

USITT Newsletter

Editor:
Tina Margolis

WINTER 1985

Vol. XXV No. 1

USITT-25



SHERATON CENTRE, NEW YORK CITY/MARCH 20-23

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

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

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.
6265 Hamilton Boulevard
Allentown, 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

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

Norcostco Inc.
3203 N. Highway 100
Minneapolis, MN 55422

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.
3100 McMillan Road
San Luis Obispo, CA 93401

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

Theatre Crafts
135 Fifth Avenue
New York, NY 10010

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

Theatre Techniques Inc.
60 Connolly Parkway
Hamden, CT 06514

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

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

Tsokos & Associates
17822 Orville Road
Chesterfield, MO 63017

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

Rigging Inspection Workshop Slated

The Institute will conduct a major workshop on rigging inspection with one of its organizational members, the Juilliard School, in the Juilliard Theatre, NYC, on March 21, from 1 p.m. to 5 p.m. Dr. Randall Davidson, entertainment safety expert and USITT Health and Safety Commissioner, will hold the workshop with other international experts and members of Juilliard's Stage Department.

The rigging inspection workshop is one of ten Master Workshops for technicians. Each focuses specifically on one facet of the rigging industry. Their purpose is to reduce the number of rigging accidents and train technicians in the correct way to operate rigging systems. Negotiations are underway to achieve certification for technicians who work with rigging systems and attend the ten Master Classes.

The rigging inspection workshop fee is \$40, and all participants must be registered in the USITT Conference. Attendance is limited to twenty-five.

The deadline to register is Feb. 15. However, check after this date to see if any places are open.

Registration may be made through the offices of the USITT 1985 Convention. For further info. contact: **Ted Ohi, Juilliard School, 144 W. 66 St., NYC 10023, (212) 799-5000 X216.**

1984 Membership Directory Update III

by Henry Tharp, Secretary

This update includes all corrections and changes received as of December 14, 1984. Since I shall be leaving office as Secretary/Membership Directory Editor at the conclusion of the Annual Conference in New York in March, I cannot say if these updates will continue. Nevertheless, keep the National Office informed of any address changes so you will continue to receive TD&T, the Newsletter, and other mailings.

I thank you for the cooperation and support I have received as your Secretary these past four years.

Page 5 and Page 50

- Under Charles E. Williams change address and phone numbers to: Dept. of Theatre, Univ. of Toledo, 2801 W. Bancroft St., Toledo, OH 43606, H: 419-841-3840; W: 419-537-4295.

Page 7

- Under Architecture Commission change the name of the Commissioner to: Larry Kierkegaard, Co-Commissioner, P.O. Box 186, Downers Grove, IL 60515, and Peder Knudson, Co-Commissioner, P.O. Box 1117, Mercer Island, WA 98040.

Page 6

- Under Publications Committee add three names: Jan Hiatt, Jared Saltzman, and David Siegfried.

Page 11

- Under Future Conference Sites add: 1990—Milwaukee, WI, April 3-6, Hyatt Regency & MECCA (Milwaukee Exposition & Convention Center & Arena); and 1991—Hartford, CT, March 20-23, Sheraton Hartford & Hartford Civic Center.

Page 14

- Under By-Laws change edition date to December 1984, **IF** you also make the following changes:

Page 15

- Under Article IV, Section 1, General Officers, Paragraph 1, Add: "f" Vice-President for Development," and change present "f" to "g" (Secretary), and Change present "g" to "h" (Treasurer).
- Under Article IV, Section 1, General Officers, delete paragraph 5 ("Any officer may be removed. . .") and substitute the following: "Any officer may be removed from office at a regular or special meeting of the Board of Directors by the affirmative vote of two-thirds of the voting members of the Board of Directors, provided that the contemplated action was included in the official agenda circulated with the Notice of Meeting and was plainly stated therein."

Page 16

- After Section 6, Insert new Section 7 to read as follows:

"Vice-President for Development: The Vice-President for Development shall be the officer responsible for grantsmanship management for the Institute. This shall include the promoting, reviewing, and monitoring of all fund raising of the Institute.

The Vice-President for Development shall be the chair of the Funding Proposal Committee and ex-officio member of the Finance Committee.

The Vice-President for Development shall perform other duties as may be assigned to him or her by the By-Laws, the Board of Directors and/or the President."

- Renumber the old sections 7 thru 13 to new numbers 8 thru 14.
- Under New Section 10, General — Board of Directors, in the first sentence, the number 28 is changed to 29 and the number 29 is changed to 30, and the first word of the second sentence ("They") is changed to the phrase: The voting members of the Board of Directors. In sub paragraph a. Officers, Insert: Vice-President for Development between Vice-President for Program and Presentations and Secretary.
- Under new section 11, Quorum, delete the entire present text and substitute the following: "Eleven (11) voting members of the Board of Directors to include at least three (3) officers shall constitute a quorum."
- Under new section 12, Meetings, fourth paragraph, Change: "eight (8) members" to read "eleven (11) voting members," and Add to the end of the last sentence the phrase "by Certified Mail."

Page 17

- Under Article V, section 4, paragraph 5 insert: "the Vice-President for Development" after "Projects," and before "the Secretary".
- Under Article VI, Section 2, Office Staff, Add to the end of the first sentence after the words "Executive Director," the phrase: "or the designated Office Staff member." Also add a second paragraph to this section as follows: "In the instance where the position of Executive Director is not filled, the Board of Directors may designate another member of the Office Staff to oversee the operation of the National Office. The Board of Directors will define the duties and responsibilities as well as title of this individual consistent with these By-Laws." Having made the above changes, sections 2 and 3 should exchange their place and numbers within this article. Thus Section 2 becomes 3 and 3 becomes 2.

Page 19

- Under Article X — Contracts, Stock, Business Transactions, Add: a new Section 7, Grants and Gifts. All internal/external grantsmanship shall be administered by the Vice-President for Development.

Page 20

Under Article XIII — Dissolution, renumber this article as XIV. Under Article XIV — Fellows, renumber this article as XIII.

Page 21

- Under Ali, Dr. Mohamed Hamed: Change street number from 12 to 13 Al-Mahrousa Street, Madinat, Al-Awkaf, Giza, Egypt.

Page 30

- Add New Member: Frankeberger, Christine M.H., P.O. Box 8272, Long Beach, CA 90808, H: 213-421-2470; W: 714-773-3500.

Page 31

- Under Grace, John V.: Change name of city to: Rozelle; Add phone number: H&W: 02 810-1553.

Page 33

- Under Hefter, Mitchell K.: Add phone number: H: 213-397-1527; Change work to: W: 213-637-7500.

Page 34

- Under Irving, Denis Cardale: Change address to Entertech Dty. Ltd., 30 Rutland Road, Box Hill, Victoria, 3128, Australia; Change work phone to: W: 03 890-2919.

Page 36

- Add new member: Krobot, Susan, William Woods College, Theatre Dept., Fulton, MO 65251, H: 314-642-8375; W: 314-642-2251.

Page 42

- Under Parkinson, Peter delete: Shaw, and change street address to: 371 Rokeby Rd.; Add phone number: W: 09 381-9868.

Manuscripts Sought For New TLA Publications

The Theatre Library Association is pleased to announce a new series of annual monograph publications, *Performing Arts Documents*. Designed to augment the annual *Performing Arts Resources*, *Performing Arts Documents* will cover a broad range of topics, such as theatre, popular entertainment, dance, and the broadcast media. The new series will be issued in paperback format with illustrations, beginning in 1986. Editors Ginnine Cocuzza and Barbara Naomi Cohen-Stratynier will consider abstracts for manuscripts of up to 150 pages, typed and double-spaced in MLA format. Please send query letters to: **Performing Arts Documents**, c/o Cohen-Stratynier, Apt 11B, 300 Riverside Dr., NYC 10025.

Job Contact Center at Annual Conference

The J.C.C. offers a time for those seeking employment and those searching for employees to get together in a relatively private way. Everyone who wishes to use this service must present proof of USITT or ATA membership along with registration at the Conference.

INTERVIEWERS

Job descriptions from professional and educational institutions are accepted. Each description must be accompanied by a \$10 service charge. Send notice to: Richard Holcomb, Lamar Univ., P.O. Box 10050, Beaumont, TX 77710 or bring to conference site. For those holding the interviews, the J.C.C. desk will keep resumes of applicants for you. A file containing the applicants' hotel room number and phone number while at the conference will be available. Interview times are scheduled every fifteen minutes throughout the day.

For those not interviewing, your notice will be posted with name, address, and deadline for contact. Any additional information needed by applicants will be held at the J.C.C. desk for them.

POSITION _____

INSTITUTION _____

QUALIFICATIONS _____

DUTIES _____

SALARY & RANK _____

RETURN: Richard Holcomb
Lamar University
P.O. Box 10050
Beaumont, TX 77710

_____ Enclosed
\$10 Service charge

APPLICANTS

Services offered by the J.C.C. are designed to help the applicants in their search. First, a copy of your resume is requested for our resume file. These will be held for the interviewers to peruse during the scheduled J.C.C. hours. Secondly, we request the name of the hotel, room number, and phone number so that the interviewer can make contact for an interview. Thirdly, during the J.C.C. operating hours, registered applicants can leave their portfolios at the desk and they will be watched by the staff. Any item not picked up by the end of the day will be left unattended. Fourthly, some slide projectors will be available during the interview sessions. However, if your portfolio includes slides it might be best to bring a small battery operated slide viewer as a backup.

For further info. on the Job Contact Center, contact: **Richard Holcomb, Lamar Univ., P.O. Box 10050, Beaumont, TX 77710, 409-880-8153.**

K-12 Course Guide in Theatre Technology and Design

Theatre Technology and Design: A Course Guide is a comprehensive resource for teachers who want to introduce their students to technical theatre. This 144-page soft-cover book offers hundreds of educational exercises for students in kindergarten through twelfth grade. There are seven major selections — each with an introductory essay — which cover theatre spaces, lighting, sound, costuming, makeup, props, and scenery.

The guide is published jointly by the USITT, the International Thespian Society, the Secondary School Theatre Association, and the Children's Theatre Association of America.

To order mail \$9.95 plus \$1.50 postage (add \$2.00 for first class mail) to the International Thespian Society, 3368 Central Parkway, Cincinnati, OH 45225. Please note the course guide stock number 611000.

List of Lighting Instructors On Sale

The fourteen-page list "Lighting Educators," citing North American educators involved in teaching lighting design, is available from the National Office for \$5. The list was compiled by Lee Watson.

Graphic Standards

The Graphic Standards Board of the Education Commission announces that a template containing USITT standard symbols for scenic hardware will be on sale at the 1985 Annual Conference. The suppliers will be Lighting Associates and Sanders Lighting. After the Conference, the templates may be ordered from either firm.

Cosmak's Corner

Dear Ms. Graham:

I was very interested in your "Cosmak's Corner" Spring 1984 column on underwear uses.

However, I prefer to use an old leotard or pair of tights as a basis for body padding. They have more elasticity and tend to keep the added new muscles closer to the old ones.

An additional suggestion. I use men's knit underwear as a basis for Elizabethan melon hose. The briefs are used for the short French version and the longer knit style is used for a longer Spanish style. The knit base allows plenty of freedom for sword fights and acrobatics.

Sincerely,

*Donna Rae Bartz, Costume Designer,
Arizona State University, Tempe, AZ*

Hockney Paints the Stage

An exhibition of stage "environments," drawings, and gouaches, set models, props, and paintings by David Hockney will be on view at the S.F. Museum of Modern Art from March 28 to May 26. This is the first show to examine the relationship between Hockney's theatrical designs and his painting. A catalog and poster are available. For more info. call 415-863-8800.

Student on Ballot

*by David Flemming,
Student Chapter Liaison*

If you want to see a representative of the Student Chapters elected to the Board, consider Ms. C. Elizabeth Lee. For additional info., see her biography in the Fall 1984 Newsletter, page 9.

Legal Counsel

Please note the new address of Tom Nathan, USITT legal counsel, is 292 Iven Ave., Apt. 3D, St. Davies, PA 19087.

USITT 25

REGISTRATION FORM

OUTLINE SCHEDULE

Day	Date	Morning	Afternoon	Evening
Monday	18th	Showlight '85	Showlight '85	free
Tuesday	19th	Showlight '85 Costume Seminar	Showlight '85 Costume Seminar	S'85 banquet Gala Reception
Wednesday	20th	Keynote Speech New Products	Matinee	Exhibit Party
Thursday	21st	Seminars	Tours	Seminars
Friday	22nd	Seminars	Seminars	Seminars
Saturday	23rd	Tours	Speeches	Party

FEES

(PRECONFERENCE & CONFERENCE)

SHOWLIGHT '85

<input type="checkbox"/> Prior to Feb. 26	\$ 150.00	<input type="checkbox"/> After Feb. 26	\$ 175.00
<input type="checkbox"/> Spouse with meals	\$ 120.00	<input type="checkbox"/> Student no meals	\$ 40.00
<input type="checkbox"/> Monday only	\$ 100.00	<input type="checkbox"/> Tuesday only	\$ 100.00
<input type="checkbox"/> Student Mon. only	\$ 20.00	<input type="checkbox"/> Student, Tues. only	\$ 20.00
<input type="checkbox"/> Monday lunch only	\$ 35.00	<input type="checkbox"/> Tuesday Banquet	\$ 50.00

TOTAL \$ _____

COSTUME SEMINAR

Portfolio Review Requested by Feb. 26 as Costume Designer , or Technician please state speciality, e.g. millinery

\$ 10.00 per participant **TOTAL \$ _____**

"USITT 25" CONFERENCE

Prior to Feb. 26	After Feb. 26
<input type="checkbox"/> Member \$ 90.00	<input type="checkbox"/> Member \$ 113.00
<input type="checkbox"/> Spouse \$ 67.00	<input type="checkbox"/> Spouse \$ 84.00
<input type="checkbox"/> Student \$ 45.00	<input type="checkbox"/> Student \$ 56.00
<input type="checkbox"/> Non-Member \$ 135.00	<input type="checkbox"/> Non-Member \$ 169.00
<input type="checkbox"/> Juilliard Rigging Program (Thurs. afternoon 30 max.)	\$ 40.00

TOTAL \$ _____

GRAND TOTAL—PRE-CONFERENCE & CONFERENCE \$ _____

All prices are inclusive of all other options below, except for Student prices which do not include the Matinee or the Party Day and Exhibit Only available on Site

OPTIONS

Please indicate your attendance at all conference events and your first, second and third choices of tours—space is limited and will be allocated on a first check sent, first allocated basis.

- **Tuesday Evening** Heritage Reception Lincoln Center (250 max)
- **Wednesday Afternoon** Matinee Performance and Discussion
- **Wednesday Evening** Exhibitor Cocktail Party
- **Thursday Afternoon Tours** Architectural Lighting
 Sound Rigging (extra cost see above) Scenery
 Metropolitan Museum Costume
- **Friday Evening** Designers on Parade at Rosco Center (200 max)
- **Saturday Morning Tours/Demo** Television Studios
 Radio City Metropolitan Opera Wig/Makeup Demo
- **Saturday Afternoon/Evening** Speeches and Party

REGISTRATION INFORMATION

RETURN NAME AND ADDRESS FOR CONFIRMATION (Please Print or Type)

Name _____

Address _____

City _____ State _____ Zip _____

Business/College Phone _____ Home Phone _____

NAME(S) & AFFILIATION(S) (Firm or College) TO APPEAR ON BADGE(S)

1st Registrant

2nd Registrant or Spouse

NAME _____

AFFILIATION _____

CITY/STATE _____

- I am a theatre or TV facility consultant
- I specify or recommend performance equipment, supplies, services
- I am planning a new facility or a renovation

HOTEL RESERVATION

Special Rates for "USITT 25" Registrants & Exhibitors, for reservations made before February 26th, 1985.

Singles	<input type="checkbox"/> \$ 80.00	<input type="checkbox"/> \$ 94.00	<input type="checkbox"/> \$ 112.00
Doubles/Twins	<input type="checkbox"/> \$ 89.00	<input type="checkbox"/> \$ 112.00	<input type="checkbox"/> \$ 130.00
Additional Person	<input type="checkbox"/> \$ 20.00		

Rates subject to New York Sales Tax of 8.25% and New York City Occupancy Tax of \$2.00 per room per night.

Arrival Date (day) _____ March _____ Approx. arrival time _____

Departure Date (day) _____ March _____ Check out time is 1:00 pm

Rooms are available in the Towers—contact the Hotel directly (212) 581-1000.

Suites are available in both sections of the hotel—contact the Director of Convention Operations Frank Bartolucci (212) 841-6417.

AIRLINE RESERVATIONS

UNITED AIRLINES is the Official Airline of "USITT 25". Reductions of 40% on unrestricted Day Coach (Y Class), or 15% on Easy Saver (requires Saturday night stay) are available within the continental United States.

Call 1-800-521-4041 toll free between 8:30 am and 8:00 pm EST Monday thru Friday and quote the "USITT 25" Account #547S.

For office use only Chk # _____ Bank _____

Amount \$ _____ Date _____

Confirmation Sent by _____ Date _____

Checks for the Grand Total made payable to "USITT 25" should be sent with this form, which may be photocopied, completed to:

"USITT 25" REGISTRATION

c/o Production Arts Lighting, 636 11th Avenue, New York, NY 10036 USA

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY 25th ANNUAL CONFERENCE NEW YORK CITY MARCH '85

"USITT 25" will be the 25th Annual Conference of the United States Institute for Theatre Technology and will be held in New York City from Tuesday March 19th through Saturday March 23rd 1985. The Conference Hotel will be the Sheraton Center.

NEW YORK

The Institute's Annual National Conference is usually "on the road", so the "USITT 25" program includes as many as possible of those events that can occur only in New York City.

NEW YORK DESIGNERS RECEPTION

On the evening of Tuesday March 19th, the Institute will host a Reception at the Library for the Performing Arts, Lincoln Center. Honored for their life-time design achievements and leadership will be: Lucinda Ballard, Peggy Clark, Charles Elson, Irene Sharaff, and Miles White. The Institute is inviting designers and craftspeople currently working in New York City as its guests to this presentation.

BROADWAY MATINEE AND DISCUSSION

On the afternoon of Wednesday March 20th, the conferees will attend a matinee of a show currently running in a Shubert theatre. The performance will be followed by a discussion—led from the stage—with the show's producers, designers, and technicians about mounting the show.

TOURS OF PRODUCTION SHOPS

On the afternoon of Thursday March 21st, the conferees will split up to join bus or walking tours of the production and rental shops in the New York City area that service New York and nationwide commercial theatre, television, film, and rock'n'roll productions. An architectural walking tour will also be available.

GUIDED BACKSTAGE TOURS

On the morning of Saturday March 23rd, the conferees will split up to join backstage walking tours. ABC TV will provide access to their studios—some of the production staff will be available to answer questions. Also on the tours are: Radio City Music Hall featuring the earliest, and still the best, hydraulic stage machinery, and the Metropolitan Opera featuring extensive electrical stage machinery, large rear stages, and its own production shops.

BROADWAY DESIGNERS SHOW'N'TELL

Thursday and Friday will feature Broadway designers and technicians talking about costumes, props, sets, lighting, sound, and special effects. A seminar by the New York City Fire Department will explain the constraints they have to place on theatre and production design in the interests of safety. There will be opportunities to meet designers socially after seminars.

OFF-OFF, OFF, & BROADWAY & DANCE

Wednesday and Friday evenings will be free for conferees to attend shows of their choice. "Twofers" will be available at the hotel to avoid the wait at the half-price TKTS lines.

INTERNATIONAL

As "USITT 25" is in New York City, it has been possible to arrange seminars presented by or shared with foreign delegates.

Showlight '85

The International symposium on Theatre, Television, and Film Lighting will immediately precede "USITT 25" in the same hotel. "Showlight '85" is organized by the IES of New York and the CIE of Paris. Held Monday 18th through Wednesday 20th, topics include international state of the art reviews of: automated lighting instruments, light sources, theatre design, High Definition TV and film and TV studio design. A visit will be made to the Astoria Film Studios.

Training

The Institute has recently become involved in supplying in-career training for its members in areas of costuming and rigging. People from corresponding Institutes in West Germany, Italy, and Britain will present their experiences in providing professional and up-to-date training in other areas. BBC TV will talk about how they train lighting designers.

Design

Foreign delegates will present programs on production design, theatre design and theatre renovation as practiced in their countries.

NATIONAL

The annual USITT National Conference programs are also on the agenda.

Trade Exhibition

The "USITT 25" Trade Exhibition is THE major technical theatrical exhibition in America. And in New York, at "USITT 25," we are anticipating an exhibit 50% bigger than previous USITTS. Featured will be many major new product and service launches.

Career Advancement

A one-day seminar for recent costume graduates embarking on their professional career will be held on Tuesday. It will include portfolio evaluation by prominent freelance designers and craftspeople, an overview of the union exam, explanation of the role of the Design Assistant in New York, and a review of available internships. An afternoon Seminar on rigging Safety Inspections will be held at the Juilliard School on Thursday.

There will also be many technical seminars. Topics include:

- National Electric Code changes that USITT has proposed
 - Building Codes that hamper good theatre construction
 - Special hazards in costume and prop shops from new chemicals
- SPECIAL INTEREST SEMINARS: sponsored by the USITT Commissions include: Architecture, Arts Administration, Costume Design & Technology, Education, Engineering, Scene Design, Lighting, Sound, Technical Production, and Health & Safety.

Design Exhibitions

The USITT's 3rd Biennial Scenographic Exhibition will be at the Lincoln Center Library during the Conference. The USITT's 10th Architectural Display at the hotel will feature theatres recently constructed or planned. The First ATAC Display organized by the Association of Theatrical Artists and Craftspersons will be held at the hotel. Adolphe Appia 1862-1928, "Actor Light" exhibition of 100 facsimile lighting and set designs.

Speechifying and Partying

Twenty-five years ago—at the founding of the USITT—there were high hopes:

- Many new theatres and performing arts centers were being built or planned, some with new shapes of stage and auditorium.
 - There was explosive growth in theatrical education at all levels
 - New high-tech technology was to enhance design and reduce labor
- Where are we today?

Join us in New York at "USITT 25" for a look at what has worked—and what hasn't—as we wrap up our 25th year with: SPEECHES AND AWARDS at the Lincoln Center redefining the Institute's Mission for the future. 25th BIRTHDAY PARTY will follow at a well known New York Disco. Martin Moore, "USITT 25" Conference Chairman

Hints on Writing and Preparing Copy for Publication

by Jean Webster, Administrative Liaison

While working in the National Office recently, I realized how many Institute members are writing press releases, articles, and brochures. I hope that the following basic guidelines will simplify the process for you as well as assure that your message is read, understood, and responded to.

The first step is to answer the following questions for yourself and your readers:

1. **WHAT** is the activity, news, or main topic of the article.
2. **WHERE** is it going to take place, including the address and room number.
3. **WHEN** will it take place, including the date, day, and time.
4. **WHY** will it take place.
5. **WHO** is involved in the event.
 - a. Who is presenting the activity and who is performing the activity.
 - b. Who should attend.
 - c. Who should be contacted for further information.
6. **HOW** will the event be conducted.
7. **HOW MUCH** will it cost and to whom should the check be made and mailed.

After answering these fundamental questions, you may want to expand on particular points. For example, the issues of why the event is taking place and who will participate are often discussed in detail.

In the following, ideas relating specifically to press releases, articles, and brochures will be discussed.

Press Releases: Press releases are usually sent to announce an event such as the manufacture of a new product, the mounting of a production or exhibition, the publication of a new work, the schedule of a lecture, master class, or course, or the appointment of a new staff member in a company. Often a firm's official letterhead is used. (Instead of official letterhead, some companies use a special form which features the word "News" or "Press Release" on top.) At the top left of the page is typed the date, "For Immediate Release" and the name and phone number of a contact person. This is followed by the headline, which should be centered on the page.

All of your basic data should appear in the first two paragraphs. After this, you may want to expand on the event. Try to limit your release to one legal-size typewritten double-spaced page. If you must use more than one page, centered at the bottom of the first page type "-more-" to alert editors that the release continues. On the second page, which must be numbered, type the name of the release and "continued." At the end of the release, use a symbol to indicate the piece is finished. The two most common symbols, which are centered a few lines

below the last text line, are "-30-" and "###."

Always check the spelling of names, the dates of events, and proofread for common errors! If long names are used for which there are acronyms (i.e., the USITT), use the full name on first mention with the acronym in parentheses; then use only the acronym.

If a photo is available, do not routinely send one out. Rather, check if photos are used in the publications you're mailing to or indicate at the end of the release in all caps that a PHOTO IS AVAILABLE. An 8 x 10 black-and-white glossy is best for publicity purposes. Before mailing any photo, be sure to label it. Never write on the back of the photo, but type an address label with the title of the release and the caption of the photo. Indicate if you want the photo back (but don't expect to get it).

Hopefully, all your events will be SRO.

Articles: Articles should address themselves to the questions discussed above. In terms of copy preparation, pieces should be triple (preferably) or double spaced to allow for editing. Always proofread articles for typos, spelling, and grammar. Always double check your deadlines, to determine if dates have changed for any reason.

Brochures: After writing your copy, prepare a simple layout. The 8½ x 11 format folded three times is basic, easy, and inexpensive to produce. Try to use graphics or design schemes that will catch the reader's attention. Visual excitement can be created by your choice of typeface, color of paper, and color of ink. Study the makeup of other effective brochures for ideas.

When you have completed your pasteup of the brochure, show it to a few people who are not involved in the project. Get their opinion on whether the brochure clearly states, both verbally and visually, the intent of your activity. You may want to make one section an order form. Also try to have an "outsider" proofread your copy. You must proofread it as well!

When your layout is arranged and your copy is ready, send your copy to a printer for typesetting. After it is typeset, proofread it and lay it out as you want it to appear. You are then ready to go to press. The printer will show you a proof before the final product. Check it carefully. When the brochure is printed, have a lick-and-stamp party and get your message out.

For more information contact **Jean Webster, Administrative Liaison, 17822 Orville Rd., Chesterfield, MO 63017.**

Regional News

The **OHIO SECTION** in conjunction with the theatre unit at Bowling Green State Univ. sponsored a seminar on lighting design with Jules Fisher in Nov. The section would also like to work with other

Illustrious Women Series

The 92nd Street Y in NYC is celebrating the achievements of creative women in a series "Illustrious Women." On Sunday, March 24, Pulitzer Prize-winning playwright Marsha Norman will be featured at the American Place Theatre. Actors will read from her work. Refreshments and a question-and-answer period will follow. The fee is \$8. For more info., call 212-427-6000 X179.

Appia Exhibition Available

A major exhibition, consisting of reproductions of the work of Swiss designer Adolphe Appia (1862-1928), is available to the USITT through the generosity of the Swiss Embassy and the efforts of Margaret Lynn, Executive Director of ATA.

The presentation covers all aspects of Appia's design work — sets, lighting, and performance spaces. All periods of his career, from early sketches for Wagner's music-dramas, to "Rhythmic Spaces," to the later architectural settings, are represented. Specifically, there are seventy-one reproductions of Appia's designs as well as sixteen facsimiles that are accurate to the subtlest eraser smudge. There are also photos of productions in which Appia took part, of the Bayreuth designs that spurred his revolt, and of contemporary sets and theatre spaces (e.g., those of Josef Svoboda and Ariane Mnouchkine) that show a marked affinity to Appia's ideas. A ninety-four-page catalog with several excerpts from Appia's previously unpublished written works is also available.

The show was created by Denis Bablet and Marie-Louise Bablet-Hahn, and focuses on Appia as a visionary designer whose work continues to influence Western performance aesthetics. This is the largest collection of Appia's designs ever made public.

The exhibition is free except for shipping costs from the previous locale, insurance, and publicity. For more info., contact: **M.E. Tallon, 4124 N. Farwell, Shorewood, WI 53211, 414-962-8696.**

institutions in presenting programs. In addition, the Ohio annual spring conference will be held on April 13 in Elyria during a statewide conference on design and technology in the performing arts.

NORTHERN CALIFORNIA SECTION members are busy at work on the 1986 conference. During this year, they hope to publish a newsletter updating their progress on a monthly basis.

Education Commission Needs Five Good Persons

Actually, the Education Commission could use as many good persons as we can find. We have several projects begging for participants. We need a new project leader for the **Internship Clearinghouse** (formerly TDTICH). We need a new project leader for **Projects for Pre-College Educators**. We need participants for the project of collecting research materials. We need a project director to do an update of Robert Lewis Smith's *Directory of Graduate Programs in Theatre Design and Technology*. Finally, this Commissioner is interested in and excited about developing new projects that will a) make teaching at all levels easier and better; b) make art in educational theatre artful. We would be delighted to have **YOUR** participation. *Write to me, call me, send a telex or pigeon to: Harvey Sweet, Strayer-Wood Theatre, Univ. of Northern Iowa, Cedar Falls, IA 50614-0371.* (And honestly, we don't care whether or not you're good, just so long as you are willing!)

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Theatre Planning Checklist

There has been a lot of interest in receiving copies of the checklist. Unfortunately, there is not a checklist yet, nor has there been a flood of information from which to create one. **This is one more appeal for input.**

All submissions should be in writing on the following form. (The form may be duplicated.) This form is designed to help you organize your thoughts and to help us organize the responses.

It is the anticipated purpose of the checklist to ask questions, draw attention to significant issues or potential problems, and present alternatives. It is **not** to recommend answers. The checklist is directed to non-technical people such as members of boards of directors, community leaders, school administrators, etc.

Use phrases such as "Give consideration to," "Be aware of regulations concerning," and "Evaluate. . ."

Some original checklist examples, to help stimulate your thoughts, are the following:

- Even though you may not have a grid, there should be enough strength in the roof construction to make the flying of objects possible.
- Anticipate the maximum loads the grid must support.
- Be sure there is adequate work light installed above the grid in theatres where access is provided.
- Be sure that there are rails on all catwalks where catwalks are provided.

THEATRE CHECKLIST FORM

Area of Concern (lobby, shops, etc.): _____

Type of Concern (sound, toxic fumes, etc.): _____

Concern: _____

Submitted by:

Name: _____

Address: _____

City: _____ State/Zip: _____

Please return this form to Peter Happe, 2275 Elm, Denver, CO 80207.

Paramount Pictures Survey On Need for Their Production Materials

Paramount Pictures is conducting a study to determine if there is a need among educational and regional repertory theatres for the special materials and services available from Paramount. Paramount has an inventory of properties, set pieces and dressings, costumes, sound effects sequences, film stock and video sequences, and other production materials that could be used in the production of theatre, video, and film. At the end of this study, Paramount will decide whether to offer limited trial service that could lead to full nationwide service if there is a demand for these items.

Members of the USITT are urged to complete and return the Paramount questionnaire. Please make any additional comments on organizational letterhead. Please send responses to the director of the survey: **Prof. Ken Jones, Educational Services Consultant, Studio Division, Paramount Pictures, 5074 LaDorna St., San Diego, CA 92115.**

Paramount/USITT Questionnaire

1. Name and location of your organization:

2. Name and title of person responding:

3. What is the nature and type of your organization's artistic endeavor:

- a) theatre production
- b) television production
- c) film production

4. What is the area of your production activity:

- a) high school theatricals
- b) college/university dramatics & theatre training
- c) university television & film training & production
- d) video/film commercial productions (non-dramatic)
- e) industrial television/film production
- f) community theatre
- g) professional regional repertory theatres
- h) regional musical theatre companies
- i) university music department opera productions

5. How many productions are offered by your organization during a theatre season or school year: _____

6. What is your budget for production logistics for your season excluding salaries and wages for personnel:

- a) total _____
- b) average per production _____

7. Concerning the technical aspects of your production(s):

- a) scenery — design, construction, special pieces
- b) painted drops
- c) set pieces/drapes/rugging/furniture
- d) scene props
- e) hand (action) props
- f) special effects (breakaways, etc.)
- g) film/videotape stock shots
- h) lighting effects
- i) costumes (general)
- j) costumes (special items, e.g., boots, etc.)

Which of the above are you able to build/develop for yourselves:

Which (from the above list and in priority) are you most desirous of purchasing and/or renting:

For which of the above are you presently able to find suitable rental/purchases at an appropriate cost:

For each of the above categories what is your budget:

- | | | | | | |
|-------------------|---------|---------|---------|---------|---------|
| 1) per season | a)_____ | b)_____ | c)_____ | d)_____ | e)_____ |
| | f)_____ | g)_____ | h)_____ | i)_____ | j)_____ |
| 2) per production | a)_____ | b)_____ | c)_____ | d)_____ | e)_____ |
| | f)_____ | g)_____ | h)_____ | i)_____ | j)_____ |

8. In which of the above areas of production logistics are you the most discontented with present services. Why: _____

9. Assuming that Paramount can provide support in all of the above production areas, under proper conditions which are the areas you would most wish to use Paramount's services (in order of importance to you):

a)___ b)___ c)___ d)___ e)___ f)___ g)___ h)___ i)___ j)___

10. In which areas do you believe Paramount can be the least valuable for your production needs:

a)___ b)___ c)___ d)___ e)___ f)___ g)___ h)___ i)___ j)___

11. Given the current services for production support, do you believe that Paramount can offer additional and unique services in the field of production logistics? What areas: _____

12. Under what circumstances and conditions would you use Paramount to supply your production needs to enhance and support your productions:

Next Wave Festival

For the second year, the Brooklyn Academy of Music has produced the Next Wave Festival, a series of performances by recognized avant-garde artists. The festival opened with "The Games," a collaborative work by Meredith Monk and Ping Chong. This work was a formalistic and highly theatricalized vision of 20th century culture sometime and somewhere in the future.

The Minimalist set was composed of a semicircular wall of wings of stippled steel. Each panel was 10 feet wide by 30 feet high with a 1½ foot cornice. There were thirteen wings in all, and except for one of them that was flown to allow for entrances and exits, they were jacked in the back and secured from the bridge. Beverly Emmons' lighting was designed so that the values of the panels shifted gradually from silver at the bottom to gray at the top.

The wood floor of the stage was overlaid with gray linoleum. An adhesive was sprayed on the linoleum and painted in a mixture of whites, grays, and pinks, to create the effect of marble. (The adhesive was used so the paint could later be lifted

off.) Two coats of high-gloss wax were then applied on the paint for its reflective qualities.

This cool, non-objective environment created the tone for the cinematically choreographed sequences of this multimedia piece. The patterns of the music filled the airless space and became a vital part of the scenography. Throughout the performance, images and symbols melted into one another, and the complex associations to contemporary social and technological issues bound the dance together.

The title of the piece referred directly to some of the children's games, such as Red-Light, Green-Light and Blind Man's Bluff, that were loosely enacted by the inhabitants of this world. These diversions were reconstructed from memory (atavistic and/or real) and fragments of the extinct culture. The Gamesmaster-cum-Ringmaster, the central figure in the action, orchestrated the whole.

On a larger scale, the games became associated with the performers' anthropological search to piece together an understanding of another era. Through the games, the performers became linked to the

ethos of this prior time by repeating, participating in, and imagining its play. Similarly, as audience members, we were led individually to remember, reconstruct, and redefine our personal histories in terms of the past, present, and future.

Other events in the festival included an evening of dance choreographed by Remy Charlip; "Desert Music," composed by Steve Reich and conducted by Michael Tilson Thomas; the Elisa Monte Dance Company; a concert by new music composer, performer and video artist Richard Landry; "Democracy in America," a performance piece by Tim Miller; the debut of the Penguin Cafe Orchestra; "Secret Pastures," choreographed by Bill T. Jones and Arnie Zane; and choreography by Mark Morris. The festival culminated with the revival of the opera "Einstein on the Beach," by Philip Glass and Robert Wilson with choreography by Lucinda Childs. This highly successful production, spanning 4½ hours, was a dense work consisting of recurring images and sounds on the nature and use of time, light, and space.

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. *

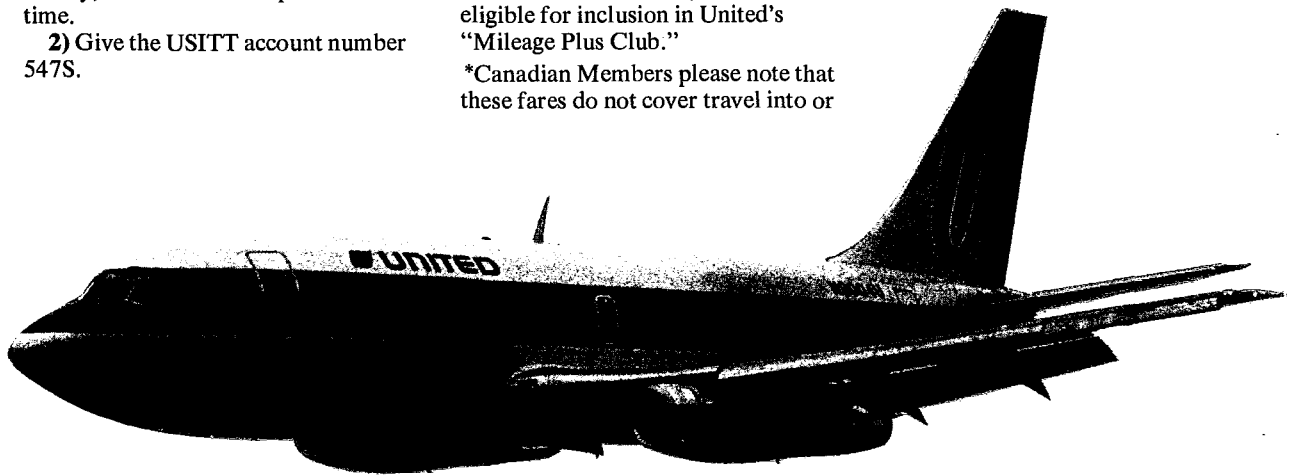
4) United will arrange to mail tickets to your home or office or you may purchase them from your local travel agent. If you purchase from a local agent, be sure you or the agent calls United's Convention Desk to make your reservation. The special USITT fare is only available through United's Convention 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!



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