

USITT Newsletter

Editor:
Tina Margolis

WINTER 1983-84

Vol. XXIV No. 1

National Conference 2nd thru 7th April '84

IT ALL
HAPPENS
HERE . . .



ORLANDO
FLORIDA 1984

ATA members attend at USITT member rates.

ATA placement service available.

USITT Conference Committee, P.O. Box 260007, Tampa, FL 33685

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New York, NY 10019

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Syracuse, NY 13209

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Design Lab
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Chicago, IL 60645

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Tampa, FL 33614

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930 Wellington
Montreal, Quebec H3C 1V1
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New York, NY 10017

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Grand Rapids, MI 49501

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Lafayette, IN 47905

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Dobbs Ferry, NY 10522

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Route 222, (RD 1, BOX J1)
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Lighting Associates Templates
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Chester, CT 06412

Lighting Dimensions
31706 S. Coast Hwy., Suite 302
South Laguna, CA 92651

Lighting Methods, Inc.
691 St. Paul Street
Rochester, NY 14605

Lights Up, Inc.
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Lite-trol Service Co., Inc.
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Glenhead, NY 11545

Little Stage Lighting Company
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Dallas, TX 75220

Lycian Stage Lighting
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San Jose, CA 95126

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R. E. Nicholson, Inc.
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1535 North Ivar Avenue
Hollywood, CA 90028

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1651 Gardena Avenue
Glendale, CA 91204

Production Arts Lighting
636 Eleventh Avenue
New York, NY 10036

Richmond Sound Design, Ltd.
1234 West 6th Avenue
Vancouver, BC V6H 1A5
Canada

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New York, NY 10001

Jean Rosenthal Associates
765 Vose Avenue
Orange, NJ 07050

Sanders Lighting Templates
5830 West Patterson Avenue
Chicago, IL 60634

Sapsis Rigging, Inc.
Theatrical Services
305 Carson Street
Philadelphia, PA 19128

Secoa
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2731 Nevada Avenue North
Minneapolis, MN 55427
and
1204 Oakland Avenue
Greensboro, NC 27403

Donald Shulman & Associates, Inc.
2520 Grand Avenue, Room 303
Kansas City, MO 64108

Stage Engineering & Supply
P.O. Box 2699, 325 Karen Lane
Colorado Springs, CO 80901

Stage Equipment & Lighting
12231 N.E. 13th Court
P.O. Box F
Miami, FL 33161

Stagecraft Industries
P.O. Box 4442
Portland, OR 97208

Strong Electric Corporation
1712 Jackson
Omaha, NE 68102

**Syracuse Scenery & Stage
Lighting Company, Inc.**
1423 North Salina Street
Syracuse, NY 13208

Teatronics, Inc.
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San Luis Obispo, CA 93401

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P.O. Box 28297
San Antonio, TX 78238

Theatre Projects, Inc.
6758 Eddinghill Drive
Rancho Palos Verdes, CA 90274

Theatre Techniques Inc.
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Hamden, CT 06514

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New York, NY 10016

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Central Islip, NY 11722

Tiffin Scenic Studios, Inc.
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Tiffin, OH 44883

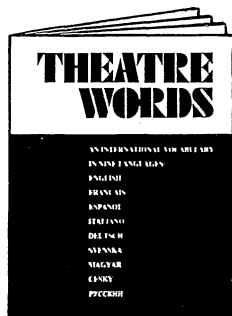
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Roosevelt, NY 11575

Universe Stage Lighting
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New York, NY 10036

Jim Weber Lighting Service, Inc.
3141 Meramec Street
St. Louis, MO 63118

Weststar Corporation
2665 Shell Beach Road
Shell Beach, CA 93449

Theatre Words A Dictionary Of International Theatre Terms



THEATRE WORDS is a pocket-size, yet comprehensive lexicon of theatre terms in nine languages — English, French, Spanish, Italian, German, Swedish, Hungarian, Czech, and Russian. (An Appendix in Japanese is also available.) With over 1,000 entries and 33 pages of illustrations of stage architecture and equipment, this dictionary is an indispensable aid for:

- theatre artists working or travelling abroad
- groups collaborating with professionals from overseas
- students and professors studying in other countries or researching topics in foreign languages
- firms involved in marketing products worldwide
- managers and agents with foreign clients and bookings.

Available in the U.S. and Canada only through:
U.S. Institute for Theatre Technology, 330 West 42nd Street, Rm. 1702, NYC 10036 Tel: (212) 563-5551

USITT Newsletter/3

Contemporary Trends in Theatre Architecture

by Ron Jerit, *Architecture Commissioner*

Broad generalizations summarizing the current state of theatre design in the United States are difficult to formulate and document. I suspect the task is as fugitive as answering the question, who in America makes the best barbeque ribs? There are some who would argue that both issues are, in the final analysis, strictly a matter of personal taste. What follows, therefore, is not a comprehensive view of theatre facility design over the past 10-15 years, but a series of intuitive generalizations. Based on my personal experience as Architecture Commissioner and as a consultant, as well as the ideas and work of fellow consultants, these observations "feel" as if they accurately reflect the achievements, trends, and challenges that continue to face theatre programming, design, and execution. The statements are open to debate. We learn from sampling another cook's sauce, so letters to the author and editor are welcome.

In this article I choose to focus on the positive aspects of the state of theatre design, because I am bored by the voices of doom that continually tell the death of the stage. If I sound a bit too optimistic, it is simply because I believe that the last fifteen years represents more a golden age than a dark age of architectural activity and experimentation. If we look at the diversity of work that has been completed in this period, both in metropolitan areas and small communities, a sense of the range of accomplishments in facility planning and design will emerge.

Among the forces that have influenced and continue to shape our approach to the design and construction of performance spaces are the following.

1. There has been a preoccupation with designing spaces that can house various types of performances, such as plays, concerts, dance, and film.

2. There has been a tendency to create multi-building complexes that can accommodate different production styles and rehearsal methods.

3. There has been a breakdown, both artistically and perceptually, of the hard lines separating performance forms into categories such as cultural events, commercial entertainment, and recreational activity. As such, arenas are as likely to be designed and used for popular entertainments, such as circuses and rodeos, as for athletic events. A case in point is Madison Square Garden in New York City. Also, theatres are as likely to be built for filming commercials as for holding stage plays.

4. There has been a proliferation of regional arts centers. Their purpose has been to act as a resource and showcase for local and regional groups as well as national touring shows. These centers have helped decentralize theatre activity across the country. They have also helped build new theatre-going audiences, raised awareness and support for local ensembles, and attracted new artists to their areas. The planned construction of the Wortham complex in Houston (see USITT Newsletter: Fall 1983) is one example of this trend in theatre building.

5. New "untraditional" sponsors of theatre construction have appeared, i.e., secondary schools, community colleges, small and medium-sized cities, and corporations.

6. More concerned user groups and more knowledgeable building committees have emerged and become involved in the process of selecting a design team for a facility.

7. Safer and higher quality systems have been developed. Many new theatres have allocated funds for this equipment and many existing spaces have upgraded their materials.

8. In light of escalating construction costs, many organizations have initiated renovation projects. The renovation of existing spaces has been one of the most significant trends in the past ten years. All types of buildings have been revamped, including movie palaces, vaudeville houses, gymnasiums, churches, warehouses, storefronts, lofts, school auditoriums, swimming pools, and armories. As the public becomes more aware of the idea of adapting these spaces and as architects and consultants complete more "model" projects, the number of these renovations will probably grow.

There have been a number of hazards in historic restoration and renovation, however. To date, two of the largest problems have been a) finding a good match between the existing space and an appropriate theatre/architectural form, and b) renovating a space to accommodate contemporary stagecraft. Too often buildings have been refurbished solely in terms of their decor and have not been altered to accommodate the needs of contemporary theatre technology.

9. In the last ten to fifteen years, there has been the rise of the design consultant. These professionals offer a relatively new service. They assist architects, engineers, owners, and users in planning and executing buildings that are artistically, technically, and financially sound. Their involvement may span the entire life of a project.

Moreover, consultants have not only helped coordinate individual projects, but as a group, they have been concerned with creating a structure for the process of facility design. They have been engaged in

creating and implementing professional standards and forming communication networks. The recent founding of the American Society of Theatre Consultants (ASTC) and the on-going work of the USITT as a communications forum, are examples of the impetus to forge standardized planning procedures.

In conclusion, the challenges of the next ten to fifteen years will be to maintain our current momentum, to unify standards and guidelines without stifling creativity, and to develop an apprentice system for young people who wish to enter the profession. The challenge will be to maintain existing venues and establish new forums for the creative use of planning and technical data. The challenge will be to insist on spaces that will meet a wide range of cultural, technical, and civic requirements. The challenge will be to discourage ego trips, which invariably brutalize the collaborative art form of the theatre.

In the next decade, we must try to maintain the positive influence of an egalitarian attitude toward the performing arts, continue to develop new funding sources, stress the creative interaction of design teams and users, strengthen the regional arts center concept, and recycle old theatres and found spaces. We must intensify our information exchange networks, form professional standards for system design, and find replacement parts for worn out consultants.

Perhaps the greatest challenge will be to find ways of creating high-quality productions. This means a close working relationship between space planners, artistic directors, and managers. Above all, despite technological and architectural advancements, we must never forget that some of the most memorable and artistically important performing arts events have found a home in simple spaces.

Outdoor Drama Conference Held in Chapel Hill

The 21st Annual Managers, Directors, and Promoters Conference of the Institute of Outdoor Drama at the University of North Carolina was held on October 27 at the Hotel Europa in Chapel Hill.

George Thorn, director of the graduate program in theatre management at Virginia Polytechnic Institute, was the keynote speaker, and he addressed the gathering on marketing and promotion. Other highlights of the conference included a demonstration of music and sound equipment by composer Frank Lewin; a demonstration of computer equipment by Office Systems Inc. of Charlotte; a panel on fund raising; and a session on stage management.

THE EDUCATION COMMISSION: Past and Present Projects

by Harvey Sweet, Education Commissioner

The Education Commission today is facing new challenges. In these days of electronic technology when computers are contributing to all elements of life from leisure to industry to information management, education must remain current. As educators and learners we must find more and better ways to help ourselves and our students understand and use the technology available to us. We must clearly define what is to be taught, and we must discover effective ways to do the teaching.

Teaching is *not* the sole responsibility of the classroom instructor. Persons in educational positions are dependent upon manufacturers and distributors to "teach" the use of their products and equipment, and workers in commercial theatre must assume responsibility to impart professional values, practices, and methodologies. All members of the theatre profession share responsibility to train gifted young artists. It is a goal of the Education Commission to make this training as effective as possible. The Education Commission has sought and will continue to seek to meet this goal in many ways.

In the past, under the commission leadership of John Bracewell and Tom Beagle, a number of commission projects were brought to fruition. To note only a few of these, Tom Beagle chaired the development of the *Course Guide In Design And Technology Grades K-12*, and Lawrence Graham chaired projects on portfolio standards and on curriculum guidelines for programs in theatre design, technology, and management. The Graphic Standards project, initiated by Don Calvert, was brought to conclusion as a recommended graphic standards for scenery under Michael Gillette. It is now under the leadership of Vice Commissioner Steve Zapytowski. In 1978, Robert Smith compiled and edited a *Directory of Graduate Programs In Theatre Design And Technology*; the internship clearinghouse, a project initiated by Don Stowell, Jr. and Steve Goldman several years ago was established as *TDTICH* by Don and myself. The commission has been involved with several other projects all contributing to the educational interests of the Institute and its members.

The Education Commission is now challenged by new and continuing projects. These are opportunities for members to become involved and to make significant contributions to theatre and theatre design/technology/management education.

1. At Orlando the *Graphic Standards* project on lighting should be completing its

work under Vice Commissioner Steve Zapytowski. The Production Sound Graphics project, under Sound Commissioner Charlie Richmond, should be making an initial report to the membership, and the Architectural Sound Graphics project should be getting underway. Under Vice Commissioner Fred Bock's direction and with the assistance of oject Co-Chair Jack Miller, *TDTICH* should be expanding its base of operation and working toward expanding its listings and services.

2. The Theatre Artists and Craftspersons Bureau (TAC) will be organized at Orlando. This project will be under the leadership of Randy Wischmeier and Harvey Sweet. The bureau will attempt to provide a roster of speakers, artists-in-residence, etc. in areas of interest to the Institute.

3. Under the leadership of Vice Commissioner Tom Beagle a sub-unit of the commission will be formed to deal with projects of interest for *Pre-College Education*. This unit of the commission will have two goals, a) ongoing projects that relate to this area, and b) programming for the 1985 Annual Conference in New York City.

4. The following new projects are scheduled: a) *educational media aids*: this is to include the development of teaching aids, such as a series of slides that demonstrate the effect of various lighting conditions, design styles, or graphic techniques; b) *academic evaluation of theatre production staff/faculty*: since the battle regarding the MFA as a terminal degree continues and since there is ever-increasing pressure for non-production faculty to publish, administrator's need guidance and education regarding academic evaluation. Technical production faculty also need assistance in articulating the importance of technical work; c) *bibliographic search*: an annotated list of articles, theses, dissertations, and books on subjects of interest to the Institute is planned; and d) compiling and editing a revised edition of the *Directory of Graduate Programs in Theatre Design and Technology* is under consideration.

Those persons who responded to the Education Commission survey and who indicated a desire to be involved in projects should be contacted by the various project directors before the Annual Conference in Orlando. This is your opportunity to *Get Involved!*

The Education Commission is anxious to involve new persons interested and able to *commit themselves to work on projects*. If we have piqued your interest please attend the Education Commission meeting in Orlando, and whether you are a commission member or not, drop me a line. Contact: **Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, IA 50614.**

Survey of Educational Theatres

by Harvey Sweet, Education Commissioner

The National Association of Schools of Theatre (NAST) is an independent organization that serves an informational and accrediting function for college and university theatre programs. Currently NAST is conducting a major research project that involves every educational theatre program in the country. This program is called the "Heads Project;" it is surveying educational theatres nationwide to develop an accurate and meaningful record of academic and production programs, staff, and facilities. The information will be maintained on computer records and updated regularly.

To obtain as much information as possible, NAST has requested the cooperation of USITT members. NAST would like each theatre production person, technical director, designer, arts administrator, costumer, etc. to contribute to the questionnaire received at each school. Please contact your departmental administrator and ask to aid in the completion of the questionnaire. (Note: it is quite long.) Please encourage your administrator to complete the form and mail it back to NAST even if the initial deadline is missed. NAST is concerned about obtaining complete and accurate information; your participation is needed and will be appreciated.

Illuminating Engineering Program Funded

The Robert J. Besal Memorial Fund, established to provide continuing support for the improvement and expansion of an existing program in illuminating engineering, was awarded to the Architectural Engineering Program at the University of Kansas, Lawrence. The fund will dispense \$20,000 the first year and will supply ongoing grants in the form of scholarships for students majoring in the Illumination/Electrical option in Architectural Engineering. It will also help support additional faculty, which will expand the M.A. and Ph.D. programs at the university.

The fund was created in memory of the late Robert J. Besal, whose career in the lighting industry covered more than thirty years. The fund is being administered by the Illuminating Engineering Society of North America.

Sam Shepard and "The American Myth" at St. Louis Rep.

"The American Myth" as seen through the eyes of playwright Sam Shepard is the theme of the 1983-84 Studio Theatre season at the Repertory Theatre of St. Louis. "True West" opened the season and ran from Nov. 2-9. Four other Shepard works are scheduled. They include "The Unseen Hand" and "Killer's Head," directed by Milton Zoth, from Jan. 25-Feb. 12; plus "Tongues" and "Savage/Love," directed by Larry Lillo and featuring Ronnie Gilbert formerly of The Weavers, from March 21-Apr. 8. Subscription tickets are \$25.50 and single tickets cost \$10. For more information contact: **Rep. Theatre of St. Louis, Webster University, 130 Edgar Road, St. Louis, MO 63119, Tel: (314) 968-4952.**

"Arts Mean Business" Conference Held in Tenn.

How can the arts provide more jobs? Why should business invest in the arts? Can the arts spark downtown revitalization? These and other questions relating to the role of cultural planning in urban economic development were addressed at the day-long conference "Arts Mean Business" on October 26, at the Hunter Museum of Art in Chattanooga, Tenn.

During the meeting, arts and tourism development experts from cities such as Baltimore, Winston-Salem, and St. Paul discussed the way strong arts programs and cultural planning have stimulated economic stability, civic involvement, and community spirit in their communities. Specific topics included the promotion of a city's cultural assets to stimulate tourism; the economic and social benefits of city-wide festivals, fairs, and marketing programs; and the establishment of effective working relationships between a community's tourism industry and cultural groups to draw tourists downtown and to boost local patronage of the arts.

With the support of the Lyndhurst Foundation, the conference was sponsored by the Allied Arts of Greater Chattanooga and Partners for Livable Places. Allied Arts represents arts, education, and tourism groups in southeast Tenn., North Ga. and northeast Ala. Partners is a D.C.-based national, nonprofit civic coalition of more than 500 organizations and individuals interested in improving the quality of life in the nation's cities, towns, and neighborhoods.

6/Winter 1983-84

Exhibition of Special Occasion Costume and Consular Dress at Museum of City of New York

"To Visit the Queen," an exhibition of presentation dresses, court uniforms, and ballgowns worn by New York's social elite when presented to English royalty, will be on view at the Museum of the City of New York, Fifth Avenue and 103rd Street, until April 29, 1984.

A court manual prescribed the proper garb: a headdress of ostrich plumes, the Prince of Wales emblem attached to a tulle veil, a train no more than two yards in length, and white gloves for first-time presentees. Many Americans went to London dressmakers to be sure of the correct attire. Their dresses bear the labels of Mrs. Stratton, Piccadilly; Alice Mason, New Burlington Street; and Senechal on Portman Square. Other gowns were made in Paris, and one by Boue Soeurs is represented.

Among the costumes are two that were worn at a gala given on October 12, 1860 in New York City in honor of the Prince of Wales. William F. Cogswell was attired in an ancestor's resplendent eighteenth century court costume consisting of a silk coat and breeches and a satin waistcoat, all embroidered with silk tulips and cornflowers. Mrs. Nathaniel Platt wore a blue-and-white organza hoop-skirted ballgown.

Many other gowns and keepsakes may be seen in the exhibition, which is in the Vera Maxwell Costume Gallery of the museum.

"Art and the Law" Displays Plus "Arts in Education" Symposium at Univ. of Texas - Austin

An exhibition focusing on "Art and the Law" was presented at the Tarlton Law Library at the University Texas Law School in Austin. The event was part of the Law Library's contribution to UT Austin's Centennial celebration.

Among the displays were: architecture and the law; moral and contractual rights of artists; copyright protection of choreography; legal assistance to the arts; musicians: labor law; museums and the law;

protection of national treasures: arts and antiquities; taxes; and protection of design elements of useful objects.

In addition, a symposium on "Arts in Education: Imperative for Excellence," sponsored by the College of Fine Arts, was held on Nov. 8-11. It was also part of the university's Centennial events, and representatives from leading arts organizations, including the Kennedy Center and the National Endowment, attended. The panels focused on four primary issues: the human spirit; the private domain; the public role; and models of excellence.

Maxwell Anderson Exhibition Catalog

A color catalog, based on the recent exhibition of scenic and costume designs for the premieres of Maxwell Anderson's plays, is currently available for \$7 each. This thirty-page publication, entitled *Maxwell Anderson: Designs from the Premiere Productions*, may be ordered by sending a prepayment to the Dept. of Theatre Arts, University of North Dakota, Grand Forks, ND 58202.

Data Sheets on Theatre Arts Hazards

The Art Hazards Information Center, a project of the Center for Occupational Hazards, will answer written and telephone inquiries on the dangers of arts and crafts materials. They will also suggest precautions on their use. Moreover, the Information Center has a variety of published materials on these subjects. Data sheets on theatre hazards cost 75¢ each and include the following titles: "Introduction to Theatre Hazards;" "Theatrical Make-Up and Cosmetic Aerosol Sprays;" "Paints Used in Theatre Crafts;" "Plastics Used in Theatre Crafts;" "Solvents Used in Theatre Crafts;" "Ventilation for Theatre Crafts;" and "Air-Purifying Respirators for Theatre Crafts." To order or for more information contact: **Center for Occupational Hazards, 5 Beekman St., NYC 10038, (212) 227-6220.**

Lectures on Musical Theatre

A lecture series, "Dialogues in Musical Theatre," will be held in January and February 1984 at the 92 Street Y in New York City. Guest artists such as Jule Styne, Marvin Hamlisch, Carolyn Leigh, and Zev Bufman, will address participants. For more information, call (212) 427-6000, X 162.

Scenography Exposition Update

Purchase Prizes for Scenography Exposition

Dr. John Rothgeb, Purchase Prize Coordinator for the Third Biennial Scenography Exposition, announces that twelve firms have agreed to furnish purchase prizes for the 1984 exhibition. Additional contributors are expected. Those currently committed include:

Peter Albrecht Corp.
Dazian's of Dallas
Electro-Controls Inc.
Great American Market
Grosh Scenic Studios
Kliegl Brothers Lighting Co.
Little Stage Lighting Co.
Mutual Hardware
Norcostco
Rosco Laboratories, Inc.
Strand Century Inc.
Texas Scenic Co.

The purchase prizes, initiated in 1982 for the Second Biennial Scenography Exposition, are cash awards offered to various participants selected for the Juried Section of the exposition. The prizes usually range from \$300 to \$1000. The designers have the option of stating in advance the minimum prize they will accept, if any. The winners of the prizes will be announced at the final banquet of the National Conference. The selected pieces will tour with the rest of the exhibition and will then be sent to the purchase prize donor.

Anyone wishing more information on offering a purchase prize should contact:
Dr. John Rothgeb, Purchase Prize Coordinator, Theatre Dept., University of Texas, Austin, TX 78712, Tel: (512) 471-7544.

Exposition Set for Lincoln Center in '85

Exposition Coordinator Stephen G. Hild is pleased to announce that Dr. Robert Henderson of Lincoln Center has scheduled the entire Third Biennial Scenography Exposition into the Main Gallery at the library during the 25th anniversary of the Institute and during the 1985 Annual Conference in New York City. The exhibition is to be on display from early March to June 1985.

Don Stowell, Jr., head of the Heritage Section, will try to borrow materials for the Lincoln Center event that are currently being lent exclusively for the Art of Stage Costume in America Exhibition at Florida State. If these costumes cannot be borrowed again, they will be represented by photographs.

Adjudication for Third Biennial

Adjudication for the Third Biennial Scenography Exposition took place at New York Technical College, Voorhees Campus, From Dec. 1-4. Ninety-four designs were entered, including twenty-four student entries. The Exposition Committee was very pleased with the overall quality of the entries, but was disappointed in the small number of student submissions. The adjudicators were director Bill Gile; director/choreographer George Bunt; critic Michael Feingold; scenographer/author/educator Willard Bellman; theatre consultant/lighting designer Roger Morgan; and members of the League of New York Theatres and Producers. The official League Adjudicating Team consisted of T. Edward Hambleton, Claire Nichtern, Lee Reynolds, and Isobel Robins. Other members of the League perused the exhibition but did not vote. Moreover, playwright James Kirkwood, designer Victor Capeci, and other members of the Society of Stage Choreographers and Directors were invited to view the entries during the final evaluation session Sunday morning. Thirty-six designs have been selected for inclusion in the Exposition.

As the adjudicators discussed the entries, several issues arose:

- The problem of separating a good design from an unfocused (director's) concept;
- The problem of evaluating lighting designs;
- The unfortunate tendency of many young designers to copy Broadway productions;
- The need for better photography (using color-balanced film) in order to be able to evaluate a design's execution.

Our heartfelt thanks to Jared Saltzman, his staff, and students, at Bergen Community College, Paramus, NJ who received, transported, and re-shipped the pieces.

And a very special thanks to our adjudication hosts, the faculty, staff, and students of the New York City Technical College, especially Emilie Cozzi, Stan Kaplan, Mary Braggs, Louis Dias, Lourdon Coripio, Lucy Mayorga, and Maria Venticinque, who contributed a great deal of time and effort to getting the exhibits mounted and struck. We couldn't have done it without them.

The selected pieces have been shipped to Don Stowell in Tallahassee, FL where they and the entries from the Design Showcase and Heritage Sections will be photographed for the catalog. The catalog is being designed by Larry Luchtel and edited by Arnold Aronson both of *TD&T*.

Scenographic Arts Raffle

Original signed renderings by costume designer Carrie Robbins, scenic designer Oliver Smith, plus a host of other prizes, have been donated to support the USITT Third Biennial Scenography Exposition.

Raffle tickets for prizes cost \$2 each and winners will be picked at random at the USITT Annual Conference in Orlando.

To buy raffle tickets contact your Regional Section Officers, Student Chapter Leaders, or members of the Board of Directors and Officers.

Individual tickets are available only through ticket book holders. Ticket booklets contain twenty-five \$2 tickets and are available from the National Office. Please send your check for \$50 in advance, or speak with Richard Bunn of the National Office for special arrangements for Regional meetings or conventions.

Tickets will remain on sale until April 7, but buy your chances early and support the Third Biennial Scenography Exposition. Through this effort we can *all* be winners.

Tour of Second Biennial in Progress

Forrest Newlin has announced the current schedule for the tour of the Second Biennial Scenography Exposition. As more requests are received and confirmed the schedule will be updated and published in subsequent newsletters. Please notify Forrest if one or more of the time slots not listed below would be appropriate for a gallery in your area. Please note that only the Scenery Design pieces will be displayed in Tokyo, Japan, during the OISTT Exposition there. The Costume and Lighting sections will be available for travel in the U.S. during that period.

- | | |
|-------------------------|--|
| •Jan.-Feb. 18 | OISTT Exposition, Tokyo (scene design only) |
| •Mar. 11-31 | Montgomery College, Rockville, MD |
| •April (TBA) | William Woods College, Fulton, MO |
| •May 13-June 2 | (TBA), Edmonton, Calgary, Canada |
| •June-July (TBA) | Billings Studio Theatre, Billings, MT |
| •Aug. 26-Sept. 15 | Univ. of Evansville, Evansville, IN |
| •Sept. 16-Oct. 6 | Univ. of Illinois Krannert Center Champaign-Urbana, IL |
| •Oct. (TBA)
-Oct. 27 | Auburn Univ., Auburn, AL |

Contributions to Exposition Needed

Samuel Scripps, a Contributing Member of the Institute, has donated \$10,000 to help finance the expanded 1984 Scenography Exposition.

Stephen G. Hild, Exposition Coordinator, with the help of the national office staff, has submitted a grant proposal to the National Endowment for the Arts for funding for the exposition catalog.

Additional contributions from individuals and corporations are sought to ensure the financial success of the event. In addition, many of the material items that are needed will be used for the tour and subsequent expositions. For example, special frames are needed to display items in the Heritage Section. Display panels and lighting for the exhibition are also needed.

Anyone wishing to donate general funds or specific items should contact the appropriate section head, the national office, or Stephen G. Hild.

Design Showcase Expanded

Jerry Abbitt and Michael Price, heads of the Design Showcase Section of the upcoming Scenography Exposition have confirmed that this year we will have a truly representative exhibition of works that have won awards in other design competitions held in North America since March 1979. Among them are sketches, renderings, photographs, and artifacts used on stage and in motion pictures that won Tonys, Emmies, and foundation awards as well as regional and national contests.

Abbitt and Price are having the pieces sent to Don Stowell, Jr., head of the Heritage Section. Stowell will have the pieces mounted and photographed for inclusion in the exposition catalog.

Unlike the previous two Design Showcase Sections, this exhibition is scheduled to travel with the other two sections for the national tour. Pieces from it will be eligible for inclusion in the U.S. entry at the quadrennial in Prague, CSSR in 1987.

Phone Numbers For Membership Directory

Since members like to keep in touch with each other and/or reach manufacturers and distributors by phone, the USITT is publishing the phone numbers of members in the 1984 edition of the Membership Directory. If you do not want your number listed, please contact the USITT national office immediately, Tel: (212) 563-5551.

Expanded Exposition Catalog Planned

Exposition Coordinator Stephen G. Hild, with the dedicated assistance of the national office staff, has submitted a grant proposal to the National Endowment for the Arts to secure additional funding for the *USITT Third Biennial Scenography Exposition Catalog - 1984*. If funding becomes available, plans are to enlarge and upgrade the publication by adding biographies of the represented designers, use two-tone photographs of entries, and include some full-color pages.

Arnold Aronson, editor of *Theatre Design and Technology* and Larry Luchtel, graphics designer for the first exposition catalog, have agreed to edit and design the 1984 edition.

Robert Johnston of George Thomas Howard & Associates in California has agreed to use the word processor at the firm to layout photo-ready copy for the biographies and text that will be included in the catalog.

The catalogs will be available during the exposition's premiere at the USITT Annual Conference in Orlando in April, during each showing on the national tour, and from the USITT national office.

"The Art of Stage Costume in America"

"The Art of Stage Costume In America" opens on January 13 at the Art Gallery at Florida State University in Tallahassee. At the beginning of April, it will be placed on display at the National Conference at Orlando. Some dozen collections will be represented by about 120 designs and 25 costumes. Because of Museum regulations, parts of the exhibition will not be permitted to travel to the Orlando Hyatt, but will rejoin the exhibition at Lincoln Center in 1985.

The exhibition is composed of four major divisions. "Imitation of Reality" contains costumes designed to represent actual fashions of the past or present. They are primarily realistic or documentary in nature. One piece is a silk velvet gown by Valentina for Katherine Cornell in "No Time For Comedy." There are also designs for "Mourning Becomes Electra," such as Robert Edmond Jones' designs for the play; Travis Banton's designs for the film; and Boris Aronson's designs for the opera. Designs by Edith Head for the film version and Hattie Carnegie for the stage production of "Lady in the Dark" are also included.

"Interpretation of Reality" shows costumes designed to heighten actual fashion, to accent or characterize a particular period, or to stress mood or type

or tempo in a playscript. Examples include designs for "Romeo and Juliet" by Aline Bernstein, Rollo Peters, Jo Mielziner; a dress by Travis Banton for Anna May Wong in "Limehouse Blues;" and designs by Charles Lemaire, Lee Simonson, Elizabeth Alexander, and Ruben Ter-Arutunian.

"Artistic License" contains costumes created primarily to contribute to an attractive stage picture, to provide focus, or to create a symbolic or metaphoric character identification. Included are designs for "Showgirls" by Adrian, James Reynolds, and Mabel E. Johnson. Also present are designs for spectacle performances by Raoul Pene du Bois, Marcel Vertes, Joseph Urban, and Willy Pogany. Moreover, designs for dance by Jo Mielziner, Everett Shinn, and Paul Cadmus are represented. Designs for opera by Frederick Fox including examples from "Boris Godounov," "Faust," "Antony and Cleopatra," and "Samson and Delilah" are included.

"Extra-Human Design" highlights costumes created to provide super-human interpretation, to celebrate an abstract concept, or the triumph of an idea. Represented are Lucinda Ballard's design for "J.B.;" Irene Corey's design for "The Book of Job;" Caroline Seidle's work for "Alice in Wonderland;" and Herman Rosse's design for "Chauve Souris."

A symposium on "Communication in Stage Costume" will be presented in conjunction with the exhibition. A talk by the distinguished English designer-scholar, Stella Mary Newton, O.B.E. will highlight this symposium. Other discussions and papers will be part of the events.

Costume Study in England

Brandeis University is sponsoring a Second Costume Study Tour and Seminar in England for individuals interested in costume history from June 7 through July 12, 1984. The tour, organized by the Department of Theatre Arts, is open to students and professionals in the field of costume design, textile design and fashion history. Course credit is available for students.

Highlights of the tour include visits to London's costume museums and galleries such as Victoria and Albert Museum, National Portrait Gallery, the Castle Howard in York and the Research Center in Bath.

Registration deadline is February 15, 1984 and the tour is limited to a maximum of ten individuals.

For further information and special application, contact: Maureen Heneghan Tripp, Associate Professor of Costume Design, Spingold Theatre, Brandeis University, Waltham, MA 02254.

Auditions For Outdoor Drama Jobs

Auditions for summer jobs in fourteen of the country's outdoor historical dramas are scheduled to be held on the campus of the University of North Carolina at Chapel Hill on March 17, 1984. The one-day session for technicians, actors, dancers, and singers is sponsored by the Institute of Outdoor Drama, a research and service agency of the university.

Applicants must be eighteen or older and must have previous theatre training or credits. There are some Equity jobs, but most opportunities are non-union. All positions are salaried and all companies are Equal Opportunity Employers.

The director of the institute, Mark R. Sumner, said that most companies will hold auditions in their own theatres and at other regional centers, but that these group auditions allow performers to see many directors at the same time.

Outdoor drama employment usually includes three rehearsal weeks and eight to ten playing weeks. They often present additional productions, such as experimental or children's theatre, during the season. Most employ fifty or more people.

The audition session requires registration in advance with the deadline of March 9. For information and application forms, contact: **Auditions Director, The Institute of Outdoor Drama, 202 Graham Memorial 052A, UNC-CH, Chapel Hill, NC 27514.**

Cardboard Costumes for "Victory Over the Sun" Exhibited

The costumes for the re-creation of the 1913 cubo-futurist opera "Victory Over the Sun," which was part of the Next Wave Festival at the Brooklyn Academy of Music, were on display at the City University Graduate Center in New York from Dec. 9-Jan. 6. Based on the original sketches by Kasimir Malevich and reconstructed by Martha Ferrara of the California Institute of the Arts, these costumes were done in cardboard. Unlike the originals which were used for only two performances, these were reinforced with glue and muslin for the show's run of six performances.

Ferrara believed that Malevich was trying to "transfer a concept of figure painting that he had developed in his canvases onto the stage as costumes." Uncertain whether the stipple effect in the artist's drawings was simply a shading technique, or whether he meant it to part of the costume decoration, Ferrara decided to use stippling on the actual garments. "And I do think it helped," she said referring to the three-dimensional look of the costumes under the flat, frontal lighting used in the production.

Before the actors actually put on their costumes and moved in them, Ms. Ferrara noted, she had not realized the extent to which they would dictate both movement and character on stage. Exhibition curator and producer of the piece, Alma Law has pointed out that this finding has added another dimension to the study of Malevich's designs, which prior to revival

had been viewed merely as drawings rather than as blueprints for an element of what we might now call a work of performance art. For more information on the production, contact: **Alma Law, Institute for Contemporary Soviet and East European Drama, City University of New York, 33 West 42nd Street, NYC 10036.**

Costume Note

Please note that *Gail A. Crellin* contributed the article "Minneapolis Mosaic: Costume Artists and Crafts People Symposium" to the Fall 1983 newsletter. Sorry for the omission.

Exhibition and Performances on Hispanic Theatre

The exhibition "Two Centuries of Hispanic Theatre in the United States," organized by Dr. Nicolas Kanellos of the University of Houston will be devoted to documenting the development of Spanish language theatre in this country. The show will include photos, artifacts, costumes, playbills, a video biography of an actor/director, and performances of variety entertainments from the 1920s and '30s.

Opening in Houston in April 1984, the exhibition will be on display for six weeks each at museums in the following cities: Lubbock, Denver, Miami, Chicago, Boston, and New York.

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Theatre Construction Underway in Alabama

Construction is underway for the Alabama Shakespeare Festival's new theatre in Montgomery. Designed by Atlanta Architect Tom Blout, the new facility will house two theatres, the Festival Stage and the Octagon, each with its own entrance and lobby. The 750-seat main theatre will provide a home for the Festival's year-round productions. The smaller, 200-seat house, will showcase a variety of productions, including the best in professional music, classical film, and a range of contemporary plays. Administrative offices, rehearsal halls, production shops, practice rooms, a gift shop and all support facilities will also be contained in the 115,000-square-foot complex.

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Annual Conference Issue of Theatre Design and Technology

Advertising in the Annual Conference issue of Theatre Design and Technology is the finest way to reach your target audience. This issue will have an expanded press run and will be distributed to everyone at the Orlando convention.

Can you afford not to advertise in the Spring issue of TD&T?

For rates or to reserve space, contact: Tina Margolis, USITT National Office, 330 W. 42 St., NYC 10036, Tel: (212) 563-5551.

IATSE Bulletin Available to USITT Members

Philip Grayson, Liaison Chairperson between IATSE and the USITT, announced that the IATSE bulletin, published quarterly, is now available to USITT members. The cost is \$2 per year. To subscribe please send a check plus name and address to: **IATSE, Suite 601, 1515 Broadway, NYC 10036.**

Broadway Premiere of "A Raisin in the Sun" Commemorated by Denver Center and Yale Rep.

To celebrate the 25th anniversary of the Broadway premiere of "A Raisin in the Sun," the Denver Center for the Performing Arts presented a one-woman show on the life of dramatist and civil rights activist Lorraine Hansberry. The piece, "Love to All, Lorraine," focused on the author's public and private life. The work, held in late September and early October, starred actress/director Elizabeth Van Dyke and was directed by Van Dyke and Woodie King, Jr., artistic director of the Henry Street Settlement in New York City.

Yale Rep. in New Haven celebrated the anniversary by mounting a revival of "A Raisin in the Sun" from Nov. 1-19. The artistic director of the Rep., Lloyd Richards, was the play's original director. This production was directed by Dennis Scott. On opening night a reunion of the original Broadway company was held at the Rep. and the production played to the largest audiences in the ensemble's history.

Regional News

The NEW ENGLAND SECTION held its annual meeting on Nov. 5. Nominations to the executive board were solicited, and election ballots will be mailed to section members with their regional newsletter in Dec.

The NEW ENGLAND SECTION is planning to offer apprentice and master classes on various aspects of technical theatre. They are seeking proposals from qualified persons interested in presenting information or teaching classes. After compiling proposals as a resource file, they will seek sponsorship for the projects. If interested in participating, please send the following information: name, address, and phone; background and education; present position; proposed workshop/class description; travel considerations; any other pertinent data; to: Erwin Steward, Vice Chair for Programming, 11 Bethany Wood Rd., Bethany, CT 06525.

On Nov. 28 at the Theatre Calgary offices, the ALBERTA SECTION held a seminar on "Employment and the Law." Dave Deneau, from the Alberta Labor Education Division, discussed employment standards, regulations, and common law. Bernie Pozanski, of Burnet, Duckworth & Palmer, spoke on common law and legislation in cases of wrongful dismissal and "master-servant" relationships.

On Dec. 12, the ALBERTA SECTION sponsored a visit to Theatre Calgary to view their spectacular set for a production of "A Christmas Carol." Designed by Terry Gunverdahl, the set featured three electronically controlled revolves, special effects, and rigging. Members of the design and construction team were on hand to demonstrate and answer questions.

The OHIO SECTION sponsored a lecture and master class with stage designer John Conklin on Nov. 12 at Wright State University in Dayton. In the lecture, Conklin discussed his recent designs for Wagner's "Ring Cycle" produced at the San Francisco Opera. He presented slides, renderings, and drawings to illustrate the problems he encountered and the solutions he devised. Master class participants brought renderings, photos, and slides of their production designs for Conklin's review.

On Feb. 25 the OHIO SECTION will hold a master class with Tony-award winning costume designer Carrie Robbins at Ohio State University from 1:30 to 4:30 p.m.

The OHIO SECTION newsletter notes that the University of Toledo is entertaining the idea of hosting a national symposium on the role of the technical director, but they need an idea on the number of people who are interested and the topics they would like to hear addressed. Contact: Gary Smith, Dept. of Theatre, University of Toledo, Toledo, OH 43606, Tel: (419) 537-4295.

The MIDWEST SECTION met on Sept. 10 at the University of Wisconsin-Milwaukee for an all day session. A morning workshop was conducted by Laurel Lichten of Rosco and centered on the use of the new polydyes in costume and properties preparation. After Laurel's presentation, Frank Mayfield, Vice Commissioner of Health and Safety, described simple and practical methods of determining toxic levels in scenery and costume shop supplies and prescribed safe handling procedures for those we feel we "must" use. The afternoon session was a roundtable discussion of the opportunities and frustrations of a career in scenic artistry led by Donna Slager and Mary Griswold of Local 350 USA. Educational preparation, retaining steady employment, and executing designers' elevations were addressed.

The executive board of the MIDWEST SECTION includes: Chair, Larry Schoeneman; Vice Chair, Bernhard Works; Treas., George Petterson; Sec/Newsletter, Dick Arnold; Mailing List, Rick Miller; Executive Board, Lynda Bender, Bill Browning, Carl Cindric, Jay Glerum, Al Koga, Frank Mayfield, Cindy McCloughan, Margaret Nelson, David Reeve, John Scharres, Pat Smith, Dean Sternke, Leroy Stoner, and Richard Trautner.

On April 21, the UPSTATE NEW YORK SECTION will hold a program on "New Facility in Progress," in Rochester. For more information contact Michael Powers (716) 546-5488.

The SOUTHERN CALIFORNIA SECTION held a conference on January 28, 1984 at California State University Northridge on "Risk Assessment of Counterweighted Rigging Systems." Among the topics discussed by architects, engineers and manufacturers were design liability, product liability and operational liability.

The NEW YORK AREA SECTION will present a Sip'n'Sass at the Aaron Davis Center at the City College of New York, on March 5, 1984 at 6 p.m. The focus of the event will be on lighting and will include a tour of the center. A panel of lighting designers (who will be announced in the future) will discuss solutions to some of the problems posed on the United Scenic Artists 829 lighting examination. The program is free to all 1984 USITT/NYAS members. The fee for non-member students is \$5., and the fee for other non-members is \$7.50. For more information, contact Don Calvert, 204 Maple St., New Britain, CT 06051, Tel: (203) 229-1222.

The ROCKY MOUNTAIN SECTION announced that its officers elected to a two-year term on Oct. 1, 1983 are: F. Robert Bauer, Chair; R.C. Torri, First V.P.; Steve Martin, Second V.P.; Greg Little, Secretary; and Jimmy Robinson, Treasurer.

Technical Production Commission Projects

by Tom Corbett, Technical Production Commissioner

Commission work always proceeds with difficulty when members are on the move. Please note that I can be reached at San Jose State University, San Jose, CA 95192.

During the Annual Conference in Corpus Christi, the commission met to discuss goals for the coming year. Individual and group interests were identified, and small task groups were formed to study these areas for the Orlando conference. The following is a list of areas of interest and their coordinators. Please contact these coordinators and participate in the ongoing projects of the commission.

Stage Management: Many people expressed an interest in this area. A panel, composed of participants from IATSE, Equity and theatre organizations in educational, regional, and commercial theatre, would be welcome at the Orlando convention. To take part in forming this panel, contact: Elynmarie Kazle, 318 Carriage Hill Dr., Athens OH 45701.

Technical Direction: There was a great amount of interest in this area, too. Among the issues of concern were: the definition of the job of a technical director; the role of the tech director in relation to the rest of the organization; and the impact of a producer on a technical staff. These are important

topics, because they deal with not only the expectations of tech directors and producers but also the entire production team. To become involved in this area, contact: Richard Trautner, Tech Director, Theatre Dept., Northwestern University, Evanston, IL 50201.

Tech Faire: During the last Conference, we held a modest "technical solutions" faire. The display was a little out of the way and demanded a lot of time from some of the exhibitors who answered questions for days on end. Those who stayed with their displays the longest met the largest number of people and shared the most in terms of technical ideas and information. Generally, though, the time demand was too great for exhibitors and the display needed a better format. This year the faire will be offered as a session. The coordinator, Dan Hall, is looking for participants. Contact: Daniel Hall, Theatre Memphis, 630 Perkins Ext., Memphis, TN 38111.

Production Planning: Richard Stevens is working in this area and is seeking information useful to the membership. Issues being addressed are: simulation systems, spreadsheet calculation software, research and development, and a data base for cost and time estimation. For more information contact: Richard Stevens, Dept. of Drama, University of Texas-Austin, Austin, TX 78712.

Similarly, Patrick Finelli, who attended the computer based production management panel last year is continuing his study of statistical analysis in production. He is assembling a wider data base. To enlarge the study, he is sending a questionnaire to other schools and theatres in the Florida area. Data from the responses will be compiled to formulate broader conclusions. Anyone interested in completing the questionnaire, contact: Patrick Finelli, University of South Florida, Tallahassee, FL 33620.

In addition, Anna Thompson would like to set up a panel like the one held last year organized on a question-and-answer format. Her blend of design and technical interest was stimulated by the Bob Scales/Duncan MacKenzie combination of the Q & A panel. She would like to have Don Kobers, author of *Universal Traveler* mix ideas with theatre people to explore this concept of enlarged universe technique and design process to problem solve. If interested, contact: Anna Thompson, P.O. Box 1085, Loretto Station, Denver, CO 80236.

The Technical Production Commission has only two or three slots in the Conference schedule. We have many suggestions for strong panels. Membership input will help determine those topics programmed. Please contact Jay Glerum, Secoa, P.O. Box 27429, 2731 Nevada Ave. N., Mnpls., MN 55427, or myself, with suggestions.

Upcoming Annual Conferences

by David Hale Hand, Vice President for Programs and Presentations

This article is to alert sections that we would like to hear from them if they would be interested in taking on the responsibility of a future Annual Conference. For those of you who have helped organize the Annual Conference, I do not need to stress the great amount of work and personal satisfaction involved. The Conference has really become the highlight of the year, and it is growing in content and participation.

Early planning is critical. Therefore, the Conference sites have been chosen and are under contract for the next few years. They are:

- 1984 Orlando, Florida
- 1985 New York City
- 1986 Oakland, California
- 1987 Minneapolis/St. Paul, Minnesota
- 1988 Long Beach, California
- 1989 Calgary, Canada

Milwaukee has been approved by the Time and Place Committee, and their decision has been reported to the board. We are now waiting for the final agreement for the 1990 date from the sponsoring section.

The New England section has been working hard to find an appropriate spot,

and we hope they find a place that meets space and financial requirements.

For those sections that are considering hosting the Annual Conference, please note that it is important to keep at least 6 years ahead in order to reserve the best hotel and exhibit facilities. Most of the large hotels book at least that far in advance. The committee from the section is basically organized when the section decides that they want to take all of this on. Yes, many people come and go during the years between the decision and the actual event, but amazingly enough, many stay put for that long. The real work starts about 2½ to 3 years before the Conference is held. Organization is of the utmost importance. The earlier a section begins, the easier it is to organize and complete the tasks involved.

As mentioned above, two key factors are facilities and economics. Committee sponsors have inadvertently booked many Conferences in Hyatt Hotels. Milwaukee has also decided that the Hyatt would be a good location for the Institute. In October we were in communication with the Hyatt International sales manager, and we have made some headway in getting special concessions from them. The stipulation is that we give our letters of intent to them on three properties for the future. Milwaukee is one . . . who is next?

We have consulted guidebooks and found

that Hyatt has facilities that might interest the Institute in the following cities: Kansas City, MO; Atlanta, GA; New Brunswick, NJ; Baltimore, MD; Washington, D.C.; Columbus, OH; Dallas, TX; and New Orleans, LA. (We automatically eliminated sites in which we are already booked or have been booked recently. But think about the future. . .)

There are also Hyatt Hotels in close proximity to convention centers. This is a more expensive way to go, but we are growing so fast that it may be appropriate in the near future. Some of these places include: Anaheim, CA; Birmingham, AL; Fort Worth, TX; Greenville, SC; Indianapolis, IN; Knoxville, TN; Louisville, KY; Phoenix, AZ; Pittsburgh, PA; and Winston-Salem, NC.

By the way, we do not own stock in Hyatt Hotels, but they have shown an interest in the Institute. Nevertheless, we would like to hear about arrangements that could be made at other hotels, such as the Hilton, International, Weston, and *all others*.

We appeal to all our members to come up with good ideas on where to book future Annual Conferences and on ways of making them better. Please let us hear from you. Contact: **David Hale Hand, V.P. for Programs and Presentations, PO Box 2699, Colorado Springs, CO 80901, Tel: (303) 635-2935.**

Cosmak's Corner: Scarves are Back... They Never Left!

By Bernice Graham

Scarves are like old friends... always there and always dependable. A few new tricks with scarves appear from time to time. On the whole, however, old techniques and treatments are reintroduced. It never hurts to be aware of the new and reminded of the old.

Heads: A traditional bandana, with or without the point covering the back of the head, can be knotted at the base of the ear or neck. For variety, one can knot or twist a bandana or scarf at the center top of the head, tucking the ends under for a turban effect. For added height, braid three long, narrow scarves for a crownlike effect. More height can also be achieved by finger-knitting a long scarf or sash for approximately six inches in the center of the scarf length.

Remember the "snood" created from a square scarf? Tie or bobby pin two corners to the center top of the head after an in-between edge is drawn snugly upward from the base of the neck, encasing all hair except on the forehead. Tie the remaining two loose corners in a large, loose knot over the hair to create a "snood." This is a great way to create the illusion of long hair on someone with a cropped hairdo. (Note: Similar ideas can be used to decorate hats and other headgear.)

Necks: With some variations, the head ideas may be used as neck treatments. For more decorative appearances, twist or braid scarves with pearls or other jewelry. The size and shape of the scarf will dictate the treatment at the neck — but be daring! Tie a knot high/front, low/front, tight to the side (even introduce a bow), low or loose to the side (even baring a shoulder or two), tight or loose in back, depending upon how you want your rectangular or triangular scarf to fall in front.

Female flight attendants are wearing rosettes of scarves drawn "chokerlike" against their necks, or under crisp, high collars. To achieve this effect, begin twisting (do not tie) both ends of a long, narrow scarf as tight as possible. It begins to take its own shape, coiling into an attractive neat flower. Tuck the ends of the scarf somewhere in the coil. With a little practice, the ends can be tucked and re-surfaced to create a leaf or two to finish the creation.

Sleeves: Quick, simple, and elegant sleeves can be created by tacking or sewing into armseye... you guessed it... scarves. Folded in half, a rectangular shape suggests a kimono-sleeve silhouette; a triangular shape suggests a grecian or medieval silhouette.

Torso: For a bra, fold a scarf to create a triangle. Draw the crease across the breast top with the triangle pointing downward, covering the midriff. Tie a knot in back. Ribbon, cord, string, or "itself" can be used to gather the center front... or merely tie a knot in the center front.

A simple blouse is created by sewing two square scarves across the shoulderline and down the sides of the scarves, leaving room for the arms. (Note: The sleeves mentioned above can be inserted into these armseyes.)

A more exotic blouse is created by sewing two scarves, front and back, to a necklace or choker. What makes this more interesting is that a *corner* is attached to the necklace, allowing the opposite corner to create a pointed hemline. A sleeveless blouse is achieved by sewing a side-seam from under armseye down, following the outline of the body. A blouse with sleeves is achieved by inserting the triangular sleeves mentioned above, or by simply sewing all outer edges of these scarves, except for the head, wrist, and hip openings. (Note: The size of scarves and bodies involved will dictate success.)

Skirts: Attach free-flowing fully-opened scarves, or folded scarves, with points facing downward, to the hips, waist, or under the bustline for graceful, feminine skirts. The weight and size of the scarves will dictate the silhouette. Mixing the colors of scarves will create exciting effects.

Current Trends: Exercise sweatbands have developed into stylish colorful forehead ties. According to *Happy Days*, it's "cool" to have a kerchief tied around your thigh. Where will scarves show up next?

These are but a few old and new scarf treatments, reminding us that the simplicity and versatility of "the scarf" is here to stay. Share your scarf ideas with COSMAK readers. Shrinking budgets are the Mother of Invention!

Conference on Commercial Theatre Producing

The NYC-based Foundation for the Extension and Development of the American Professional Theatre (FEDAPT) is sponsoring an intensive three-day conference, March 30-Apr. 1, on the legal and business aspects of commercial producing. Information on transferring properties from the not-for-profit sector to the commercial sector will also be presented.

Featured speakers will include Broadway producer Karl Allison, and Chair of the Board of the Shubert Organization Gerald Schoenfeld. Additional speakers will be announced early in 1984.

The conference fee is \$250 for registrations postmarked no later than Feb. 20, and \$275 for registrations postmarked afterward. The fee includes all sessions and printed materials plus an opening-day wine reception. For additional information and registration forms contact: **FEDAPT, 165 West 46 St., Rm. 310, NYC 10036.**

Renovated Peabody Concert Hall in Baltimore Opens

The newly renovated 900-seat Miriam A. Friedberg Concert Hall in the Peabody Conservatory in Baltimore opened on October 8 after two years of reconstruction. The interior was remodeled to improve its acoustics, make it adaptable for opera and motion pictures, and outfit it for recording excellence.

Opera productions can now be comfortably accommodated because of the construction of movable stage-end panels and an adjustable pit.

The hall features state-of-the-art recording facilities, with an isolated control room and a separate studio.

The new sound reinforcement system, used primarily for speech and film, features a horizontal line-source loudspeaker system using thirty-two James B. Lansing eight-inch loudspeakers. Because of the rectangular shape of the room, the system operates as an "infinite line" with uniformity of coverage. The speakers are also inconspicuous in appearance. Supplementary delayed

loudspeakers are used for listeners in the balcony and underbalcony areas, which lack "line-of-sight" to the main proscenium line-source system.

The architects were Jewell Downing Associates of Baltimore, and the sound-reinforcement system and the recording system were the joint design of Alan Kefauver, recording studio director, and acoustical consultants to the project, Klepper Marshall King Associates.

American Rep. Gets \$100,000 for "King Lear"

A \$100,000 grant from the NEA, the largest grant to date in its category, was awarded to the American Repertory Theatre, Cambridge, Mass., to produce "King Lear." Members of the company will perform under the direction of Dr. Jonathan Miller. Robert Brustein, the artistic director of the troupe, notes that the dates for the production have not been set. The play will go into rehearsal after a major actor is cast for the title role and when Dr. Miller, a practicing physician, is available for the project.

Zelda Fitchandler To Head Acting and Directing at NYU

Zelda Fitchandler, co-founder and producing director of the Arena Stage in Washington, D.C., was named Chair of the Department of Acting and Directing at New York University's Tisch School of the Arts beginning in September, 1984. In commenting on her new post, Fitchandler stated, "it offers a unique opportunity to forge essential relationships between NYU's Theatre Program and the professional theatre. I see this connection as an important means for forming and developing acting companies. Only through linking up the training process and the process of production can we provide for the flowering of individual talents and the continual evolution of companies, thereby ensuring the depth and vitality of the American theatre."

Exhibition of Yves Saint Laurent Costumes and Fashions at Metropolitan Museum

A major exhibition covering twenty-five years of designs by Yves Saint Laurent opened on December 14 in New York in the Metropolitan Museum of Art's Costume Institute. There are highlights from the collections he designed for the House of Dior from 1957 to 1960, and over 150 items of theatrical costume and haute couture created by Saint Laurent since the founding of his own couture house in 1962. Many of the costumes come from the Costume Institute's extensive collection of Yves Saint Laurent designs. Others are on loan from Mr. Saint Laurent's personal archives and from public and private collections in Europe and the U.S. Paintings from the Met's collections will augment the exhibition. The display, made possible by Gustav Zumsteg of Abraham, Zurich, will remain on view through September 2, 1984.

"Yves Saint Laurent: 25 Years of Design" was organized and selected by Diana Vreeland, Special Consultant to the Costume Institute. It is the first exhibition the institute has devoted entirely to the work of a living designer. In her introduction to the exhibition catalog, Mrs. Vreeland writes of Mr. Saint Laurent, "for twenty-six years he has kept women's clothes on the same high level. He is followed across the oceans

of the world by women who look young, live young, and are young no matter what their age. . . . Half of the time he is inspired by the street and half of the time the street gets its style from Yves Saint Laurent. His vehicle to the street is *pret-a-porter* — but behind it all there are the superb designs of his couture workroom from which emerged the most beautiful and dashing dresses of the last quarter century. He is without any question the leader in all fashion today."

The story of Yves Saint Laurent's rise to stardom in the world of fashion, his subsequent influence in the realms of haute couture, and his impact on the "fashions of the streets" (the ready-to-wear industry) is by now a legend.

Yves Saint Laurent was born in 1936 in Oran, Algeria, into a well-to-do family of Alsatian origins. As a child he was greatly attracted to the theater and theatrical costume. In 1953, his sketch of a cocktail dress won a design competition sponsored by the International Wool Secretariat, and in 1955 he went to Paris to study. Shortly after he arrived in Paris, Michel de Brunhoff, editor of French Vogue, chanced to see his drawings and was struck by their similarity to the A-line designs in Christian Dior's forthcoming fall/winter collection. When de Brunhoff introduced Saint Laurent to Dior, the young man was hired as an assistant on the spot. Two years later, at Dior's sudden death, Saint Laurent was appointed to succeed him as Chief Designer of the House of Dior.

Saint Laurent's first collection for the House of Dior in 1958 launched the trapeze, or "little girl" look, and its immediate acclaim established Saint Laurent as a worthy successor to his master. Since then

he has been hailed as a fashion prophet and has successfully interpreted the contemporary moods of fashion. He is considered the most influential modern designer and many of his designs have found their place in fashion history: the pea jacket; the blazer; the chemise divided into Mondrian-like blocks of bold colors; sportive leather; city pants; the military jacket; and the notorious nude look — transparent shirts and dresses over nude body stockings. Overall, the development of Saint Laurent's style has been seen as an evolution rather than as a revolution.

His continued interest in the theater is seen in his designs, for example, for Catherine Deneuve's film roles in Louis Bunuel's "Belle du Jour," Francois Truffaut's "La Sirene du Mississippi," and Alain Cavalier's "La Chamade." He has collaborated with the Madeleine Renaud - Jean-Louis Barrault Company in creating designs for their productions at the Odeon. He has also designed costumes for many of Roland Petit's ballets.

Saint Laurent has said that the subject nearest his heart is "the mass production of fashion," and with partner, Pierre Bergé, has opened a series of boutiques called Rive Gauche.

As in previous years, music evoking the spirit of the exhibition will be played continuously in the galleries. Mrs. Vreeland has selected the perfume Paris to be sprayed in the galleries every morning.

A fully illustrated color catalog, with an introduction by Mrs. Vreeland, a preface by Rene Huyghe, and contributions by Saint Laurent, Paloma Picasso-Lopez, Marella Agnelli and Catherine Deneuve, is available.

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"Vi-Ton-Ka Medicine Show" Plays NYC

by Sally Harrison

The American Place Theatre in New York celebrated its 20th anniversary season and its ongoing commitment to "grass roots" theatre by sponsoring "the last, the final medicine show the world will ever know." Gathered from across the U.S., original medicine show performers as well as Fred Foster Bloodgood, an original medicine show Doc, were featured in this re-creation of an American medicine show of the 1920s and '30s. The age of the actors ranged from fifty-eight to eighty-two.

Originally, perhaps, the primary objective of a medicine show was to sell the bottles of tonic and elixer offered by the Doc. Yet the typical medicine show also featured a number of variety acts, songs, and comic bits. In fact, as the popularity of the medicine show increased, these acts and bits became the fundamental focus of the performances. In the "Vi-Ton-Ka Medicine Show," these comic routines, ballads, blues, target shooting demonstrations, and other medicine show sequences, were re-presented in their original, simultaneously entertaining and dreadful states of humor and sentimentality.

The scenography of a medicine show varied according to the size and equipment of the outfit, the performance style of the troupe, and the geographic region it played. For example, the four main types of

performance spaces that were used were a tent, a rented opera house or auditorium, a simple flatbed truck with sides that lowered, or a simple platform stage that resembled a traditional mountebank's booth.

The platform stage appears to have been primarily a Southern staging choice. People would generally watch the show from their cars, and during the medicine pitch, they would flash their lights to indicate that they wished to purchase a bottle of the tonic offered by the Doc. His "agents" would distribute the tonic at a frantic pace, running from car to car and hollering "Sold out Doc!" as each sale was concluded.

Except for some slight modifications in the dimensions of the platform and the absence of cars, an authentic Southern medicine show environment was re-created. A rough wooden platform with a runway jutting out from its center comprised the primary stage construction.

Canvas sidewalls, decorated with "artistically designed" banners, representative of those sold to local merchants during a medicine show's run in each town, were strung across the top of the canvas. These square, flag-sized banners advertised a beauty salon, restaurant, laundromat, and a hardware store, among others. They were hand painted in multicolored lettering. In addition, a banner for the American Museum of Natural History, in slightly better lettering, was placed stage left. The museum had, in fact, sponsored a symposium during the show's engagement.

A canvas awning supported by wooden poles overhung center stage. A row of clear light bulbs stretched from the sides of the

awning to the wings on either side. Two more rows extended into the auditorium well above the heads of the spectators, creating a fairground atmosphere. In the past, these light bulbs (perhaps supplemented by improvised gasoline torches, oil lanterns, or car headlights) provided the primary source of illumination for the medicine show. Although it was necessary to incorporate some additional illumination within the theatre, there were no apparent, or theatrical, lighting cues beyond raising the houselights during the Doc's pitch for "tonic." (Doc Foster pitched bottles of clear New York City tap water for a dollar apiece!)

In the house, benches were placed near the front of the stage, but the ones at the American Place, one veteran informed me, were better sanded than the originals he recalled (with a wincing gesture toward his backside).

"The Vi-Ton-Ka Medicine Show" was a tribute to a unique form of vernacular entertainment. It celebrated a type of performance that slipped out of our lives with the advent of radio and moving pictures. Its staging techniques were devoid of elaborate special effects, but relied instead upon traditional physical comedy, such as a performer spitting water out of his mouth onto his comic partner, or another performer suddenly dropping his pants. Current theatre technology, which now allows for a full-scale propeller airplane to be brought on stage for a single actor's entrance, could take a few lessons from these masters of simplicity and innocent chaos.

Women in Design Competition

Women in Design International announces their third annual competition. Registration forms, fees, and slides must be postmarked by March 31, 1984.

The competition is open to professionals and students worldwide. Slides of a designer's work may be entered in the following categories: set design (film or theatrical), architecture, costume design, ceramics, computer graphics, fashion design, fibre art, film animation, glass art, graphic design, illustration, industrial design, interior design, jewelry, landscape architecture, painting, paper art/printmaking, photography, sculpture, textile design, and wearable art.

Selected designers will be awarded publication in the women in design international compendium, an illustrated review and source book of competition winners.

To obtain entry forms contact: **WIDI, P.O. #1803, Ross, CA 94957 Tel: (415) 457-8596.**

National Theatre Week

A bill sponsored by Congress Member Bill Green (R-NY) to designate the week of June 3, 1984 as National Theatre week is expected to be signed by the President in early February.

Green recently introduced another bill that would designate the first Sunday in June of each year as the beginning of a National Theatre Week Celebration. This bill has been referred to the Post Office and Civil Service Committee. The policy of the committee is not to pass commemorative legislation in perpetuity. Usually such a bill would have to be reintroduced each year.

To support the bill to celebrate National Theatre week yearly (H.R. 4236), theatre groups, individuals, schools and firms are urged to contact their Members of Congress to 1) co-sponsor the bill, and 2) have their Member contact the Post Office and Civil Service Committee (Chair, Ford) and the subcommittee on the Census and Population (Chair, Katie Hall), and ask them to pass this bill as it is without amending it to restrict it to one year only.

Long-Term Grant Plan for Arts Groups

Chemical Bank of New York has established a long-term grant program which provides general operating support for not-for-profit institutions over a three-year period. Adopted in 1982, the Basic Grant Program was designed to help arts organizations eliminate the uncertainties of submitting a new proposal for financial support each year and to enable them to make long-range plans.

Federal Tax System Guide

Fear of Filing is a guide to the federal tax system. Designed for artists and other freelance professionals, this publication includes detailed information on taxable income, deductible expenses, and special records to keep. Prepayment of \$8. is required. To order, contact: **Volunteer Lawyers for the Arts, 1560 Broadway, Rm 711, NYC 10036.**

Actors Equity Theatre Collection Opens

The Actors Equity Theatre Collection, housed in the Robert Wagner Labor Archive, in Bobst Library at New York University, opened to researchers in Fall 1983. These rich and varied papers will provide scholars with a wealth of information on the American commercial stage and the formative years of union activity in the performing arts. At present, files on over 300 different productions have been assembled, many containing programs, reviews, contracts, and other production-related materials. In addition to extensive records of New York performances, there are numerous files on regional companies, touring and tent shows, variety acts, and other popular entertainments from the first half of this century.

Personality folders include the correspondence and assorted papers of such

stage luminaries as Tallulah Bankhead, Eddie Cantor, George M. Cohan, Fannie Brice, W.C. Fields, Helen Hayes, Paul Robeson, Clifford Odets, Sophie Tucker, and Florenz Ziegfeld. These famous names constitute only a few of the actors, directors, producers, agents, and other theatrical figures whose work is chronicled in the collection.

The Equity papers represent the first phase of a project devoted to the collection of performing arts union and service organization materials. The Robert Wagner Labor Archive has also obtained the records of the American Guild of Variety Artists and the American Federation of Musicians. Also, it is preparing to collect and survey materials from other performing arts organizations.

For additional information contact: **Steve Nelson, Robert Wagner Labor Archive, Bobst Library, New York University, 70 Washington Square South, NYC 10012, Tel: (212) 598-3708.**

Group Theatre's 50th Anniversary Marked by NYU

To celebrate the 50th anniversary of their founding, a reunion of the original members of the Group Theatre was sponsored by New York University on December 12. This event was the highlight of a series of programs by the undergraduate drama department to mark the contributions of the group's members. Other features of the five-month long celebration were student productions of Sidney Kingsley's *Men in White*, William Saroyan's *My Heart's in the Highlands*, and Clifford Odets' *Golden Boy*. Two more plays are scheduled for the winter: Paul Green's *The House of Connelly*, from February 1-11, and Clifford Odets' *Night Music*, from February 22 to March 3.

For additional information, contact NYU, (212) 598-7695.

Guide to Interviews of '30s Arts Projects

The Institute on the Federal Theatre Project and New Deal Culture seeks information on interviews already completed or that are planned with participants of any of the government sponsored arts projects of the depression era, especially the theatre, music, art, and writers' programs of the WPA. With NEH support, the institute will publish a directory to these oral history interviews as well as transcribe some interviews that are presently unavailable to scholars. To contribute to the project or to receive more information, contact: **Lorraine Brown, Institute on the Federal Theatre Project and New Deal Culture, Fenwick Library, George Mason University, Fairfax, VA 22030, Tel: (703) 323-2000.**

Lighting at the Joyce Theatre

A theatrical lighting demonstration of the facilities at the Joyce Theatre in NYC was held on Nov. 9. Formerly a motion picture house, the space was redesigned into a multi-purpose theatre by the architectural firm of Hardy Holzman Pfeiffer Assoc.

At the Joyce, each stage light is individually circuited and dimmed, a clear advantage over the traditional patch-dimming system. This method allows directors maximum flexibility in lighting their productions and allows for the theatre to be used by a variety of performing arts troupes.

After the demonstration, a tour of the theatre including the dimming room and control booth was held. The demonstration was jointly sponsored by the USITT, IALD, IES, and DLF.

Kent State Honors Open Theatre

To celebrate the 20th anniversary of the founding of the Open Theatre, Kent State University held a conference from Dec. 1-3 on the accomplishments of the ensemble and its influence on contemporary performance. Events included screenings of films and videotapes of their performances, workshops, and discussions. Among the many moderators and panelists were Joe Chaikin, Megan Terry, Ralph Lee, Susan Yankowitz, Arthur Sainer, Richard Gilman, JoAnn Schmidman, and Lee Worley.

A display entitled "The Open Theatre: A 20th Anniversary Exhibition" was mounted in the School of Art Gallery. The show was based on the papers of Joe Chaikin, Jean-Claude van Itallie, and Marianne de Pury-Thompson, which are housed in the Special Collections of KSU's library.

Help!: A Guide to Selecting Consultants

Help!, a book distributed by the American Council for the Arts, is a practical guide to identifying and selecting the right consultant for the job. Written with arts organizations and administrators in mind, the work can be of value to any nonprofit group.

Help! Employs a question-and-answer checklist to selecting a consultant. Also included are lists of some consultants and samples of client-consultant documents and agreements.

Help! is available for \$6.50 and \$2 shipping and handling from the **American Council for the Arts, 570 7th Ave., NYC 10018, Tel: (212) 354-6655.**

Ionesco Makes U.S. Acting Debut

Eugene Ionesco, Nathalie Sarraute, Alain Robbe-Grillet, plus other French and American artists and intellectuals performed in Virginia Woolf's play "Freshwater" at NYU's Maison Francaise for two evenings in October 1983. The piece was originally written in 1934 and performed once in 1935 as a parlor entertainment for Woolf's Bloomsbury friends and relatives. Directed by Simone Benmusa, the work was restaged in Dec. 1982 as an amateur theatrical event at the Pompidou Center in Paris. Following the NYU presentation, which was staged in French, the group held a final performance at the Theatre du Rond Point in Paris in Nov. as a benefit for Amnesty International.

Video Art Exhibition

"Video Art: A History" at the Museum of Modern Art in NYC from Oct. 3 to Jan. 3 explored the twenty-year history of this new art form. Thorough photos, texts, and selected objects, the exhibition traced how artists have responded to changes in video technology and the social and economic climate of the country. The show also explored the ways in which artists have treated television as a popular culture commodity.

Proctor's Theatre Restoration

by Alfred J. Guerra, RA

Proctor's Theatre, once the entertainment center of Schenectady and the Hudson Valley Region, is re-emerging as a vital cultural and civic force. The facility has been adapted as a multi-purpose space that can house events ranging from plays, to opera, to the circus.

Designed by Thomas Lamb, construction began around 1924. The theatre opened on December 27, 1926, and proved to be very popular. By the 1960s and '70s, however, the theatre was no longer well-frequented, and it was unable to support itself financially. Fortunately, it was saved by a community alliance of business interests and citizens who envisioned Proctor's as the focal point of a program of urban regeneration.

As architects to Proctor's, the Schenectady firm of Stracher-Roth Associates, with Alfred J. Guerra RA as project architect, were commissioned to renew the entrance facades of the theatre including their respective marquees.

There are two entrances to Proctor's. The primary one is located on State Street, which is downtown Schenectady's main thoroughfare. The second is along Smith Street. The entrances are linked by a 19 ft. wide by 360 ft. long skylit enclosed arcade. The entrance for theatre seating is located roughly at the midpoint of the arcade. This arcade, which contains entrances to small retail shops and a department store, continues to be a full-time heavily trafficked access way for workers and shoppers.

The highly visible State Street side of Proctor's has an ornamental white stucco neo-classic facade with what was a large, projecting rectangular-shaped marquee. This facade was left almost intact, but the surface was deteriorating. Moreover, improper maintenance tactics eventually made it necessary to remove the entire intricate plaster work at the cornice of the structure and replace it with a sheet metal fluted fascia.

The marquee on this side held changeable message boards and sheltered a six-door-wide entry with wood-and-glass display cases and signboards. It too suffered heavily, since management tried to keep up with the times by modifying the marquee in the 30s and 40s. The style and form were changed to the point where they became unsympathetic to and totally unrecognizable from the original.

The Smith Street side has a less ornate, slightly rusticated brick facade with a smaller gently arched projecting marquee with adjacent copper and glass storefronts.

The marquee on Smith Street was basically left intact, but the metal marquee construction rusted to the point where it was irreparably damaged.

Most of the structurally integral copper-and-glass storefronts backing on the rear stage wall had been modified and replaced with updated non-copper metal frames. Overhead leaded glass-copper framed transoms, once supported by the now missing structural frames, began to sag and bow. The gaffs that developed between the frames and brick openings were covered with applied wood moldings. In some cases, handsome leaded striated glass transoms were paneled over with plywood, and glass panes were broken and missing.

Original wall mounted display cases alongside the entrance had long ago disappeared. Awnings that provided crucial protection from the rain and sun on this south side were removed, and their mechanisms were left to rust.

The original entrance and vestibule with wood-and-glass doors for both the State and Smith street entrances were fast coming apart.

The first step in the restoration process began by categorizing and assembling all available data for each category. The major facade elements were designated as follows: cement plaster facade and relative decorations; sheet metal marquees; copper-and-glass storefronts; and wood-and-glass entrance doors.

The only major unknowns as far as replication was concerned were the State Street marquee and the facade cornice plaster panel work.

Luckily, however, a cache of old blueprints and job files was uncovered. In this find were full-scale details of the plaster cornice work and specifications for the original materials used. In addition, revised facade drawings were found that showed the State Street facade had been drastically modified during the construction period. Using these documents in conjunction with original facade drawings, a close-up 1936 photograph, and the rear Smith Street marquee, a good facsimile was developed that included almost all the decorative metal work that once existed.

The five Smith Street copper-and-glass storefronts were much less of a problem to research, because the existing retail shop windows in the arcade were of the same design. But, replacing the missing pieces of the storefronts was another matter.

With little hope of finding the old frames within the project's time constraints, the architects decided to have a close reproduction made using current brake metal fabrication techniques.

Working closely with Tom Kehn of All Phase Fabricating of Menands, N.Y., copper profiles were developed which could be produced by the brake metal machines to accommodate the smallest dimensions practicable to capture the intent of the original compact frame profiles. The original clip system of these frames, which was the method of pulling the interior frame against the exterior to securely hold the glass in place, was modified to a brass screw system. This was necessary because it was impossible to form the necessary tight grooves for clip insertion using the brake metal approach, and the cost to solder on additional copper to form the grooves was prohibitive. Samples of the simplified profiles were then produced in copper and modified until a suitable section was formed. This was then reviewed by a local glazing contractor to insure that they would be practical for the glass installation.

Armed with background research, materials, and samples, a set of working drawings and specifications for the facade work were developed for the general contractor DiCrescenzo Construction of Schenectady so that work could begin by Spring 1983.

In terms of the plasterwork for the State Street facade, when comparing Lamb's plaster detail drawings with the early photos, it was apparent that a great deal of artistic latitude was given to the craftsmen on the job in forming the decorative work of scrolls, leafs, and moldings. With this in mind, a similar spirit of freedom was left to the artisans in the shop and at the site in forming the intricate details for the plaster castings.

The method the contractor developed to reproduce the decorations involved a number of steps. First, full-scale drawings were made. Wood carvings were then formed from these designs, and rigid plaster and pliable plastic negative molds were made. In turn, positive plaster castings were made from the negative molds to be used as the completed decoration to be applied to the facade.

To insure a sound base from which the decorations could grow, the wall was prepared prior to the application of the decorative plaster. Initially, the wall surfaces were stripped of all unsound cement plaster. Holes were then punched in the terra-cotta backing so that the new first coat of plaster would be securely anchored to the wall, similar to a lathe and plaster system. The finish coat of cement plaster was applied to the wall surface ready to receive plaster decorations and waterproofing.

The shop-formed decorative plaster items for the cornice were delivered to the site and secured in place with both anchor bolts and high strength water-resistant masonry epoxy. The on-site plaster restorationist, William Pappaleo, made additional plaster castings of other elements either damaged or needed to complete the facade. He carefully tooled and joined all these elements, and once complete, all the plasterwork was given a waterproof plaster bonding and finish coat in a color to match the original warm off-white plaster. The facade now appears as it did in 1926 with sharp hard edges, smooth integral surfaces and high relief decorative moldings.

In terms of the marquees, Olson Signs of Scotia, N.Y. salvaged the existing Smith Street marquee so they could develop their replica by studying the techniques used by the original contractors. Other than updating the wiring system, much of the marquee fabrication follows the tradition of pop rivets and welding to form the sheets to their eye-catching curved shapes, recessed coffers, projecting letters, and borders of traveling clear lights.

Ironically, the only major part of the State Street marquee that will not be true to the original is the changeable signboard. The old rectangular marquee had three exposed sides, each holding two rows of backlit letters that were a combination of metal plate with an inserted raised milky white glass. They were easily visible in daylight and glowed luminously at night. Manufacturing of these letters ceased long ago and costs to reproduce them proved prohibitive. As such, an alternate signboard system, using flat plastic backlit letters three rows deep, was chosen. This kept costs at a realistic level, increased the message capacity, and maintained the aesthetics of

the original sign.

Interestingly, selecting the color scheme for the marquees became a difficult task. Paint chips from the marquee proved inconclusive, and patrons from that era could not recall the colors used. Taking a cue from the building, the architects decided to follow the existing interior color scheme of the structure. Thus, the color scheme of the marquee is now cream borders and coffers with a dark cerise background and gold leafing to highlight the applied ornamentation. This harmonizes well with the State Street off-white plaster and the Smith Street tan brick facade.

The wood-and-glass doors were the easiest to restore since most of them existed. The basic work required more rehabilitation and repair than replication. Fifty-seven-year-old Rixson pivot hinges and closers were replaced with new Rixson hardware. Identical missing double brass push bars were found in a current manufacturer's catalog, and existing ones are being cleaned and polished. The wood doors themselves had been reinforced over the years with surface bolted metal plates where the strain of the hinges had damaged the wood and weakened their integrity. The doors were shipped to the contractor where each door was revamped using new high-strength glue and replacement wood that was stained to match the original. The residential grade weather stripping was replaced with a commercial grade that was relatively inconspicuous.

Work continues on Proctor's. As in most major projects today, many of the problems center around economics. The other critical consideration, which also affects the pace of a project, is the quality of the work. Careful, patient effort is the best method for insuring these goals.

Flat Pattern Sources Reprint

The "Bibliography of Flat Pattern Sources" that appeared in the Fall 1982; Winter 1982; and Spring 1983 issues of *Theatre Design and Technology* has been compiled into a single volume and is available to members of USITT for \$1.50 per copy. The cost covers duplication and postage. To order a copy of the reprint, send a photo copy of current USITT membership card and a check for \$1.50 payable to Theatre Workshop to **Kevin L. Seligman, Associate Professor, Dept. of Theatre Arts, Northern Illinois University, DeKalb, IL 60115.**

National Office News

The national office has switched to MCI for long-distance calling to help save money on our phone bills.

We would like to thank Steve Hild for buying a coffee machine for the office.

The national office is still in need of an electric self-correcting typewriter to help staff work more efficiently.

—Richard Bunn

All contributions to the newsletter must be typed double-spaced or they will be returned to contributors.

—Tina Margolis

From all of us, best wishes for a Happy New Year, 1984.

—Richard Bunn, Keith King, Tina Margolis

New Publication on Spaces for the Arts

The City as a Stage, a new book based in part on the 1981 conference "The Arts Edge: Places and Spaces for the Arts in Civic Economics," documents the ways communities across the country are using the arts as a catalyst for economic development. The work is a compilation of thirty-four articles by architects, cultural planners, designers, arts administrators, artists, performers, and design critics. Among the contributors are *Time* magazine design critic Wolf Von Eckardt, architect Malcolm Holzman, concert violinist Itzhak Perlman, streetscape author William H. Whyte, and architectural and urban design reporter Jane Holtz Kay. Some of the topics addressed are the economic drawing power of landmarks and cultural facilities, arts financing, the search for affordable artists' housing, and public festivals.

The work is available for \$12.50 from the Publishing Center for Cultural Resources, 625 Broadway, NYC 10012, Tel: (212) 260-2010. Prepayment is necessary and orders must include ISBN no. 0-941182-04-5.

Theatre Design '75

Theatre Design '75 is a digest illustrating examples of contemporary theatre design and architecture. The projects are either found in the U.S. or Canada, or represent the work of American architects or consultants. The playhouses illustrated have been completed in the last decade.

Topics covered are: theatres whose design was mainly governed by the specific demands of a specific production, or a specific type of production (i.e., Chelsea Theatre Center production of "Candide"); theatres whose design was shaped by the specific needs of a specific performing

company (i.e., Circle in the Square); theatres whose design was shaped by the intent of an educational institution to provide an adjustable, flexible, or experimental teaching space (i.e., Cal. Institute of the Arts); multiple-use facilities for a college, university, or other larger educational institution (i.e., university auditorium at Penn. State Univ.); multiple-use civic or municipal theatres (i.e., Grand Opera House in Wilmington); and outdoor, multiple-use facilities (i.e., Reichhold Cultural Centre, in the Virgin Islands).

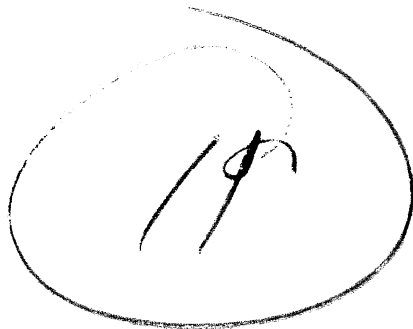
Theatre Design '75 includes photographs, elevations, plans, plus statistical data on each space.

To order, send \$7 plus \$2 for shipping and handling to USITT, 330 W. 42 St., NYC 10036, Rm. 1702.

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