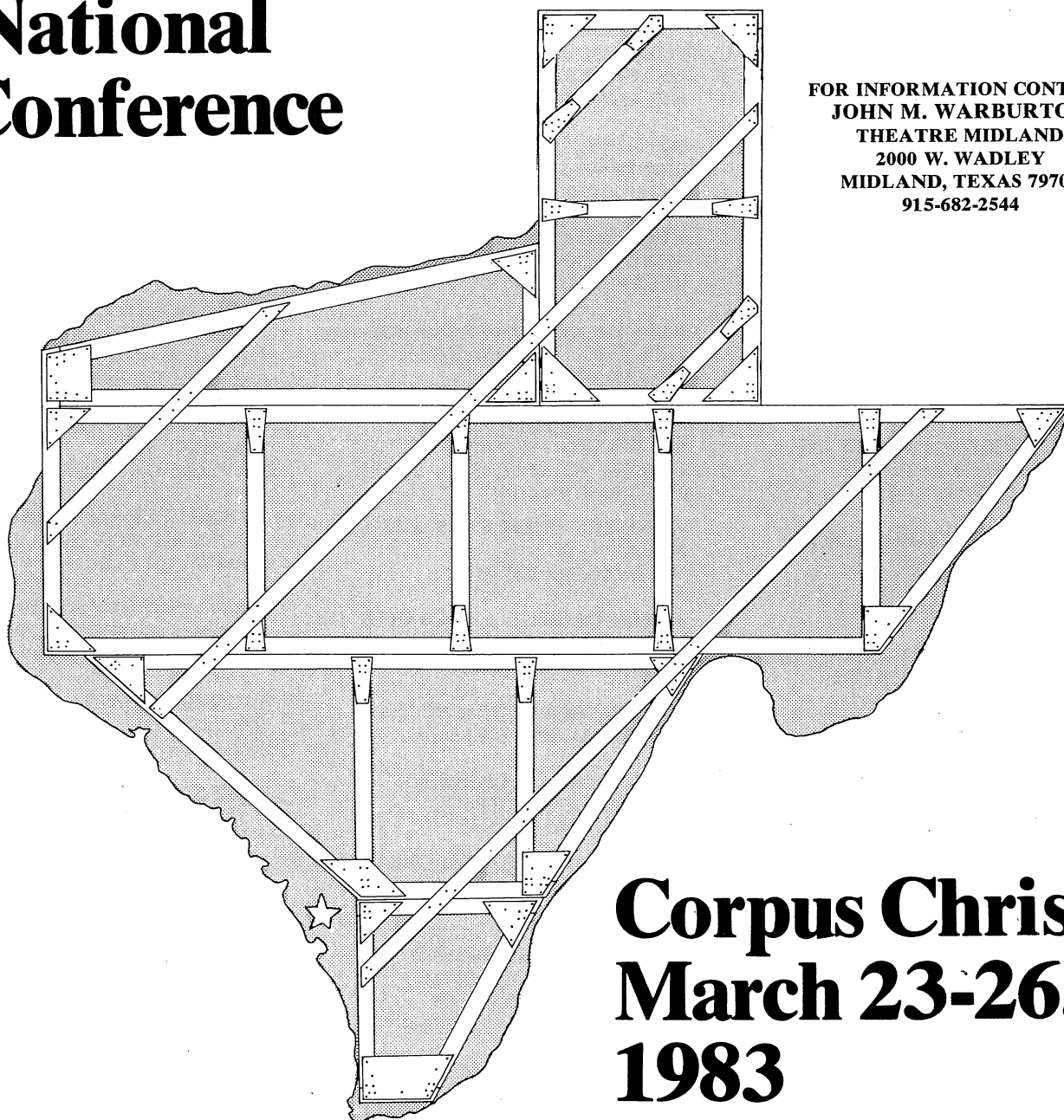
Co-Editors:  
Keith King  
Mark Wallberg

FALL 1982

Vol. XXII No. 4

## National Conference

FOR INFORMATION CONTACT  
**JOHN M. Warburton**  
THEATRE MIDLAND  
2000 W. WADLEY  
MIDLAND, TEXAS 79701  
915-682-2544



**Corpus Christi**  
**March 23-26,**  
**1983**

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100 ENDICOTT STREET  
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DALLAS, TX 75220

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522 CITADEL AVENUE  
CLAREMONT, CA 91711

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GREENSBORO, NC 27403

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

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

**STAGECRAFT INDUSTRIES**  
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PORTLAND, OR 97208

**SYRACUSE SCENERY AND STAGE LIGHTING COMPANY, INC.**  
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HAMDEN, CT 06514

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TIFFIN, OH 44883

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17822 ORRVILLE ROAD  
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149-A BABYLON TURNPIKE  
ROOSEVELT, NY 11575

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

**LIGHTING METHODS, INC.**  
691 ST. PAUL STREET  
ROCHESTER, NY 14605

## Computer Technology Research Project Announced

An ongoing project of the Scenic Design Commission is a survey of computer technology usage in scenography. The objective of the project is to collect information on research and projects involving computer technology in scenography (Examples might be: Using the computer to generate Light Plots or Three Dimensional graphic representation of Stage Settings or even computer aided instruction in optics) and to make this information available to other people working in similar areas. Communication between people doing like research would be encouraged. If you are involved in such current research or have completed a project please write to:

J. Mark Kelman  
Project Director  
c/o Drama Dept.  
Queen's University  
Kingston, Ontario  
K7L 3N6 CANADA

The survey is co-sponsored by the Scenic Design Commission and the Queen's University Office of Research Services.

## Calendar of Events

### December, 1982

FEDAPT Conference  
Biltmore Hotel, Los Angeles  
December 3 - 5

USITT Board of Director Meeting  
Corpus Christi, TX  
Dec. 4 - 5

ACUCA  
Sheraton Centre, New York  
Dec. 16 - 20

### January, 1983

P.E.P.S. Convention  
Sheraton LaReina Hotel, Los Angeles  
Jan. 14 - 16

National Religious Broadcasters  
Sheraton Washington  
Jan. 31 - Feb. 2

### March, 1983

USITT National Conference  
Corpus Christi TX  
Mar. 23 - 26

## Calendar of Future USITT Conference Sites

1983 - Corpus Christi, TX  
Convention Center  
March 23 - 26

1984 - Orlando, FL  
Hyatt Hotel  
April 4 - 7

1985 - New York, NY  
Sheraton Centre Hotel  
March 20 - 23

1986 - Oakland, CA  
Hyatt Regency Hotel  
March 19 - 22

1987 - Minneapolis, MN  
Hyatt Regency Hotel  
March 25 - 28

1988 - Long Beach, CA  
Queen Mary  
March 23 - 26

The Annual Conference of the USITT is, of course, the biggest event of the year. We urge all members to attend each and every one. They are getting bigger and better with each passing year.

We want to see you all in Corpus Christi in March!

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## Commissioners Retreat at Radio City

On August 13 and 14, twenty-five of the Institute's Officers, Commissioners, and Vice Commissioners met for intensive planning and brain-teasing in the conference room of Radio City Music Hall. We were allowed the use of the facilities courtesy of Richard Evans, President, and Peter Papodakis, Director of Medical Services for Radio City and USITT Member. The two days of meetings focussed on commission operations and activities, coordination of help and information to the regional sections, and, in a lengthy meeting with the Corpus Christi 1983 Annual Conference Program Committee, four days of exciting and varied programming were scheduled.

At the conclusion of the discussions, Mr. Papodakis and the Music Hall Staff treated us to a detailed tour of the Music Hall from roof to hydraulics room and we were the guests of Mr. Evans for the 50-Year Anniversary retrospective show on the gigantic stage for the evening.

Thanks to Terry Wells, Vice Commissioner of Arts Administration, for arranging for the meetings to be held at the Music Hall.

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## From the Vice President for Commissions and Projects

At the August Commissioners's Planning Retreat in New York City, I suggested that it would be helpful to all members, and, especially, new members of the Institute for us to devote a sizeable part of a Newsletter to discussions of what the Commissions are up to and how the members might offer some help and become more involved. Those present thought it a good idea, and we hope you will find some interesting and useful information in the articles that follow. As a volunteer professional organization, we constantly depend on the ideas, willingness, needs, and sacrifices of time and energy of the membership to accomplish anything. Your elected Officers and the Commissioners are often torn between accusations that we don't involve the members at large or respond to their needs and, on the other hand, the frustrating position of asking for help and opinions of those who have expressed interest in the activities of an interest area or commission

and receiving two or three responses to a questionnaire or letter from a mailing of three hundred. I hope that the simple periodic act of informing everyone of the activities of *all* the commissions will stimulate some new ideas and some greater distribution of the energies needed to move us forward.

Please read of the purposes and projects of the various commissions with two possibilities in mind: that you might have something to contribute to an on-going project or to one that has been proposed but has yet to pick up the momentum of leadership or a network of involvement; and, that you might see a professional need for some research, documentation, communication, or invention that fits into the broad interests and purposes of the Institute. You need only to write to one of the Commissioners or Officers with a proposal, and we will try to guide you to members with a similar interest or to an arm of the Institute where your project might find a home and, if necessary, some funding. Each commission receives an annual budget based on the needs of projects that are in progress and the availability of Institute funds. There is also an Institute Endowment Fund which, with Board approval, exists for the support of worthy major research and development projects.

The Publications Committee exists to help the members and the commissions to find the best means of publishing and disseminating the products of their recommendations, work, and research. This might lead to publication in TD&T, the Newsletter, a special USITT publication, or to outside publication commercially or by cooperation with another not for profit organization. The publication of the work of the Costume Commission and the Architecture Commission will soon be found in Theatre Design and Technology with the printing of the Flat Pattern Bibliography and the serialized publication of Theatre Architecture Exhibition Panels from the past several years. The massive Technical Theatre Course Guide project of the Education Commission which has been a six-year cooperative venture with several other theatre organizations. That document was completed at an intensive four-day writing session at Columbia University in August and will be published in the next few months through the cooperation and funding of the International Thespian Society. These are some excellent examples of where our efforts can lead.

It has often been the case that an idea for a project cannot be pegged neatly into the interest area of only one commission.

For example, the committees involved with the formulation of recommended safety practices and standards in theatre rigging are working within the Health and Safety Commission and the Engineering Commission with the cooperation of members of several other commissions. A new project in the process of preliminary planning dealing with the creation of a USITT recommended check list for theatre planning for architects and owners. This project will undoubtedly involve the work of members or committees from every one of the commissions. The same cross-fertilization often happens between interest areas in Annual Conference programming. For this reason, three new liaison officer positions have been assigned by the President to coordinate such efforts and aid with general communication and efficiency. These liaison officers and their areas of coordination are: Jean Webster, Administration Liaison Officer (Arts Administration, Health and Safety, Education, Publications); Jay O. Glerum, Facilities and Production Liaison Officer (Architecture, Engineering, Technical Production); and Leon I. Brauner, Scenography Liaison Officer (Scenic Design, Costume Design and Technology, Lighting and Sound Design). Generally, the responsibilities of these Officers lay in areas of coordination and communication as aids to the commissioners and the Vice President for Commissions and Projects. Members of the Institute should still work directly with the individual commissioners.

There is some very stimulating and potentially productive work going on in the Institute. We hope that, if you aren't already involved in a project that stirs your interest, you will act now to be of service to the Institute or to make the Institute serve your needs.

Richard Devin  
1508 5th St.  
Kirkland, Washington 98033

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## Acting Course in London

The British-American Acting Academy has announced plans to hold a six month course in London in British acting technique from January 10 - June 17, 1983.

The curriculum is varied and highly intensive. Tuition rate for the course is \$2,350.00, and applications and inquiries should be addressed to: Dr. Michael Shulman, British-American Acting Academy, 28 East 10th Street, New York, NY 10003 (212) 777-3055.

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## Arts Administration Commission

The Arts Administration Commission operates within USITT from a general statement of purpose (1977), as follows:

*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.*

From this point of view, it is possible to view Arts Administration as a sort of 'umbrella' commission to the Institute as a whole. (Or, if you prefer, a 'foundation', common to all Institute activities.) The intent here is not to raise jurisdictional issues with other commissions or activities, but, rather, to emphasize the fact that all of us, regardless of interest area, must 'administer' to some degree. At a minimum, this administrative responsibility extends only to ourselves — to manage our time, our effort, our money toward the attainment of one or more given objectives at a given time. At organizational levels, we may administer dozens of people, hundreds of hours, or thousands of dollars. No matter what the administrative level, many of the basics involved — decision-making, control, objective setting, communications, etc. — are the same. The responsibilities, whether personal or organizational, ARE very significant, but, fortunately, many of the skills and techniques *can* be learned, practised and improved.

So it is the area of management and administration, at both personal and organizational levels, that the Arts Administration Commission focuses its attention. Future newsletter space will stress this focus, and, in this regard, the Arts Administration Commission is conducting an Institute-wide survey of *all* USITT members in order to obtain an accurate profile of the administrative level of the membership. When you receive your questionnaire, please complete and return it, regardless of your relative managerial level or experience.

Another project currently underway, is that of a survey of staff and budget structures in performing arts centers and complexes across North America. This appears to be a first of its kind, and will provide valuable information to USITT and other organizations.

Programming for the 1983 National Conference will focus upon the skills and techniques of seeking and keeping both employment AND employees — hiring, interviewing, resumes and contract law. In addition, there will be sessions focusing on liability and negligence law. Details will be included in your conference package.

The Arts Administration Commission encourages and solicits input from the membership. Comments and inquiries may be sent to the National Office, or directly to the Commissioner.

Finally, returning to our focus on management, remember that while "Management is a bridge between civilization and culture"; at the same time "There is an enormous number of managers who have retired on the job"! \*\*

\*\*Peter Drucker  
(management guru)

## Costume Commission

The Costume Commission is an active commission, involving numerous dedicated individuals and seeking to contact and involve more people in the field. In the simplest terms, the commission is dedicated to the precept of sharing ideas and methods so we don't have to keep re-inventing the wheel. To that end, the work of the commission includes eight on-going projects which have been very productive and are continuing to produce exciting results.

The Commission has published two editions of the "Directory of Costume Related Sources and Suppliers," see "Theatre Design and Technology" Summer 1981. Jo McGlone assisted by Anne Folke Wells and Betty Williams edited this last issue. Leon Brauner, 1900 E. Atwater, Bloomington, IN 47401, will be editing the 1983 edition and needs our input on suppliers and any comments you have about vendors and their services. If you haven't seen the last issue of the Directory, let Leon know.

An on-going feature of this Newsletter is "Cosmak's Corner", prepared by Bernice Ann Grahm, 3553 E. Brown, Fresno, CA 93703. Bernice needs to hear from you! She is anxiously awaiting short articles and ideas to share with costume people around the country.

Other publications have been the result of the work of the Flat Pattern Committee, chaired by Kevin Seligman. Kevin and his committee have compiled a comprehensive "Bibliography of Flat Pattern Sources" that is to appear in the TD&T soon. In addition Kevin has instituted the Costume Pattern Drafts series that is a regular feature of the TD&T. The Flat Pattern Committee is currently defining new goals and needs our input. Kevin can be found at 336 River Drive, Dekalb, IL 60115.

Related to the Flat Pattern Committee work is the on-going work of Betty Williams and her extensive archives of authentic paper patterns. Betty is willing to share her information and she is looking for information to further develop her collection. For more information see "Cosmak's Corner" in this issue.

A special element of the Commission is the wonderful rapport and camaraderie that has developed among the membership largely due to the fact that, once we get out of the shop or studio, we have discovered that we all share many of the same professional and personal problems and concerns that are recognized and addressed.

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## Scenic Design Commission

The Scenic Design Commission is presently involved in several projects, not the least of which is arranging for the best possible programming for the national conference in Corpus Christi next March.

Other projects include:

1. A compilation of Theatrical Design Collections, to be computer-stored for access by members and perhaps also for periodic publication.

2. Collation and Dissemination of Information on Computer Usage in Scenography" which purpose is to serve as a clearing house for people using computers

to aid in their design processes so we need not duplicate each other's work.

3. "Alternative Portfolios" is attempting to evaluate and/or develop methods other than the usual perspective drawings and photographs to present ones' designs.

To find out more about any of these projects, or to suggest others that you feel the commission ought to be involved in, please contact the Commissioner.

Tom Bliese  
1412 Carney Ave.  
Mankato, MN 56001  
Off. Phone (507) 389-1418  
Home Phone (507) 387-4633

Jean Druesedow is developing information on U.S. Costume and Decorative Arts Collections. It is a large undertaking and one that will be of enormous benefit to all of us. The objectives of the study are: 1. the location of collections available for design research, 2. a description of the holdings beyond statistical data to indicate the scope, strengths, unusual objects of special interest, and 3. a list of people to contact for assistance in design research. You can contact Jean at the Costume Institute, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028.

Yet another study that needs to be addressed is the Guide to Undergraduate Programs in Stage Costume/Costume Design. This project is under discussion and we are looking for someone to coordinate it. Interested? Contact Joy Emery (see address above).

Another new and terribly important project of the Commission addresses the subject of health and safety hazards for Costumers. We are looking for information on any questionable materials you are using (eg: solvents, dyes, etc.) and raw data you may have turned up concerning the materials or methods you have developed for safe working conditions. Send the information or questions you have to Jeannie Davidson, 4622 Dark Hollow Rd., Medford, OR 97501. Jeannie is coordinating the project and is liaison with Randy Davidson, Health and Safety Commissioner.

A Costume Industry Survey has been developed by Dottie Marshall and Janet Scarlata. They are coordinating a project that is seeking to define roles of people in the field, work loads, and shop operations. If you haven't seen the survey, contact Dottie at 130 Edgar Rd., Repertory Theatre of St. Louis, St. Louis, MO 63119 or Janet at Fine Arts Theatre, Northern KY University, Highland Hts., KY 41076. They are for your input and comments.

As you can see from the addresses above, the commission has a wide geographical base and there are many other people working on these activities and projects who aren't mentioned here. These projects represent the tip of the iceberg, many other areas and ideas need to be addressed and investigated — isn't that always the case? You can get involved with any of these established projects or work on a special passion through the Costume Commission. Contact the coordinators for the established projects or send new ideas for projects to Leon Brauner or to Joy Emery.

A goal of the commission is to spread the word about the group and its activities. In order to do this we need to seek out and identify costume people around the country. Patricia Romanov, 1336 Hillcrest, Fayetteville, AR 72701 is liaison with non-members. If you know of people who don't know about our activities, be sure to tell them and send Pat their names and addresses.

In addition to contributing a wide variety of informative and often spirited programs for the Annual USITT Conference, the Commission also produces an intensive three-day Costume Symposium each summer following the ATA Convention. Next summer's symposium will be held in Minneapolis. With so many exciting resources in Minneapolis, next year's Symposium is sure to offer the same high calibre as the previous ones. If you have topics you'd like to see addressed or want to work on the Symposium contact Joy Emery, 12 Estelle Drive, W. Kingston, R.I. 02892.

## Commission on Health and Safety

The Commission has committed itself to a few major projects which are long-term, i.e.:

### 1. Operational Rigging Safety.

This project requires personal input, with specifics, regarding the safe operation of every aspect of rigging or moving scenery, i.e., platforms, special effects, drops, wagons.

What can you do?

- Send one or more items dealing specifically with the safe operation of any type of rigging system. It should be precise, concise, detailed, and specific.
- Any piece of equipment or system can be analyzed, and safe operating practices recommended.
- The Rigging Safety questionnaire by LeRoy Stransky located in a past newsletter, has, in detail, the form which can be used. Do not be fenced-in. Make up your own, if you will, but send to us or Roy, the data you have.
- Testing results from use of rigging equipment: failures, C-clamps, rope locks, concert shells, orchestra lifts, asbestos.

### 2. Chemical Safety Project.

- Survey your total operation including cleaning materials.

- List each item, can, bottle, substance with chemical name or trade name.
- List if you can, all uses for these chemicals.
- Tell us about injuries, accidents and fatalities to chemical use, i.e., resins, MEK, plastics, gobos, etc., paints, electrical, scenery.
- We are computerizing the lists.

### 3. Electrical Safety Recommended Practices/Project.

- List operating practices.
- Injuries, accidents, fatalities.
- Your uses at your facility, or on tour.
- Wiring practices.
- Use of equipment, i.e., hanging instruments, putting together connectors, rewiring, catwalks, battens, light bridges, spot lines for special effects, using cable, etc.

### 4. Make-up Safety Practices. This area needs major exploring.

- Practices.
- Chemicals
- Federal Guide Lines — Food and Drug Administration
- Injuries from make-up

### 5. Emergency Preparedness for all Personnel Operating in Theatre and other Entertainment Structures.

- Fire prevention
- Earthquake
- Hurricane
- Flood
- First Aid — CPR  
Numerous different plans and solutions.

### 6. Health and Safety — Fire and Liability problems in operating and designing performing facilities.

Codes, standards, building codes, NFPA, Life Safety Codes.

### 7. Handicapped Safety Problems

- Hiring and Training
- Protection
- Space

### 8. Stress and Fatigue

- Actual working conditions
- Problems
- Solutions
- Injuries/accidents/dropouts because of stress and fatigue.

### 9. Noise Problems in Entertainment

- Problems
- Solutions

## 10. Special Effects/Pyrotechnics

- a. Training programs
- b. Licensing
- c. Problems
- d. Solutions
- e. Accidents, fatalities

## 11. Eye Safety

Do report eye problems connected with lighting, high intensity light sources, HMI's, brutes, follow spots, carbon arcs, Xenon lamps, lasers, radiation problems, cataracts, strobe units, fluorescent lights, sodium lights.

Consult ophthalmologists, university medical schools, National Institute of Occupational Health and Safety.

A great deal of research and investigation is needed. Your input can be most valuable. Be very technical and accurate. Gather statistics and anecdotal material.

## Recommendations

The Commission urges the membership to write, call, and send material to the Commissioner. Devise, WRITE, detail your suggestions and recommendations. Don't bite off more than you can *do* — but DO AT LEAST ONE AREA.

- Form a small group and research your local area.
- Form safety committees at every level.
- Invite local professional personnel.
- Read health and safety periodicals and books.
- *Become Active* — and use your initiative. Keep me in touch. There are eight (8) Vice-Commissioners across North America who can aid in your coordination of projects.
- Communicate with us and be *pushy*.
- Write or type clearly.
- Send photographs or drawings and plans. Relate to us all fatalities and accidents.
- Involve your local fire, engineering, medical and equipment companies and personnel.  
Please! Contact:  
Dr. Randall W.A. Davidson  
Commissioner of Health & Safety  
USITT  
522 Citadel Avenue  
Claremont, CA 91711  
(714) 624-7286  
(213) 385-5211

## Lighting and Sound Design Commission

The primary activity in the lighting design area at the moment is involved with the planning of Corpus Christi Annual Conference Programming. David Sill is organizing sessions which will focus on: the design process, lighting instrument design, use of unconventional lighting equipment, and a session in combination with the sound design area on eye-brain/ear-brain function response. We continue to work toward identifying areas that the Lighting and Sound Design Commission should attack in solving problems and establishing better communication in the profession, especially in areas related to design process and aesthetics. If you have ideas for needs/solutions or work you would like to do, please contact us.

Richard Devin, Acting Co-Commissioner of Lighting Design.

### Architecture Commission:

Ron Jerit, Commissioner  
Jerit-Boys, Inc.  
1116 Lake Street  
Oak Park, Illinois 60301  
off: 312-524-2288

### Arts Administration Commission:

Kenneth D. Hewitt, Commissioner  
3947 19th Avenue, S.W.  
Calgary, Alberta, Canada  
T3E 0G5  
off: 403-284-6067

### Costume Design and Technology Commission:

Joy Emery, Commissioner  
12 Estelle Drive  
West Kingston, Rhode Island 02892  
off: 401-792-5921  
hom: 401-783-5470  
shp: 401-792-2829

### Education Commission:

Thomas Beagle, Commissioner  
Antioch School District  
510 "G" Street  
Antioch, California 94509  
off: 415-757-7110  
hom: 415-754-0142

### Engineering Commission:

Martin Moore, Commissioner  
49 W. 16th Street #1  
New York, NY 10011

### Lighting and Sound Design Commission:

Charles Richmond, Co-Commissioner  
Richmond Sound Design, LTD  
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off: 604-734-1217  
hom: 604-734-0705

### Technical Production Commission:

Max Devolder, Commissioner  
410 Alma Avenue  
Webster Groves, Missouri 63119  
off: 314-968-6931  
hom: 314-961-4099

### Scenic Design Commission:

Thomas Bliese, Commissioner  
1412 Carney Avenue  
Mankato, Minnesota 56001  
off: 507-389-1418  
hom: 507-387-4633  
mes: 507-389-2118

### Health and Safety Commission:

Dr. Randall W.A. Davidson, Commissioner  
522 Citadel Avenue  
Claremont, California 91711  
off: 213-385-5211 ext. 387  
hom: 714-624-7286

## NYU Receives Funding for Musical Theatre Program

A \$250,000 gift in memory of Oscar Hammerstein II has been made to NYU's Musical Theatre program by Dorothy Hammerstein, wife of the legendary Broadway librettist and lyricist, and her family, it has been announced by David Oppenheim, dean of NYU's Tisch School of the Arts. The gift will be used for the Hammerstein Scholarships, awarded annually to two outstanding students, and toward the development of the Musical Theatre program which is now in its second year.

The NYU program is the nation's first and only M.F.A. program to train composers, lyricists, librettists and directors in creation and collaboration for musical theatre.



## MORE ON T.O.L.D. Cosmak's Corner

T.O.L.D. Conference II is alive and well, and will take place on Tuesday, April 26, 1983 between 12 noon and 2 p.m. under the aegis of LIGHTING WORLD II. There will be a simple, but elegant luncheon, which will be underwritten by some yet-to-be-designated sponsor.

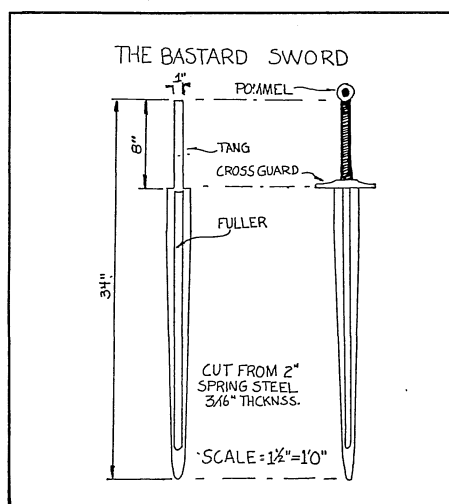
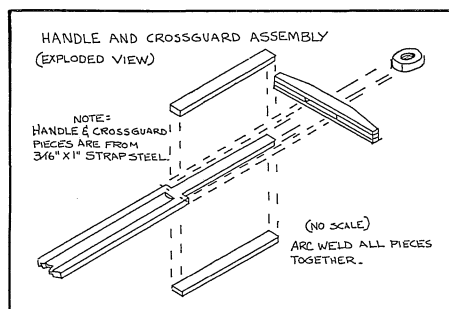
All lighting educators who are interested are invited to participate and to indicate same by writing to Lee Watson, Riverview Apartment, #48, 2501 Soldier's Home Road, West Lafayette, Indiana 47906.

We would also like to know if there are any problems you are encountering in your teaching, with which the T.O.L.D. Conference could assist.

In conjunction with this luncheon conference, there will also be a study group meeting at Parsons on the following Thursday. Dates and times will be confirmed in future bulletins.

One of the subjects we may be addressing is the question of how Architectural Lighting Design is taught. Does it belong in Building Sciences, or in the Interiors curriculum with Light and Color, for example? Or both?

This T.O.L.D. Conference is being organized as a function of the IALD Educational Committee, co-chaired by Lee Watson and Jim Nuckolls.



### 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 dozenters 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.

## Sharing Will Make It So

In the interest of fellow costumers everywhere, permit me to share COSMAK'S CORNER with guest reporter Joy Emery.

Betty Williams of The Studio in NYC has compiled and is dating the largest and only comprehensive archive of paper patterns in the country.

### BETTY WISHES TO SHARE WITH YOU:

1. Dating old patterns in your collection for you: Simplicity (after 1933), Pictorial Review, Butterick, Ladies Home Journal, Hollywood (after 1934) and McCall's. Send Xerox copies of the front cover to: Betty Williams, The Studio, 250 W. 14th St., NY, NY 10011, (with self-addressed, stamped envelope.)
2. Addresses for useful info, books or patterns:



RL Shep  
Box C-20

Lapez, WA 98261  
(Antiquarian bookseller and out-of-date books. "The Textile Booklist" Quarterly "Textile Costume and Doll Collections in the U.S. and Canada".)

Daphne Lucas  
28 Addison Way  
London NW 11  
England 6AP

(Antiquarian and out-of-print books — costume and garment related. Will also search for what you want.)

Folkwear Patterns  
Box 3798

San Rafael, CA 94902  
(For complete listing of their patterns and to send suggestions for patterns we want.)

Claudia Kidwell  
National Museum of American History  
AHM 4202  
Smithsonian Institution  
Washington, D.C. 20560  
(For information about drafting machines.)

The Wisconsin Historical Society  
Pattern Replication Project Staff  
Madison, WI 53706

Gerry Fessir  
47 Hickory Drive  
Oakland, NJ 07436  
(201) 337-4021  
(Women's Pattern Mistress)

Don DuPuis  
142 Old Lyman Road  
Chickopee, MA 01020  
(Men's clothing & equipment)

## STAND UP AND BE COUNTED — SHARE WITH BETTY:

1. Do you have or know where to find:
  - A. "Woman's World" magazine ca. 1890's to 1930.
  - B. DuBarry Counter Catalogues, flyers, etc., before 1934. (In 1934 they say they are published for F.W. Woolworth Co.)
  - C. The New York Pattern Co. before 1936.
  - D. Information about the National Bellas Hess Co.
  - E. Simplicity Cocenter Catalogues, flyers or any magazines running patterns 1930-1934.
2. Are you interested in helping develop a questionnaire and newsletter devoted to information on flat patterns?
  - A. Who has what?
  - B. Problems encountered in using old patterns and their solutions.
  - C. Developing methods for sharing/exchanging patterns.

If interested, contact Kevin Seligman, 336 River Drive, DeKalb, Illinois 60115, or Betty Williams (See address above.)

Betty Williams' developing an impressive and exceptionally well-organized archive of paper patterns, which she showcased at this years' Annual Costume Symposium, has been more than beneficial to numerous costumers. Her continued efforts in this field, with your help, can only benefit all of us.

Cosmak thanks Joy Emery for sharing Betty Williams' work with Newsletter readers.

(more Cosmak p. 11)

## ATA National Office Moves

The American Theatre Association National Office has moved to 1010 Wisconsin Avenue, N.W., Suite 630, Washington, D.C.

The new phone number for the office is (202) 342-7530 and for the Placement Service (202) 342-7529 (Placement Service is open between 9 - 12:00 noon EST).

The move was effective September 27, 1982 and the ATA reports that new offices mean that they will be able to improve membership services in the future. The same office staff members are still responsible for services.

assured us that the sword was by far stronger than any single joint in an automobile frame! The one-handed broadsword or "Bastard Sword" design which we used weighed only six pounds and balanced just below the handle. These qualities assured a great deal of control by the actors who were able to "pull their punches" a little, at least, when swinging them. On the whole this method of construction produces a sword cheaper, stronger, safer, and better balanced than the real thing.

The reasons for our success lay in the use of some techniques which may seem somewhat unconventional at first. Questionable as they appear, they worked. To begin, we used spring steel; the same stock used for leaf springs in a car or truck. The reason for this type of metal is that it is highly resilient; that is, it is designed to be subjected to a great deal of stress and shock and still retain its original properties of shape and strength. This is called a "memory factor." The size we chose was approximately 3/16" thick and 2" wide. Since we did not have a conventional metal cutting band saw, we cut out the basic sword shape with an oxyacetylene torch. Theoretically, the heat from the torch would have rendered the metal too brittle and destroyed its memory factor. This hazard was avoided by clamping a piece of angle iron along the cutting line. This tended to deflect and dissipate the excess heat. Furthermore, the heated metal was always packed in ash to insure a slow cool which fully restored the memory of the steel. An added advantage to this technique is that it tended to harden the steel along the edges. This minimized the excess nicks and dings which occur from use. Our local metalsmith assured us that these techniques were valid, but we also tested the swords by swinging them against concrete and a steel anvil.

## Unit Construction of a Broadsword for Stage Combat

by Jim Seemann with  
special assistance from  
Duane Lesparance

Constructing a realistic sword for stage combat is a problem most of us would rather ignore for several reasons. First of all, we may feel the process involves far too much time and expense. Secondly, it requires a great deal of exotic metal working tools and expertise that is beyond the reach of the average scene shop. Third, and perhaps the best reason, is that of safety.

What if a sword should break or shatter? Finally after a considerable investment of time and money, what guarantee is there that a safe sword has good handling properties such as weight and balance?

The broadsword which I built for a production of *MacBeth* minimized all of these problems with surprisingly good results. The average construction time, for example, was less than eight hours per sword. The cost averaged about \$15.00 each. Almost every step in the process was completed safely and efficiently by students using the normal complement of university scene shop equipment. Most importantly, the sword proved absolutely safe for combat and functioned as though it were one steel unit, the whole being stronger than any of its component parts. A couple of local welders

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William Bellman  
Douglas Russell  
Oren Parker  
Eldon Elder  
Jules Fisher  
Millia Davenport  
Fred Weller*

None of them cracked or bent.

The second step which may seem equally questionable is carving out the fuller groove. The fuller is important because it lightens the blade and produces a characteristic ringing sound during sword play. A machine shop would normally charge about \$25.00 for this work to be done. Instead, we simply fastened a carborundum steel cutting wheel to a 3½" x ½" carriage bolt and mounted it in the drill press.

I was somewhat concerned for the safety of my students so I clamped a board to the drilling table to protect the hands and body. Gloves and face protectors were also worn.

The most controversial step was to arc weld the entire crossguard, handle, and pommel to the tang (torch welding subjected the spring steel to too much heat stress). This was concluded, once again, by slow cooling in ash. Normally these pieces would be bolted or riveted together, but I felt that this was too time consuming and simply did not offer the same strength that welding would provide. By slipping the crossguard over the joint between the tang and the blade and welding it to the handle assembly this point became the strongest instead of the weakest part of the sword. Finally, the hole in the pommel nut was filled with lead, or bronze, or hot glue, depending on the exact counterweight that each individual sword required. We wrapped our handle assembly with twisted friction tape. This provided a good cushion grip and covered the irregularities of the welded edges. Although this step ignores the traditional methods of sword construction, it is by far simpler and virtually "guerilla proof."

*Jim Seemann is the Scene Designer and Lighting Designer for the University of Wisconsin in La Crosse. DuWayne Lesparance is an Assistant Professor of Art at the same university.*

1. Cut the tang with an oxyacetylene torch. The excess heat will be deflected from the sword if a steel guide such as a piece of angle iron is clamped along the cutting line. This will prevent the metal from becoming too brittle and insure a cleaner cut. Pack the hot metal in wood or coal ashes to cool slowly.
2. Cut the fuller with a carborundum wheel. This step can be done on a drill press. The cutting wheel should be mounted on a ½" or ⅝" bolt as a safety precaution. A bolt of this thickness will not twist or break. If the bolt is 3½" long, it will not

come out of the chuck if it becomes loose. The ringing sound produced from the sword as it strikes an object is generated by a deeply cut fuller. Since the weakest point along the length of the sword is where the tang meets the fuller, the groove should be very shallow at that end.

3. Cut out the blade shape. This is done in the same fashion as used in cutting the tang. A good taper will later provide excellent balance. After the metal has been slowly cooled, round off the edges on a bench grinder. If the blade becomes hot to the touch, let the blade air cool. Do not quench in cold water.
4. Fabricate the crossguard. When completed, this unit should slip over the tang and be centered over the joint between the tang and the blade. If the crossguard fits tight on the sword it will add strength and enhance the ringing sound. This process begins with clamping a series of pieces of strap iron together around a piece of blade stock and welding them. Do not weld to the blade stock. This is driven off so that the crossguard will have a hole in the center. The finishing is done on the grinder.
5. Assemble the handle for welding. Drive the crossguard into place with a hammer and clamp as tightly as possible. Build up the tang by clamping ¼" thick strap steel on either side. Finish a pommel on the grinding wheel from a large nut. (We used 1¼".)
6. Weld the handle assembly. This is the most critical step in the entire process. We used a forge to preheat the metal for welding. Simply ARC WELD along the handle with a staggered series of ¾" beads. Use a continuous weld around the pommel and the crossguard. SLOW COOL the entire handle by packing in ash. When cool, "test" the sword by swinging it against something hard like a concrete floor and check for hairline cracks.
7. Polish and add the finishing touches. Wrap the handle with twisted friction tape. Fill in the pommel with lead or bronze or hot glue and paint black. Polish up the entire sword and it is complete.

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## **"LEST WE FORGET" — We're Artists!**

(cont'd from p. 9)

Envision, if you will, a lighting man lugging an instrument up a 12 foot ladder, a set designer "schlepping" about in his paint-spattered clothes and shoes sizing canvas, a prop person mounting mileage through rain, fog, sleet and snow blizzards to find that perfect item to dress a stage, a makeup person washing out brushstrokes and scrubbing floors where glue or latex or some other "icky" things fell, a costumer repairing a malfunctioning sewing machine or scouring a dye vat. Too often these visions of disarray and exhaustion are labelled as "techies" "doing their thing".

The title of "Technicians" is probably a little more respectable; for these disheveled personages are not simply at play (though it helps to enjoy your work); they are not just "doing their thing". They are a serious corps of people who give their all to create a complete work of art for participating performers and audiences. These "technicians" have armed themselves with the history, the anatomy, the design, the machinery of their chosen crafts. They, or should I say "we", are creating serious art pieces with lights, paints and fabrics. We are, and let us never forget it **ARTISTS!**

True, technical theatre's contributions must work as a "part of a whole" in the form of a production; but, it is important, every so often, to stop and step back and take pride in the preparation, thought and artistry that must take place in every minute detail of particular avenues of that production.

And that is exactly what the CSU-Fresno Art Department did. It honored this concept by hosting an art show inviting two costumers, Jeanette Bryon and Valerie Kaelin to "strut their stuff". Not only were individual and groups of characters represented in the form of costume plates, but actual costumes and accessories were also displayed. A portion of the display room was creatively sectioned off to display similar works of promising students. Another area was sectioned off with black curtains encompassing chairs facing an on-going slide presentation of costuming contributions of other campus costumers.

Let us face it, mounting such a show was comparable to mounting a theatrical production. Again, the end results were of high artistic quality. The arrangements of the works were special experiences, masterpieces if you will, in their own right.

Our compliments and gratitude to the Art Department of CSU-Fresno for recognizing and encouraging the work of these theatre "techies", these theatre technicians, these theatrical... **ARTISTS!**

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## **PAC-PERSON: The Life and Loves of a Costumer**

Have you ever noticed the similarity between being a costumer and the electronic game of PAC-MAN?

You start out shiny, like a bright smiling sun, with ideas of another theatrical adventure. You know that preparing yourself physically and mentally is the key to accomplishing your goal by keeping on a steady course at an organized pace. Each dot PAC-MAN overcomes is not unlike each chore on a costumer's item list of things to be done. You try to anticipate pitfalls and problems so you don't get trapped in a corner and eaten up. But try as you may, the adrenalin rushing through your excited body stiffens up and you begin to make minor mistakes, your anger flares up, you proceed to make bigger mistakes. The schedule becomes more hectic; the pace becomes faster and faster; there seem to be more "intrusions" into your creativity; and before you can replenish needed energies, you are swallowed up, completely wiped out.

Oftentimes, the scores or applause for your endeavors are low or few and far between; your abilities, interests, awareness,

alertness, and excitement are at the same low state. Other times, you are "right on" and the scores are high, the accolades are abundant. And then there are those times when you really don't care how you rated. This could be due to complete exhaustion, or that the score or applause was not as important as having your mind being active, exhilarated by an artistic challenge, not merely "going through the motions".

Though we find we are often living the life of a PAC-PERSON, we can, and must, never forget that we're merely a PERSON. Believe it or not, even that other costumer, that other technical person, even the director . . . you guessed it . . . are all — just another PERSON. We work so closely together in creating shows, in creating our days, why not make them as joyful and exciting as possible.

The lives and loves of costumers are too arduous, too fleeting, to be swallowing each other up, wiping each other out. Our lives as creative people are not unlike a game. Why not enjoy it . . . and cheer each other on!

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