

USITT Newsletter

Editor:
Tina Margolis

FALL 1984

Vol. XXXIV No. 4

National Rigging Development Workshop: Inspection Format and Process

by Dr. Randall Davidson,
Health & Safety Commissioner

One of the objectives of the Health & Safety Commission is to implement recommended practices in Safety in Rigging throughout the USITT and its sphere of influence. In order to establish these historic guidelines, we named 1983 as the Year of Safety in Rigging. Twenty-two workshops of various types were conducted. We laud the efforts of the organizers of these workshops as well as the panelists and participants, and we call for additional sessions to be held during 1984. To encourage more work in this area, we are setting up an agenda for a National Rigging Development Workshop that will provide a format for these workshops. The Commission will supply the complete proposal format.

The first issue is the selection of a leader. Each section chair should present a proposal to their local boards and constituents. Each section should choose a leader to act as a liaison with the national Commission. This leader may be a section chair or a person designated by the section or chair. The leader will be responsible for the workshop and must have full section support.

Pre-planning is the key to the success of workshops and quality programs. Each section, once it has committed itself to holding a workshop, must find a theatre facility in which to conduct it and get the okay from the managers of the facility. We encourage you to do this as soon as the decision to conduct a workshop is made. Also, a time line must be developed for planning the various aspects of the workshop.

Generally, October, November or early December are excellent times to hold workshops. Later dates are effective as well, but the fall, and the start of the academic year, is a particularly strong time.

In terms of funding, we suggest that you generate income at the local level. Private donations and grants from foundations or councils may be sought, but in no way become involved in a situation in which the section, individuals, or the workshop may become compromised by the support of any person, group, or firm.

Secure the commitment of a panel of professionals. These are the people who will assist in the workshop and lead people in the inspection format. Select these individuals with extreme care! The panel should consist of: 1) an excellent theatre consultant, 2) a representative of a rigging manufacturer, 3) a facility specialist, 4) an installer of excellent reputation, 5) a mechanical or structural engineer, and 6) an expert in wire rope and cable.

Recruit participants for the workshop. Based on past experience, we find that a *maximum* of 25 people should be accepted for each workshop. We suggest individual commitments of sixty to ninety days before the workshop. Have all of your info. ready to send to participants.

In reference to finances, we suggest that the cost of the workshop should be \$45 per individual. Of that \$20 will go toward the library each person will receive (which you order from the vendor). There may be items provided by the Commission that you may wish to duplicate. Try to find someone to have these copied at no cost. In addition, \$5 per participant should be sent to the Health and Safety Commission to help further ongoing work, and \$5 per participant should be deposited in the treasury of the local section. Upon receipt of the workshop fee, a confirmation should be sent to the participant and a receipt filed with the leader. There should be no refunds (unless the workshop does not run). The session is planned around the number of participants and the budget is carefully arranged.

We recommend that workshops last four hours. This includes the inspection of the theatre, the taking of photos, and a question-and-answer period. If you wish to hold a longer workshop, please contact me.

It must be emphasized that the workshop does not offer any certification or make a person an expert or professional inspector. This takes many years! Moreover, a

disclaimer form will be sent to you to be signed by *all participants* (a hold harmless writ for the theatre).

We request that 35 mm photos or color slides be taken of the facility during the inspection. Prints of the inspection should accompany the inspection report and be filed both with the facility and the Health and Safety Commission. This report should be generated within thirty days after the workshop. (Note: You may wish to video or audio tape the workshop too. Please file duplicates with the national Commission.)

Communication is a vital component of this work. Contact me immediately upon your decision to hold a workshop. All materials you plan to use should be prepared in advance and copies sent to me. Publicize the workshop and that it is sponsored by the USITT. This is a way to raise consciousness about rigging safety and the work of the Institute. All programs should indicate your local section workshop is using the format of the *USITT National Commission for Health and Safety National Rigging Development Workshop — Inspections*.

Please become involved. A bibliography of materials which are needed for the workshop will be sent to you. This lists basic items. This type of workshop is the second in the series *Safety in Rigging*. It attempts to help the Institute forge a set of recommended practices for North America.

Five sections have scheduled workshops. Set a date too! Contact me for further information: **Dr. Randall Davidson, Health & Safety Commissioner, PO Box 907, Claremont, CA 91711, (714) 624-7286, (213) 385-5211 X 387.**

Research Query

Anyone who has been involved in the flying of people as either a director, stage manager, or system designer (particularly harnesses) or anyone who has been flown, please contact Jon Lagerquist, Yale School of Drama, 222 York St., New Haven, CT 06520. This research is in connection with an M.A. thesis.

Contributing Memberships

Associated Theatrical Contractors
307 West 80th Street
Kansas City, MO 64114

Colortran, Inc.
1015 Chestnut Avenue
Burbank, CA 91502

Goodspeed Opera House
East Haddam, CT 06423

Kliegl Brothers Lighting Co., Inc.
32-32 48th Avenue
Long Island City, NY 11101

Mendenhall & Associates, Inc.
3775 Bayshore Blvd.
Brisbane, CA 94005

Rosco Laboratories, Inc.
36 Bush Avenue
Port Chester, NY 10573

Samuel Scripps
1 West 72nd Street
New York, NY 10023

Stage Engineering International Ltd.
P.O. Box 2699
325 Karen Lane
Colorado Springs, CO 80901

John B. Staley
c/o Theatrical Equipment
International Ltd.
567 Third Avenue
New York, NY 10016

Strand Century, Inc.
18111 South Santa Fe Avenue
P.O. Box 9004
Rancho Dominguez, CA 90224

Theatrical Services & Consultants
9010 Pillsbury Avenue South
Minneapolis, MN 55420

Wenger Corporation
90 Park Drive
Owatonna, MN 55060

Sustaining Memberships

Peter Albrecht Corporation
325 East Chicago Street
Milwaukee, WI 53202

Alcone Company, Inc.
5-49 49th Avenue
Long Island City, NY 11101

American Seating Co.
901 Broadway, N.W.
Grand Rapids, MI 49504

American Stage Lighting Co., Inc.
1331-C North Avenue
New Rochelle, NY 10804

Automatic Devices Company
2121 South 12th Street
Allentown, PA 18103

Baer Fabrics
515 East Market Street
Louisville, KY 40202

Barbizon Electric Company, Inc.
426 West 55th Street
New York, NY 10019

Bash Theatrical Lighting, Inc.
3401 Dell Avenue
North Bergen, NJ 07047

Belden Communications, Inc.
534 West 25th Street
New York, NY 10001

Brannigan-Lorilli Associates Inc.
140 West 57th Street
New York, NY 10019

J. R. Clancy, Inc.
7041 Interstate Island Road
Syracuse, NY 13209

Clear-Com Intercom Systems
1111 17th Street
San Francisco, CA 94107

Costume Crafters, Inc.
2979 Peachtree Road, N.E.
Atlanta, GA 30305

Design Lab-Chicago
6976 N. Ridge
Chicago, IL 60645

Design Line, Inc.
6204 Benjamin Road, Suite 209
Tampa, FL 33614

Electro Controls, Inc.
2975 South 300 West
Salt Lake City, UT 84115

Electronics Diversified, Inc.
1675 N. W. 216th Street
Hillsboro, OR 97123

Feller Precision, Inc.
1290 Oak Point Avenue
Bronx, NY 10474

Gagnon La Forest
930 Wellington
Montreal, Quebec H3C 1V1
Canada

General Electric Company
Nela Park
Cleveland, OH 44112

Peter George Associates, Inc.
34 West 17th Street
New York, NY 10011

W. Gerriets International, Inc.
Box 950 Hutchinson Road
Allentown, NJ 08501

Garry Goddard Productions
4400 Coldwater Canyon
Studio City, CA 91604

Gothic Color Company
724 Washington Street
New York, NY 10014

Grand Stage Lighting
603 West Lake Street
Chicago, IL 60606

Great American Market
826 North Cole Avenue
Hollywood, CA 90038

Grosh Scenic Studios
4114 Sunset Boulevard
Hollywood, CA 90029

GTE/Sylvania
Sylvania Lighting Center
Danvers, MA 01923

H & H Specialties, Inc.
P.O. Box 9327
South El Monte, CA 91733-0981

Hoffend and Sons, Inc.
34 East Main Street
Honeoye, NY 14471

Imagineering, Inc.
234 West 44th Street
New York, NY 10036

Irwin Seating
P.O. Box 2429
Grand Rapids, MI 49501

Joyce/Dayton Corp.
P.O. Box 1630
Dayton, OH 45401

Kryolan Corp.
747 Polk Street
San Francisco, CA 94109

Lehigh Electric Products Co.
Route 222, (RD 1, BOX J1)
Wescoville, PA 18106

Lighting Associates Templates
P.O. Box 299
Chester, CT 06412

Lighting Dimensions
1590 South Coast Highway, Suite 8
Laguna Beach, CA 92651

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

Lite-Trol Service Co., Inc.
72 Glenwood Road
Glenhead, NY 11545

Little Stage Lighting Company
10507 Harry Hines Boulevard
Dallas, TX 75220

Lycian Stage Lighting
P.O. Box D
Kings Highway
Sugar Loaf, NY 10981

Mission Trace Invest. Ltd.
7478 West Nichols Place
Littleton, CO 80123

Musson Theatrical, Inc.
890 Walsh Avenue
Santa Clara, CA 95050

Mutual Hardware
5-45 49th Avenue
Long Island City, NY 11101

Newth Lighting Company
552 Swaggertown Road
Scotia, NY 12302

R. E. Nicholson, Inc.
75 West Main Street
East Bloomfield, NY 14443

Olesen Company
1535 North Ivar Avenue
Hollywood, CA 90028

Production Arts Lighting
636 Eleventh Avenue
New York, NY 10036

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

Rose Brand Textile Fabrics
517 West 35th Street
New York, NY 10001

Jean Rosenthal Associates
765 Vose Avenue
Orange, NJ 07050

Sanders Lighting Templates
5830 West Patterson Avenue
Chicago, IL 60634

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

Secoa
P.O. Box 27429
2731 Nevada Avenue North
Minneapolis, MN 55427

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

Stagecraft Industries
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

Systems Design Associates
85 Willow Street
New Haven, CT 06511

Teatronics, Inc.
101-D Suburban Road
San Luis Obispo, CA 93401

Texas Scenic Company, Inc.
5432 Jackwood Drive
P.O. Box 28297
San Antonio, TX 78238

Theatre Projects Consultants, Inc.
27 West 67th Street
New York, NY 10023

Theatre Techniques Inc.
60 Connolly Parkway
Hamden, CT 06514

Theatrical Equipment International Ltd.
567 Third Avenue
Third Floor
New York, NY 10016

Theatrical Service & Supply Company
170 Oval Drive
Central Islip, NY 11722

Tiffin Scenic Studios, Inc.
P.O. Box 39
Tiffin, OH 44883

Union Connector Company, Inc.
149 Babylon Turnpike
Roosevelt, NY 11575

Universe Stage Lighting
326 West 47th Street
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

**USITT 1985
ANNUAL CONFERENCE
NYC
March 20-23
Exhibit Booth Space Available
Contact: Mike Connell
c/o USITT
330 W. 42 St., NYC 10036
(212) 563-5551**

TTFL and USITT Shows

Show Light '85, an international symposium on theatre, television, and film lighting, has been scheduled for March 17-March 20 at the Sheraton Centre in NYC. This year's exhibition is expected to be particularly useful since it overlaps with the USITT Annual Conference which follows in the same location. Exhibitors will maintain booths for both events.

The symposium is an annual event sponsored by the Theatre, Television and Film Lighting (TTFL) committee of the Illuminating Engineering Society of North America. It is supported by the Commission Internationale de L'Eclairage (International Commission on Illumination).

Newsletter Deadlines

All Newsletter deadlines are published in our *Membership Directory*. The next deadline is January 1, 1985.

Errata

Please note that the names of the persons involved in the Costume Commission computer session, reported in the Summer Newsletter article, were incorrect. It should have read Joy Erickson and George Erickson.

1984 Membership Directory Update II

by Henry Tharp, Secretary

Thank you for your comments and suggestions on the Directory. This update includes all corrections and changes I have received from you up until August 24, 1984. If you have not yet checked your entry in the Directory, I sincerely urge you to do so and use the form in the center of your Directory to let me know of any changes.

Page 2 (inside front cover)

- Under LYCIAN STAGE LIGHTING the second line should read: P.O. Box D, Kings Highway.

Page 4

- Change the number of student chapters from 6 to 8 at top of last column.
- Add new Student Chapt., Texas Tech Univ.

Page 5

- Change President Earle's home phone number to: 408 257-9640.
- Change Vice-President Hand's home phone number to: 303 630-3576
- Change Secretary Tharp's zip code to: 65203.
- Change Treasurer Musson's address to: Musson Theatrical, 890 Walsh Ave, Santa Clara, CA 95050, and her work phone number to: W: 408 986-0210.
- Under DIRECTORS-AT-LARGE:
 - Of the seven names deleted in directory update #I, restore the following six: Arnold, Fielding, Hild, Price, Scales, and Weller, back into column three.
 - Move Stowell from column one (1982-1985) to column three.
 - Move Maronek from column three to column one.
 - Delete: David G. Laing from column two.
 - Add: Don Childs, 418 Wolsley, Montreal Quest, Quebec, H4X 1V4 Canada, 451 481-9790, to column two.
 - Change Don C. Shulman's address and phone numbers to: 10107 Hickory Hollow Court, Tampa, FL 33615 O: 813 886-5073 (in column two).

Page 6

- Add two new members to the By-Laws Committee: Michael Corrison, and David Flemming.
- Change Chair of Name Change Study Committee to: Peter Sargent.

Page 8

- Change MID-COUNTRY LIAISON OFFICER Durst's address to: 4815 Pitt.

Page 9

- Under student chapters change RYERSON POLYTECHNICAL INSTITUTE Theatre School's entry as follows: 350 Victoria Street, Toronto, Ontario, M5B 2K3, Canada, Jean Charles Black and Sandy Black, Faculty Sponsors, 416 979-5086.

Page 13

- Add: VAN PHILLIPS, West Lafayette, Indiana, to the list of Fellows.

Page 22

- Change the phone numbers under Angelo State University as follows: H: 915 949-4058, W: 915 942-2031.

- Change the phone numbers for Ashby, John J. as follows: H: 216 531-2213, W: 216 231-8787, X 231.

Page 23

- Change the address for Barrow, Jr, Charles W. to: 3540 N. Fremont, Chicago, IL, 60657, and add: H: 312 472-2618.

Page 24

- Change work phone number for both Black, Jean Charles and Black, Sandy to: W: 416 979-5086, and add postal code to his address as follows: L5N 1H7.

- Under Bombay, Sharon: Change to: Bombard, Sharon and add additional phone numbers: W: 904 644-1766, H: 305 251-7117.

Page 26

- Under Collins, Matthew J.: Change zip and phone numbers as follows: 78713, H: 512 331-0212, W: 512 471-6253 X 150.

Page 27

- Under Cornwell, Gerald: Change to: Cornwell, Gerry and correct second phone number to: W: 416 231-9296.

Page 28

- Under Deutsch, Suzanne: Add phone number: H: 306 695-2576.
- Under Douglas, Kathleen E.: Change phone numbers to: H: 816 252-5260, W: 816 274-7110.
- Under Earle, Jr., James R.: Change home phone number to: H: 408 257-9640.

Page 29

- Under Elliott, II, Vance J.: Change address to: 117 East Sierra Circle, San Marcos, TX 78666, and add phone number: H: 512 396-5054.
- Under Findlay, Walter Robin: Change address to: P.O. Box 1194, St. Joseph, MO 64502, and phone numbers to: H: 816 232-8226, W: 816 271-4452.

Page 32

- Under Hay, Richard L.: Change home phone number to: H: 503 482-8885.

Page 34

- Under Johnson, Jr., William R.: Change phone numbers to: H: 815 756-1813, W: 815 753-1334.

- Under Jones, Brian R.: Change address to: 701 W. Wabash Ave. Crawfordsville, IN 47933, and add phone number: W: 317 362-0677.

Page 35

- Under Kahn, Walter; Add middle initial: A., and change phone number to: H: 603 428-3026.

Page 37

- Under Lycian Stage Lighting: Delete home phone number, and change address to: P.O. Box D, Kings Highway, Sugar Loaf, NY 10981.

Page 38

- Under Marking, Martha A.: Change address to: 4703 Shore Acres Rd., Monona, WI 53716.

- Under McKinnon, Peter M.: Change address and home phone number to: 419 Parksode Dr., Toronto, M6R 2Z7 Canada, H: 769-9659, and delete all other phone numbers.

Page 40

- Under Musson Theatrical Inc: change address and phone number to: 890 Walsh Ave., Santa Clara, CA 95050, W: 408 986-0210.

- Under Nalepka, Bill: Add postal code: L8E 1E3.

Page 41

- Under Obannon, Kim: Change to: O'Bannon, Kim, 5027 Buffalo Ave., #2, Sherman Oaks, CA 91423.

Page 43

- Under Raistrick, Alain S.: Correct spelling of first name to: Alan.

Page 44

- Under Scharfenbergier, Paul L.: Correct spelling of last name to: Scharfenberger.

Page 45

- Under Shulman, Donald C. and Shulman Associates Inc., Donald: change address and phone numbers to: 10107 Hickory Hollow Court, Tampa, FL 33615, H: 813 885-1233, W: 813 886-5073.

Page 46

- Under Smith, Kevin A.: Add additional addresses: Home: 108 West 227 St, Bronx, NY 10463, School: Webster University (as listed) and, August '84- August '85: Webster University, Schubertring 14, A-1010 Wien, Austria, and correct phone numbers to: H: 212 562-7735, School: 314 968-6929.
- Under Spangler, Eugene C.: Change address and phone number to: 1739 Harvard, Wichita, KS 67208, H: 316 682-6339.
- Under Stage Engineering Intern'l. Ltd.: Add phone numbers: H: 303 630-3576, W: 303 635-2935.

Page 47

- Under Svenningson, Victor B.: Change address to: 126 Walmer Road, Toronto, Ontario M5R 2X4 Canada.

Page 48

- Under Tharp, Henry E.: Change zip code to: 65203.

Page 49

- Under Van Schoonhoven, Derick: Change home phone number to: H: 215 257-6614.
- Under Vincent, Paul: Change address and phone to: 5325 Naiman Parkway, Suite G, Solon, OH 44139, W: 216 248-3770.

Page 57

- Under Michigan: Delete: Marking, Martha A.
- Under Minnesota: After Jamieson, Richard N., the state abbreviation should be MN (not MI).
- After Sannerud, Paul M. the state abbreviation should be MN (not MA).

Page 58

- Under Missouri: Correct Raistrick, Alain S. to Raistrick, Alan.

Page 63

- Under Wisconsin: Add: Marking, Martha A.

Committee on Nominations Presents Slate

by Ron Olson,
Nominations Committee Chair

USITT's Committee on Nominations met on August 12 in San Francisco to deliberate and select the final slate of Officers and Members of the Board of Directors-at-Large. All people selected, of course, indicated a willingness to serve.

Those serving on the Committee on Nominations were Immediate Past President Ron Olson, Chair; President James R. Earle, Jr.; Secretary Henry Tharp (Ex-Officio and non-voting); Sarah Nash Gates and Don Shulman, Board Representatives; Leon Brauner and Jean Webster, Commission Representatives; and Don Childs, David Flemming, Stephen G. Hild and Robert Scales, Regional Section Representatives.

The slate selected and presented to the Board of Directors on August 12 consists of the following nominees:

PRESIDENT ELECT

David Hale Hand

VP for COMMISSIONS & PROJECTS

Richard Devin

SECRETARY

Jared Saltzman

Ten individuals for seven positions on the Board of Directors-at-large were nominated by the Committee:

Leon I. Brauner

Richard Durst

Joy Spanabel Emery

David G. Flemming

Jay O. Glerum

C. Elizabeth Lee

Patricia MacKay

Lucy T. Nowell

Henry E. Tharp

John W. Williams

As members of the USITT, you are reminded that it is possible to add names for candidates for any of these positions if (1) a thirty-five word biography of the proposed candidate is submitted, (2) a signed note indicating the proposed candidate's willingness to serve if elected is submitted, (3) a petition bearing the signatures of fifty members in good standing of the Institute in support of the candidate is submitted, and (4) these are all received by the Chair of Committee by November 24, 1984. **Send to Ron Olson, Chair, Committee on Nominations, Manhattan Plaza, Tower A, 484 West 43rd Street # 45M, NYC 10036.**

Following are the biographies submitted by the selected candidates:

Leon I. Brauner: Costume

Designer/Professor of Theatre, Indiana University, Bloomington. MFA in Design. I

have served USITT on the Board of Directors, as a Vice Commissioner and Commissioner of Costuming and as Scenography Liaison Officer.

Richard Devin: Two terms as Vice President for Commissions & Projects. Founding Chair, Pacific NW Section. Chair of 1979 USITT National Conference in Seattle. Founding Co-Commissioner of Lighting and Sound Design Commission. Board member since 1980. Coordinator of Design/Technology Program, University of Washington School of Drama. Formerly General Manager of Williamstown Theatre Festival. Lighting Designer for fifteen regional theatres, including American Conservatory Theatre, Seattle Rep., Alley, Hong Kong Rep. Theatre. USA 829.

Richard Durst: Chair of Theatre and Scenic Designer at the University of Minnesota, Duluth and Producing Director of the Minnesota Repertory Theatre. He was one of the founders and the first Chair of the Northern Boundary Section, and has served two terms as Membership Chair for NBS. He is currently Mid-Country Liaison officer for USITT, is Head of the Juried Section of the Biennial Scenography Exposition and will be National Conference Chair for USITT in 1987.

Joy Spanabel Emery: Costume Commissioner, past Vice-Commissioner; Member of USITT Board of Directors: Executive Board USITT New England Section; former Member NETC Board of Directors, and editor of "Design & Technology Exchange." Author of *Stage Costume Techniques*. Professor of Theatre and resident Costume Designer at the University of Rhode Island.

David G. Flemming: Student Chapter Liaison 1982-current; Nominating Committee 1982-83, 1983-84; Membership Committee, current; By-Laws Committee, current; Vice Commissioner of Health and Safety Commission, 1981-83; National Conference Vice Chair — Program & Publicity, 1983; Chair, Texas Section, 1983-85; 1st Vice Chair Texas Section 1979-83. SWT Student Chapter Sponsor, 1976-current. Scenic/Lighting Designer/Educator. Wichita State University 1953-68; Southwest Texas State University 1970-current.

Jay O. Glerum: Stage Systems Designer, Peter Albrecht Corporation. Member of USITT since 1972. Vice Commissioner Technical Information/Production Commission 1977-84. Commissioner, Technical Production Commission 1984. Section Chair, Midwest Section, 1981-83.

David Hale Hand: Member of USITT since 1962. Co-founder and past Chair of Rocky Mountain Section; Chair of Nominating Committee (past); Member of Finance Committee (past); Co-Chair Denver Conference 1982; At present Vice President, Programs & Presentations (five years) with positions as Chair of Awards, Time and Place Committee, and Ad Hoc

Member of various other Committees. President of Stage Engineering International Ltd., and Theatre Development Associates Ltd.

C. Elizabeth Lee: USITT Student Member 1980-84. Webster University Student Chapter Vice President, Spring 1983, President 1983-84. Student Chapter social coordinator, National USITT Conference Corpus Christi, 1983 and Orlando, 1984. Student Meeting Co-Chair, Orlando, 1984.

Patricia MacKay: Publisher and Editor of *Theatre Crafts* magazine, and has served for three previous terms on the Board of Directors for the USITT.

Lucy T. Nowell: USITT Board 1982-85. Chaired Section Funding Policy Committee; current Chair of Membership Committee; Member of Finance Committee; Chair of Costume Commission Committee on Promotion and Tenure Guidelines. Former Chair and Vice Chair of Southeast Regional Section.

Jared Saltzman: Assistant Professor and Director of Theatre Operations at Bergen Community College. Member of USITT since 1974. Served as an Associate Editor of *TD&T*. Active member of the Scenography Exposition Committee. Currently a Vice Commissioner of the Lighting & Sound Commission.

Henry E. Tharp: Member of USITT since 1965. Co-Chair 1980 USITT National Conference, Kansas City. USITT Board of Directors. Committees: Awards Criteria, By-Laws, Membership, Nominations, Time & Place, Reimbursement Policy for Conference Program Participants. Past President of USITT Heart of America Section. (Charter President). Supervisor of Stage Services, University of Missouri-Columbia. Former Designer/Technical Director, University of Missouri-Columbia, University of Louisville, Louisville Children's Theatre. Former Asst. Tech. Dir. Hofstra University. Degrees from Emporia State (Kansas) and University of Illinois. Member: IATSE, Local 443 (Recording Secretary).

John W. Williams: Associate Professor at Northwestern University. Served on the Board and Examination Committee for USAA, Local 350. Passions include his freedom, teaching, lighting design, psychology, psychotherapy and theology.

Ongoing Projects

by Dick Devin, V.P. for Commissions and Projects

The Commissioners, Officers and Chairs of several of the committees of the Institute met for two intensive days of planning on the campus of San Jose State University and at the facilities of Musson Theatrical on Aug. 10 and 11. It was an extremely productive retreat, with the energetic participation of more than 30 USITT representatives. The following is an overview of some Commission and project planning as well as a preview of NY Annual Conference programming.

● **New Commissions:** The Board of Directors approved the dissolution of the Lighting and Sound Design Commission and the formation of two distinct Commissions with separate Commissioners and budget lines. The new Lighting Design Commission and the Sound Design Commission will focus on issues that deal with both design and technology that are appropriate to their interests. The Commissioners are: **Sound Design Commissioner — Charlie Richmond, Richmond Sound Design, 1234 W. 6th Ave, Vancouver, BC, V6H 1A5, Canada;**

Lighting Design Commissioner — William Warfel, Yale School of Drama and Systems Design Assoc., 85 Willow St., New Haven, CT.

● **Rigging Project:** The Technical Production, Engineering, Health and Safety, and Architecture Commissions, with overall coordination of Facilities and Production Liaison Officer Peter Happe are moving forward with several projects aimed at training and setting of recommended standards for manufacture and operation of rigging equipment. Technical Production Commissioner Jay Glerum is preparing a second mailing to interested members toward establishing USITT recommended standards for manufacture of rigging equipment. The first questionnaire was based on the OISTT European Standards translated from the German last year. The excellent return from the first mailing will result in a revision of the format to more accurately deal with American standards and practices. The contact for the rigging standards project is: **Jay Glerum, Peter Albrecht Corp. 325 East Chicago St., Milwaukee, WI 53202.**

● **Job Contact Center:** A planning committee under the leadership of Richard Holcomb of Lamar University is organizing a Job Contact Center.

This center will make records of those seeking employment, those searching for employees, and a place for interviews available. This is not a placement bureau, but a once-a-year matching service. Richard Holcomb is to be commended for his voluntary and unofficial handling of the Contact Center at the Corpus Christi and Orlando Conferences. The Contact Center will be publicized with Annual Conference registration information. To offer suggestions or help contact: **Richard Holcomb, Dept. of Communication, PO Box 10050, Lamar University, Beaumont, TX 77710.**

● **Graphic Standards:** The Graphic Standards Committee of the Education Commission, under the direction of Chairman Steve Zapytowski has finished work on their recommended graphic standard for lighting design and will present it for endorsement of the Board of Directors at their December meeting. Investigation has begun leading to establishment of an audio design graphic standard. The finished recommended standards will appear for the use of the general membership in *Theatre Design and Technology* as did the scenery Graphic Standards. Chair: **Stephen Zapytowski, 17350 N.W. Meadowgrass, Beaverton, OR 97006.**

Engineering Commission National Electrical Code Committee

by Mitch Hefter,
Vice Commissioner for Engineering

The 1987 National Electrical Code (NEC) Committee has been meeting weekly in Los Angeles since the end of April. This committee is sponsored jointly by the Engineering Commission and the Southern California Section (SCITT). The committee's objective is to present proposals for changes (with justifications) to the 1984 NEC for inclusion in the 1987 edition. These proposals are due at the National Fire Protection Association (NFPA), which publishes the NEC, in November of 1984.

The major emphasis of the committee's work is on Articles 520 (Theatres and Similar Locations) and 530 (Motion Picture and Television Studios). Article 530 is being addressed for two reasons. First, there is more "overlap" occurring between the theatre, television, and motion picture industries. Second, any facility covered by Article 530 must comply with Article 520 when an audience is present, therefore more uniformity between the two Articles is required.

The '87 NEC Committee is comprised of both members and non-members of the USITT. There are nine active participants, and over 40 other people who have shown interest by attending a few meetings and/or requesting information. Some of the membership includes lighting equipment

manufacturers, motion picture and television studios, union members, the Motion Picture Association of America, equipment rental houses, and Dr. Randall Davidson, USITT Health and Safety Commissioner.

During the weekly meetings, Articles 520 and 530 were reviewed paragraph by paragraph. From this review, an outline of desired revisions was prepared, and these 40 changes were assigned to the active committee members to be formally written. These proposals were submitted for review and comment in September to USITT Engineering Commission members, selected entertainment industry parties, and those people who had requested information on the committee's activities. When these "ballots" are returned to Los Angeles (due mid-October) the '87 NEC Committee will review them and finalize all proposals. The final proposals will be sent to the NFPA around November 12, 1984.

In June of 1985, the NFPA will issue a Technical Committee Report, which is essentially a "Preprint" of the 1987 NEC. Interested parties (which include the USITT '87 NEC Committee) have until October 1985 to submit comments and recommendations for modification to this report. The 1987 NEC is published in September 1986.

One major topic the USITT '87 NEC Committee has been addressing is the use of welding cable for power distribution wiring.

At present, this type of cable is not covered by the NEC, although it has been used by the entertainment industry for many, many years. The Los Angeles Department of Building and Safety specifically disallowed the use of welding cable, except under specific conditions, during the Olympics.

The impact that this could have on the entertainment industry is significant. However, the Los Angeles Department of Building and Safety is not "cracking down" on this issue, provided the industry continues to work with them and show good faith in resolving the many aspects of using welding and other similar type cables. The Department of Building and Safety has already tested and approved several cables for use on a one year renewable basis.

The '87 NEC Committee is preparing proposals for the 1987 edition of the NEC on this subject, and has set up a sub-committee to work on this problem specifically. This sub-committee will be working with the Department of Building and Safety and with people from the entertainment industry in order to resolve this problem. More information on this subject will appear in the next Newsletter.

If you would like further information on either the Code work or the Welding Cable Issue, please contact: **Mitch Hefter, Chair — USITT '87 NEC Committee, c/o Strand Century, Inc., 18111 South Santa Fe Avenue, Rancho Dominguez, CA 90221.**

An Open Letter To The USITT Membership

From the President, Randy Earle

The recent Commissioner's Retreat at San Jose State University was an exciting event which reaffirmed my belief that USITT is an active organization comprised of some of the most talented, imaginative, and productive members of our profession. It never fails to amaze me how we continue to develop new projects and expand the level of conference programming each year at the retreat. The experience proves that with proper participation, leadership, and fiscal resources, there is no limit to our potential as THE professional society for theatre designers and technicians working throughout North America today and in the future.

The key words in the preceding paragraph are "fiscal resources." There is no way a dynamic professional society can produce QUALITY for the profession it serves without adequate fiscal resources. I am aware that many members believe their dues to various organizations do little more than support a national bureaucracy. I am likewise happy to report that this is not the case with the dues you pay to USITT! USITT membership dues fund a wide variety of Institute functions over and above the operation of our National Office. Dues alone, however, are not sufficient to allow for the present (let alone future) scale of Institute projects, publications, and activities.

"What do I get for my membership dues?" is the common question heard by most USITT officers, directors, and staff. I am happy to report that the full answer could fill much more space than is available in this Newsletter. The following are but a few of the ways in which your dues are and will be spent:

- 1) Expansion of our journal *Theatre Design and Technology*
- 2) Co-sponsorship of major exhibitions such as "Maxwell Anderson: Designs From the Premiere Productions"
- 3) Sponsorship of the annual Costume Commission Symposium, i.e.: "Opera, Dance, and Theatre in San Francisco"
- 4) Commission Work in areas such as National Electrical Code Revisions; Flat Pattern Drafting; Graphic Standards for Scenic, Lighting, and Sound Design; *Theatre Technology and Design: A Secondary Theatre Course Guide* (just published!); Theatre Planning Checklist; Theatre Design 1985, (an exhibition to open in New York); and *The Biennial Scenography Exposition Catalog*.
- 5) The upcoming "tribute" to be held at the Lincoln Center for the Performing Arts that will honor retired designers of costume, lighting, scenery, and sound who have made major contributions to our profession.

The above list could go on forever, and as is always true when one list names or projects, there are innumerable projects which have not been cited. However, there is another critical question which I must address and that is our ongoing need for additional revenues to allow for the continued growth and development we have experienced in our first twenty-five years.

I have appointed a Development Committee to find ways of bringing additional revenues into the Institute. They are at work formulating policy and identifying corporate, foundation, and governmental sources of support.

Another area which must be developed is that of individual contributions — the key area of support for most nonprofit arts organizations over the years. We must explore our own "private sector," and that is **YOU**. It is far too easy to suggest that we seek a grant to fund a particular project. The fact is that we should explore and develop internal funding before we go to outside sources. By standing up for what we believe we can demonstrate our conviction that the USITT is worth supporting. External funding sources must examine balance sheets and internal support before allocating monies. The USITT has before it the opportunity to begin an intensive, internal funding development campaign NOW!

I want to solicit your support for Institute projects to the degree you are able to give. **Please remember that it is better to give to USITT and deduct in April than to pay the federal or state government the dollars. All contributions are fully tax deductible regardless of your tax bracket or occupation.** In addition, to encourage more contributions and allow for direction of giving, I am establishing a "Restricted Gifts Program" which will allow you to earmark funds for a specific area or project. Such gifts will be held in a restricted account and a full report on their use will be presented to the membership each year.

Fundraising is one of the most critical and vital tasks before me as President, and I seek your support to develop the kind of fiscal base the USITT needs to continue its program of growth and service to the profession.

Yes, I want to be one of the first to say: "I support the United States Institute for Theatre Technology," Below please find my contribution to the USITT and, if applicable, the restricted area in which I wish this contribution to be applied.

Name _____ Institution/Firm/Organization _____

Address _____ City _____ State _____ Zip _____

Please accept the following contribution to the USITT \$ _____

This is a () Restricted or () Unrestricted Gift.

If restricted, I wish the donation to be applied to the following area (check one only):

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() Commission Development _____
List Commission If You Wish
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- () Scenography Exposition
() International Liaison
() Symposia/Workshops
() Other Restricted Purposes Not Listed _____

- () I permit my name to be published in the Newsletter as a contributor.
() I DO NOT permit my name to be published in the Newsletter as a contributor.

The amount of the gift or range may () may not () be published.

A receipt will be sent to all donors for tax purposes.

Please make all checks payable to and mail to: **USITT, 330 West 42 Street, Suite 1702, New York, N.Y. 10036. Thank you for your belief in and support of the USITT.**

ARTS ADMINISTRATION COMMISSION: MEMBERSHIP SURVEY RESULTS

General Response: Approximately 10% (244) of the USITT membership completed the membership survey forms distributed through the spring 1983 Newsletter and at the National Conference. This is a good response. It is certainly large enough to provide meaningful data and a fairly accurate profile of USITT members. Although a specific question about the type of membership held was not posed (student vs. individual) it appears that few students chose to respond (approximately 2%). As such, the survey may represent closer to 15% of "Individual" members.

General Comments: This survey was neither intended nor prepared for treatment by usual statistical analysis techniques. However, general statistical principles *were* adhered to. The "averages" reported are the mathematical means of the applicable results, and, where needed, a 90% confidence interval was applied when the results showed extreme variations. (These are indicated.) The results are categorized in the same manner as the questionnaire, but they have been slightly rearranged. Each category is preceded by a general observation, and percentages are given, where appropriate.

Education: In general, the average member is well-educated and holds at least an undergraduate university degree. However, this should be accepted only in combination with the employer background data.

High school	4.5%
Undergraduate degree	25%
Graduate degree	62%
Ph.D.	8%
Other	5%

Of the 188 university level degrees reported, 83 (44%) were BFA or MFA degrees. Only a handful reported any specialized administrative training (although one respondent reported twenty years of on-the-job administrative training).

Employer Profile: The vast majority of respondents work in educational theatre (mostly in universities), but perhaps these are the members who are simply more inclined to complete membership surveys!

Educational (secondary school, college, university)	65%
Road house (including concert halls, performing arts centers, and university road houses)	8%
Theme parks	2%
Community theatre (professional, community, ballet, repertory, Broadway)	15%
Commercial (service, suppliers, consultants, designers)	5%
Other (government, film, television)	5%

Company Size: These results are separated according to company (employer) but are relatively consistent — a firm of 10 to 12 regular theatre employees, including 4 to 5 technicians who stage 6 to 7 major productions per year.

Type	Avg. No. Theatre Employees	Avg. No. Technicians	Avg. No. Productions/Yr
Educational	10.2	5.4	6.5
Regional	12.1	10	7.4
Road House (90% ci)	21	4.1	n/a (100)

Staff: In terms of staff, 158 (77%) exercise some degree of personnel supervision, and of these 130 (82% or 63% of total) have authority to hire and fire. The average number of persons supervised is 9.7, which includes volunteers and students. A rough adjustment to exclude non-paid staff would still indicate that the average respondent functions at a "lower management" level, supervising 5 to 6 regular employees.

The next three categories (personnel management, financial management, and communications) were all surveyed on the basis of the frequency (never to daily) of a variety of activities in each category. The activities were ordered, roughly, from lower to higher levels of management. So, for each category, we are given two general pieces of information:

- 1) A numerical average (0 = never, .99 = every day) of the frequency of activities in each area, and,
- 2) An indication of the *change* in such activities, as we move "up" in the managerial level.

Personnel Management: There was a strong consistency here. Most respondents frequently participate in staff interviews and evaluation, but very few are involved in contract or union negotiations, and/or bargaining.

Average frequency: .47 Change: Increase

Financial Management: The results here were difficult to analyze. In general, they did support earlier observations of lower-level management, with frequent involvement in purchasing, and accounting; and infrequent activity in fund raising, budget, and tax administration.

Average: .57 Change: Indefinite

Communications (internal): In general, there was a very high level of communication between respondents and staff on other levels of their organizations. Surprisingly, these communications were often concentrated between general manager (or equivalent), directors, and designers; and away from bottom and top levels of the organization (depending upon your own perspective).

Average: .72 Change: Increase

Communications (external): Outside the theatre organizations, the frequency of contact declined somewhat, as might be expected. Only about 10% of respondents reported *any* frequent contact with governmental agencies.

Average: .50 Change: Decrease

Facility Management: Generally, responsibility for plant and equipment maintenance, and to a limited degree, box-office facilities, *were* included as part of the duties. Very few persons indicated any involvement in publicity or public relations.

General Information: Somewhat surprisingly, the average age bracket for members was 31-40 (average age 34). Average salary (180 replies) was \$20,000. Finally, 42 women and 161 men completed the survey, and 65% indicated an interest in the results.

STUDENT CHAPTER NEWS

by David Flemming, Student Chapter Liaison

NY Conference and Students

Although the National Conference in New York City is officially scheduled to run from March 20-23, the number of planned activities has forced the scheduling of important meetings and the opening of a possible designers' exhibition to be held on Tuesday, March 19. Also on the morning of the 19th, the Costume Commission is sponsoring a "Portfolio Review for Costume Designers and Costume Technicians," with three Broadway designers to give the critiques. Tuesday afternoon will be given over to two programs, "The (Costume) Union Exam: What Is It?" and "Assisting Designers in New York: Information on Internships Which Are Available." For those not interested in costuming, the Conference sessions will start at 8:15 a.m. on Wednesday at the Sheraton Centre Hotel.

Some other high points of interest for student members will be on-site visits. Trips to places like Radio City Music Hall, prop and costume shops, and television studios should prove very exciting. Also, a Broadway matinee is being planned as a part of the Wednesday programming.

For those scenic designers who wish to have their work critiqued, there will be two sessions of "Portfolio Review" on Wednesday evening (see story for details). For those designers who are not yet ready for a portfolio review but are planning to prepare their materials, there will be two photographic sessions on Thursday — "Theatrical Photography" and "Photographing the Set Model." There will also be a student meeting on Thursday evening, and a student party which has not yet been given a time slot on the program. On Friday evening another "Portfolio Review" is planned. A second Friday evening session will be "Guidelines for Students Looking for Graduate Programs."

Although the student pre-conference registration fee will be forty-five dollars — sixty dollars at the Conference — the Conference Committee will make special arrangements for students who volunteer to "work" the conference. The student workers are very important to the operation of the Conference, and you can become one of those contributors by writing to: **Mr. Bill Frein, Conference Student Liaison, 416 East 65th Street, NYC, 10021.**

Portfolio Review Session

Leonard Harman and Bill Forrester are planning the three "Portfolio Review" sessions at the NYC National Conference. Such sessions will be helpful for both the participants and those who would like to prepare for similar sessions at the 1986 Conference in Oakland.

Bill Forrester describes the plan for the review in the following: "The coming portfolio review will focus more on performing an educational service for students and less on serving as a demonstration for the benefit of educators. . . . At each two-hour session there will be four students selected for their promise as scenic designers. Each student will be accompanied by at least one design faculty member from her/his institution. Also, at each session there will be at least three critics: at least one from the New York professional community and two from the educational/regional theatre community. Also, if possible, we wish to include a professional director on each panel of critics.

"We plan to spend about 10 minutes on introductions, 20-25 minutes discussing each student's work, and 15-20 minutes on general discussion and questions at the end of the session."

To facilitate the choice of designers who will have their portfolios reviewed, Harman suggests you submit some examples of your best work including the following items: 1) a small selection — 12 — duplicate slides of the original slides of your art work, models, drafting, painters elevations, and production photos, 2) a cover letter with your name, year in school and name of school, 3) a brief vita, and 4) a self-addressed stamped envelope if you wish your slides returned. Send to: **Mr. Leonard Harman, Univ. of Tennessee Theatres, U.T.P.O. Box 8450, Knoxville, TN 37996-4800.**

The deadline is **December 1, 1984.** Your work will be reviewed by Harman and a number of his colleagues as well as Mr. Forrester.

The portfolio review session is an excellent opportunity for feedback on your work. Submit your entries early. If you have any further questions, direct them to Mr. Harman.

Student's Name on Ballot For National Election

For the second time in the history of the Institute the name of a student will appear on the ballot for election to the Board of Directors. C. Elizabeth Lee, of the Webster University Student Chapter, has been selected by the Nominating Committee to be a candidate for one of the seven positions on the Board of Directors which will be filled by the election this fall.

C. Elizabeth Lee has been involved with the Institute for the last couple of years. Not only did she attend the Corpus Christi and the Orlando National Conferences, but she made significant contributions to the student meetings and student parties. She assisted the Student Chapter Liaison, David Flemming, with the agenda for the student meeting in Corpus Christi and served as the Student Chapter Social Coordinator at that Conference. At the Orlando Conference, Elizabeth Lee was the Student Chapter Social Coordinator and the Co-Chair of the Student Meeting.

As both Student Chapter President and Vice President at Webster University, she assisted the chapter in becoming the most financially successful and active Student Chapter in the Institute.

Moreover, as a student member of the Institute, she is aware of the problems and needs of the students and can ably represent these issues to the Board.

The last student who was elected to the Board of Directors, Sarah Nash Gates, recently served as Chair of the Membership Committee and is presently serving as Chair of the Finance Committee.

C. Elizabeth Lee has proved herself a loyal, hardworking member of the USITT, and has served with great insight and leadership in the past. If elected to the Board of Directors, she will bring experience, understanding, and intelligence to her activities, and she warrants the support and the vote of all student members.

Survey on Educational Theatre

by Harvey Sweet, Education Commissioner

Ever wonder how your college or university program/department/faculty compares with others of comparable size around the country? If so, then you can find this information through the Higher Education Arts Services (HEADS) records.

The objective of HEADS is to compile and provide composite information on educational theatre in the U.S. Among the areas studied are enrollments, faculty salaries, budgets, productions, and administrative functions.

In 1983, during its first year, over 200 theatre programs participated in the HEADS project, and approximately 50 data summaries are available. There are a number of comparative studies as well.

If your theatre did not take part in the survey, do so now. Designers, tech directors, and all production and management staff in educational theatre are urged to encourage their department administrators to join in the project.

How will the statistics be developed? Based on the UCTA mailing list, on Aug. 15 a questionnaire was sent to every theatre unit in higher education in the nation. The head of the theatre unit was asked to subscribe to HEADS for \$25 and to complete the questionnaire (accredited members of the National Assoc. of Schools of Theatre do not pay the subscription fee).

In order to receive the results of the survey through HEADS, institutions must complete the questionnaire.

The results will be tallied during Winter 1984-5 and will be distributed in Spring 1985. If your institution participates in the survey it will be eligible to receive the data summaries, special reports, and other materials. It also makes your institution part of the largest data base on management statistics in the arts in higher education.

HEADS is a joint project of the International Council of Fine Arts Deans, the National Assoc. of Schools of Art and Design, the National Assoc. of Schools of Dance, the National Assoc. of Schools of Music, and the National Assoc. of Schools of Theatre. (ICFAD is the professional membership organization of fine arts dean. The four national associations are the specialized accrediting agencies in their respective disciplines.)

If you wish more information about the HEADS project contact **Michael Yaffe, Asst. Director for Operations, Higher Education Arts Data Services, c/o The National Assoc. of Schools of Theatre, 11250 Roger Bacon Dr. #5, Reston VA 22090.**

Publications

by Dick Devin, Vice President
for Commissions & Projects

I want to report the results of two actions taken by the USITT Board at the meeting in San Francisco.

First, on the recommendation that *TD&T* subscription rates for non-members be raised four dollars for both US and foreign subscribers, the Finance Committee and, subsequently, the Board approved the recommendation with no disagreement. This will go into effect Jan. 1 if subscribers can be informed in adequate time and possibly offered an opportunity to buy now at current prices.

The other recommendation, to make *TD&T* available at public outlets, was soundly defeated in both the Finance Committee and at the Board Meeting. It was anticipated that there would be problems collecting payments for the issues sold, handling bookkeeping involved with returned copies, and possibly losing members who join specifically to receive the Journal and Newsletter.

One other potential issue for future Publications: the Oakland Conference Committee for 1986 is planning a call for papers for Conference Programming as part of the offerings of that Conference. I hope that this move will give us a better balance of well-prepared programs and that it will bring an increase in publishable materials arising from the Conference.

USITT Membership Survey

The following survey was mailed with the ballots and returned to the Institute.

	Total Responses	Yes	No	Undecided
A. Do you feel USITT should investigate a change of name to more accurately reflect its membership and geographic service areas?	612	176 (29%)	338 (55%)	98 (16%)
B. If USITT could operate its National Office at a cost significantly lower than the present cost of doing business in New York City, would you support the move of the National Office to another part of the United States? (Most likely in the middle part of the country.)	608	492 (81%)	78 (13%)	38 (6%)
C. USITT is in need of additional, full-time staff to manage and perform operations in the National Office. Such staff will obviously require additional resources for support. Would you support a general dues increase IF increased membership services would result from additional staffing?	608	350 (58%)	143 (23%)	115 (19%)

Catalogs and Slides of Third Biennial Scenography Exposition Available

by Steve Hild

Copies of the ninety-eight page *Third Biennial Scenography Exposition Catalog* are available for \$6.50 from the National Office, 330 W. 42 St., Rm. 1702, NYC 10036. Catalog editor Arnold Aronson of TD&T and designer Lawrence J. Luchtel of Luchtel Designs have created a fine book that is a credit to the Institute and a contribution to the study of American scenography. The scenography exposition premiered at the Annual Conference in Orlando, April 4-7.

In his introduction to the catalog, Stephen G. Hild, Exposition Coordinator, restates the purpose of the Exposition and catalog as to identify, recognize, and display produced works of past and present American designers. Costumes, scenic and lighting designs from theatre, film, television, and theme parks are represented.

Because of the high cost of printing this book, it was decided that some entries would not be included in the catalog. However, all entries are available as color slides. The following are the five types of slide sets that may be ordered:

a. Complete Set, covering Heritage, Design Showcase, and Juried Sections. This set includes all slides including set e — those not published in catalog. There are 310 slides at a cost of \$310.

b. Design Showcase Set, highlighting the winners of other competitions including professional, graduate, and undergraduate designers. This set contains 25 slides at a cost of \$25.

c. Heritage Section Set, covering the work of numerous costume designers and designs from 1860-1960. This set includes 90 slides at a cost of \$90.

d. Juried Section Set, covering slides of renderings, photographs, sketches and technical drawings of the scenic, costume, and lighting designs featured in the exhibit. This set contains 115 slides at a cost of \$115.

e. Juried Works Not Shown in Catalog, covering the works exhibited but not published in the catalog. The set contains 13 slides at a cost of \$13.

To order a **slide set**, contact Leslie Robison, 306 White Dr. #C-2, Tallahassee, FL 32304.

To order the **Exposition Catalog**, send \$6.50 prepayment to Exposition Catalog, USITT, 330 W. 42 St., No. 1702, NYC 10036.

Communication Through Stage Costume

by Diane Berg, Purdue University

The first international symposium on the theatrical application of research and aesthetic considerations, "Communication Through Stage Costume," took place in April 1984, in Orlando. Coordinated by Don Stowell, Jr., this event was a joint project of the USITT Costume Commission and the Costume Society of America.

In the keynote address "Transvestism in Renaissance Theatre," Stella Mary Newton, O.B.E., interpreted some of the subtle effects of theatrical costumes of the Renaissance. She highlighted the role of the Fool who, always wearing the Fool's hood, would assume over-garments that were characteristic of the members of society that the play was satirizing.

Forrest Newlin and Arnold Gillette hosted the discussion "The Artistry of Lemuel Ayres." Ayres was a scenic and costume designer known for his work on productions ranging from "Oklahoma" to "The Pajama Game." The presentation included slides depicting the graphic style of this artist's creations.

In her paper "Shopping in Byzantium" with Ellen Terry and Her Circle: The Aesthetic Imagery of Theatre Costumes in the Late Nineteenth Century," Sally Kinsey of Syracuse University used slides to illustrate the importance of fantasy, the influence of orientalism, and the use of Greek motifs in theatrical costumes of the late 1880s.

In his Gallery Talk "The Art of Stage Costume in America 1860-1960," Don Stowell, Jr., who collected and mounted the magnificent collection of costumes and costume designs for the USITT Heritage Section exhibition, discussed the major categories of the show: Imitation of Reality, Interpretation of Reality, Artistic License, and Extra-Human Design.

Leo Van Witson addressed the importance of understanding music in the communication and identification of an opera costume in his paper "Costume Communication in Opera: Music as the Overriding Determinator."

Following the USITT all-convention event "Live Production in Theme Parks" chaired by John Haupt, Pam Carter of Disney World defined and described, with the help of a Disney employee training film, the uncomplicated style of the "Disney Look." Her presentation "Costuming for Theme Parks" dealt with costume maintenance, wardrobe procedures, and character costumes.

John Degen of Florida State explored the evolution of English burlesque costumes from the early 19th century to the Gay Nineties in "Costume in the Nineteenth Century: English Stage Burlesque."

John Hirsh, Ph.D. candidate at NYU, in his paper "The American in Nineteenth Century English Stage Burlesque," ventured that the most important element in the revue was not the comedy, the music, or the variety entertainment, but the glorification of the chorus girl in a costume designed to project her sex and glamor. Through a series of slides, he outlined the changes in female chorus costumes from 1894 to 1944.

"Art Deco and Art Moderne in Theatrical Design" was the title of the paper presented by Gerilyn Tandberg of Louisiana State University. After discussing the visual distinctions between the two movements, she described the influence of Art Moderne on the costumes of the 1931 production of "Of Thee I Sing."

Elizabeth Kaler of the University of North Florida presented "Circus Costume: The Transformation of Elephants." She provided a well-documented slide "parade" of elephants (from a variety of 20th century circuses) costumed as reindeer, lobsters, clowns, butterflies, soldiers, and Christmas trees.

"Harnessing the Power of the Costumed Image: The Contemporary West German Approach to Costume Design," was presented by Marna King of the University of Wisconsin-Madison. Based on her observations of the over sixty productions she saw last year in West Germany, she said that West Germany has developed an alternative communication of costume design which emphasizes the condition of the play and its characters rather than the period of setting in which the piece takes place.

All of the papers presented at the "Communication Through Stage Costume" symposium were selected by a jury composed of Jean Druessedow, Curator of the Costume Institute, Metropolitan Museum of Art; Douglas Russell, Stanford University, author of *Costume History and Style*; and Paul D. Reinhardt, University of Texas at Austin, author of several studies on James Robinson Planche.

United Airlines Offers Big Savings on Travel to NYC for 1985 Conference

United Airlines has joined with the USITT to offer special airfares, not available to the general public, when you attend the USITT Annual Conference in New York City and travel between March 12, 1985 and March 30, 1985 inclusive.

To obtain a 40 percent discount from the unrestricted Day Coach (Y class) fare or a 15 percent discount from the Easy Saver fare, which requires a Saturday night stay, simply follow these easy steps:

- 1) Call United toll-free at 1-800-521-4041, Monday through Friday, 8:30 a.m. to 8:00 p.m. Eastern time.
- 2) Give the USITT account number 547S.
- 3) United specialists will provide information and make reservations for all flights and fares, including the special USITT fare. This fare is available only on United flights in the Continental U.S.*
- 4) United will arrange to mail tickets to your home or office or you may purchase them from your local travel agent. If you purchase from a local agent, be sure you or the agent calls United's Convention Desk to make your reservation. The special USITT fare is only available through United's Convention Desk.

Also note that all flights are eligible for inclusion in United's "Mileage Plus Club."

*Canadian Members please note that these fares do not cover travel into or out of the U.S. It is suggested that you seek the best possible fare into the U.S. (closest port of entry) and then take advantage of United's fares, if this proves cost effective and convenient. To reserve on United from Canada, call the United Airlines office closest to you and request a patch or transfer through to the U.S. "800" number to book the U.S. leg of your trip.

Seats are limited, so call early for best availability. Fares are guaranteed at time of ticket purchase. Why not call today!

Regional News

The **ALBERTA SECTION** executive is as follows: Chair: Kenneth Hewitt; Vice-Chair (South): Mike MacPhee; Vice-Chair (North): Alan Welch; Secretary: Pat A. Christensen; Treasurer: Murray Palmer; Members at Large: Kathy Eberle, J. James Andrews, and Chris Olin (1984-5).

Later in the Fall, the **ALBERTA SECTION** will offer a seminar on "Copyright Law and Patent Law."

The **NEW YORK AREA SECTION** and New York City Technical College offered the first certificate program in "Theatre Safety and Health Hazards" in July. This thirty-hour five-day course was attended by twenty-eight working professionals from New York, Conn., and New Jersey. Producing organizations as diverse as Carnegie Hall and the Golden Nugget were represented with professionals

in the fields of facilities management, production management, lighting, technical direction, and rigging.

Theatre Design '85

The Institute is pleased to announce a rebirth of the professional display of mounted panels illustrating recent theatre architecture design. The display, to be held in connection with the National Conference, is open to all architects, theatre designers, and consultants who are or have been involved with the design of a theatre or similar assembly facilities for the performing arts.

Information including ground rules, costs, shipping, deadlines, etc., will be available by written request to: **Peter H. Frink, Assembly Places Int'l, 1519 Walnut St., Phila., PA 19102.**

Thank You's . . .

Many thanks to **Jan Musson** of Theatrical, Inc. for donating four open shelving units to the National Office, and many thanks also to **Jean Webster** of Tsokos Assoc. for donating a new Sanyo phone answering machine with remote control capability to the National Office.

The office is still in need of a new (your used or discarded) photocopier machine and a self-correcting typewriter. Or, if you have any other possible donations, please feel free to call. All gifts are tax deductible! Remember the National Office number is (212) 563-5551.

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