

# USITT Newsletter

Editor:  
Tina Margolis

FALL 1985

VOL. XXV NO. 4

September 4, 1985

Dear Reader:

As you can see, we have changed the format and approach of the Newsletter.

In the interests of time -- of reporting more information more quickly -- we have decided to issue the Newsletter bi-monthly from September 1985 to July 1986, and monthly starting July 1986. To accommodate this schedule, we have decided to have the material printed offset.

We will cover the same range of topics -- announcements of events, commission projects, regional news, and feature articles. We will also highlight membership benefits, publications, competitions, and related matters.

To make this Newsletter work for all of us, we need the input of our commissioners, regional section heads, and members.

All reports that are submitted will be considered camera-ready.

We welcome your articles and your reactions to the "New Newsletter."

*Tina Margolis*  
Tina Margolis



GOALS AND OBJECTIVES FOR USITT: A FIVE YEAR PLAN  
OFFICERS / DIRECTORS RETREAT: RYERSON THEATRE SCHOOL, TORONTO

August 1, 1985

THE FOLLOWING LIST REPRESENTS GOALS AND OBJECTIVES FOR USITT  
WITHIN THE NEXT FIVE YEARS:

- 1) To provide research, publications, exhibitions, networking, and representation for technicians, designers, production and stage managers, technical directors, crafts-people, artisans, consultants, engineers, commercial firms, educators, and students working in the live theatrical production industry with a secondary emphasis on those in related fields and media.
- 2) To enhance the image of the Institute to increase the visibility of USITT and to further the growth of the Institute.
- 3) To review the entire publications area, including the Publications Committee and its policy statement and charge. In specific, to: A) examine the role of THEATRE DESIGN AND TECHNOLOGY to discover its unique mission within the goals and objectives of USITT and B) implement publication of a bi-monthly NEWSLETTER by 1 January, 1986, and C) implement a monthly NEWSLETTER by 1 July 1986, and D) publish an annual membership directory as of the 1986 edition. NOTES: 1) The newsletter shall disseminate information about the current activities of the Institute and related areas of interest 2) The bi-monthly newsletter shall be published within the existing budget for same.
- 4) To continue the growth and development of the Annual Conference and implement paid staffing of exhibit and registration functions beginning in 1987 for the Minneapolis Conference.
- 5) To create an electronic bulletin board for the exchange of information between the institute and its members by 1990.
- 6) To develop the financial resources required to continue the Scenographic Exposition as an ongoing project of the Institute.
- 7) To improve the international image of the Institute and increase member's awareness of and participation in OISTAT activities by 1987.
- 8) To establish a national placement assistance center for USITT members and the industry by 1987.
- 9) To implement a program of developing unearned income for USITT including, but not limited to, the silver anniversary fund, the Prague Quadriennale, special projects, and operations. To contract for professional advice and / or services to realize this objective.



# Contributing Memberships      &      Sustaining Memberships

## CONTRIBUTING MEMBERS

ASSOCIATED THEATRICAL  
CONTRACTORS  
307 West 80th Street  
Kansas City, MO 64114

GOODSPEED OPERA HOUSE  
East Haddam, CT 06423

MENDENHALL & ASSOCIATES,  
INC.  
3775 Bayshore Blvd  
Brisbane, CA 94005

SAMUEL H. SCRIPPS  
1 West 72nd Street  
New York, NY 10023

STRAND CENTURY, INC.  
18111 South  
Santa Fe Avenue  
P O Box 9004  
Rancho Dominguez, CA  
93401

COLORTAN, INC.  
1015 Chestnut Street  
Burbank, CA 91502

KLIEGL BROS. LIGHTING  
32-32 48th Avenue  
Long Island City, NY  
11101

MUSSON THEATRICAL, INC.  
890 Walsh Avenue  
Santa Clara, CA 95050

STAGE ENGINEERING INTERN'L  
LTD  
P O Box 2699  
325 Karen Lane  
Colorado Springs, CO 80901

THEATRICAL SERVICES &  
CONSULTANTS  
9010 Pillsbury Avenue South  
Minneapolis, MN 55420

ELECTRO CONTROLS, INC.  
2975 South 300 West  
Salt Lake City, UT  
84115

MALABAR LTD.  
14 McCaul Street  
Toronto, Ontario  
M5T 1V6  
Canada

ROSCO LABORATORIES, INC.  
36 Bush Avenue  
Port Chester, NY 10573

JOHN B. STALEY  
c/o Theatrical Equip  
INT'L LTD  
P O Box 196  
Murray Hill Station  
New York, NY 10156

WEGNER CORPORATION  
90 Park Drive  
Owatonna, MN 55060

## SUSTAINING MEMBERS

PETER ALBRECHT  
CORPORATION  
325 East Chicago Street  
Milwaukee, WI 53202

AMERICAN SEATING  
COMPANY  
901 Broadway N.W.  
Grand Rapids, MI 49504

ARTEC CONSULTANT,  
INC.  
245 Seventh Avenue  
8th Floor  
New York, NY 10001

ALCONE COMPANY,  
INC.  
5-49 49th Avenue  
Long Island, NY 11101

AMERICAN STAGE  
LIGHTING CO.  
1331-C North Avenue  
New Rochelle, NY 10804

ARTSOFT, INC.  
60 South Hartford  
Turnpike  
Wallingford, CT 06492

ALS  
11700 Sunplus Parkway  
Suite B  
Port Allen, LA 70767

APPLIED ELECTRONICS,  
INC.  
221 South Main Street  
P O Box 531  
New London, NC 28127

ASCOT  
DINNER THEATRE  
LTD.  
7478 West Nichols Place  
Littleton, CO 80123



### SUSTAINING MEMBERS

AUTOMATIC DEVICES  
COMPANY  
2121 South 12th Street  
Allentown, PA 18103

BASH THEATRICAL  
LIGHTING, INC.  
3401 Dell Avenue  
North Bergen, NJ 07047

CAE, INC.  
10087 Industrial Drive  
Hamburg, MI 48139

CITY LIGHTS, INC.  
1232 Ninth Street, NW  
Washington, DC 20001

COSTUME CRAFTERS, INC.  
2979 Peachtree Road NE  
Atlanta, GA 30305

DESISTI LIGHTING  
EQUIPMENT  
328 Adams Street  
Hoboken, NJ 07030

ELECTRO CONTROLS, INC.  
2975 South 300 West  
Salt Lake City, UT  
84115

FELLER PRECISION, INC.  
1290 Oak Point Avenue  
Bronx, NY 10474

PETER GEORGE ASSOCIATES  
34 West 17th Street  
10th Floor  
New York, NY 10011

BAER FABRICS  
515 East Market Street  
Louisville, KY 40202

BELDEN COMMUNICATIONS,  
INC.  
534 West 25th Street  
New York, NY 10001

CELCO, INC  
262A Eastern Parkway  
Farmingdale, NY 11735

J R CLANCY, INC.  
7041 Interstate  
Island Road  
Syracuse, NY 13209

DESIGN LINE, INC.  
6204 Benjamin Road  
Suite 209  
Tampa, FL 33614

DRAMA BOOK PUBLISHERS  
821 Broadway  
New York, NY 10003

ELECTRONIC THEATRE  
CONTROLS, INC.  
3002 West Beltline  
Highway  
Middleton, WI 53562

GAGNON LAFOREST, INC.  
930 Wellington Street  
Montreal, Quebec H3C 1V1  
Canada

W GERRIETS INTERNATIONAL  
Box 950 Hutchinson Road  
Allentown, NJ 08501

BARBIZON ELECTRIC  
COMPANY, INC.  
426 West 55th Street  
New York, NY 10019

BRANNIGAN-LORELLI  
ASSOCIATES, INC.  
140 West 57th Street  
New York, NY 10019

CERCONE-VINCENT  
ASSOCIATES, INC.  
5325 Naiman Parkway  
Suite G  
Cleveland, OH 44139

CLEAR-COM  
INTERCOM SYSTEMS  
1111 17th Street  
San Francisco, CA 94107

DESIGN LAB  
CHICAGO  
806 North Peoria Street  
Chicago, IL 60622

ELECTRONICS DIVERSIFIED  
1675 North West 216th  
Hillsboro, OR 97123

GENERAL ELECTRIC LAMP  
DIVISION  
Nela Park  
#4135

GARY GODDARD PRODUCTIONS  
4400 Coldwater Canyon  
Studio City, CA 91604



SUSTAINING MEMBERS

UNION CONNECTOR  
Co., INC.  
P O BOX H  
149 Babylon Turnpike  
Roosevelt, NY 11575

UNIVERSE STAGE LIGHTING  
326 West 47th Street  
New York, NY 10036

VEAM, DIVISION OF  
LITTON SYSTEMS  
100 New Wood Road  
Watertown, CT 06795

JIM WEBER  
LIGHTING SERVICE, INC.  
3225 Meramec Street  
St. Louis, MO 63118

WESTSTAR CORPORATION  
2665 Shell Beach Road  
Shell Beach, CA 93449

WIZARD PRODUCTIONS,  
INC.  
3 13th Avenue  
Elmwood Park, NJ 07407

S. WOLF'S SONS  
771 Ninth Avenue  
New York, NY 10019





#### Commissions:

Architecture  
Arts Administration  
Costume Design & Technology  
Education  
Engineering  
Health & Safety  
Lighting & Sound Design  
Scenic Design  
Technical Production

#### Regional Sections:

Alberta Canada  
Allegheny  
Chesapeake  
Delta  
Florida  
Heart of America  
Midwest  
New England  
New York Area  
Northern Boundary  
Northern California  
Ohio  
Pacific Northwest  
Rocky Mountain  
South Eastern  
South West  
Southern California  
Texas  
Upstate New York

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY 330 WEST 42ND STREET, SUITE 1702, NEW YORK, NY 10036 (212) 563-5551

August 23, 1985

1508 5th St.

Kirkland, WA 98033

To: USITT Publications Committee  
From: Dick Devin, V.P. for Commissions & Projects  
Re: Toronto discussions of publications

I am writing to inform all Members of the Publications Committee, and to confirm phone conversations with Pat A. and Arnold about discussions and specific challenges dealing with USITT publications that took place at the Board and Commissioners' Retreats in Toronto earlier this month. Some of the points were direct charges from the Board to act immediately on issues related to the Newsletter, while others are long-term goals and questions to be addressed. You will also find enclosed a copy of the Board's Five Year Plan Goals and Objectives for your information. Number 3 on that list asks that the President's Task Force examine the policies and charge of the the Publications Committee to focus on the role of publications in serving our members. I hope that each of you will offer your comments on the issues raised in this letter and the broader issues of Publications Committee objectives directly to Pat Atkinson so that he may pass them on to the appropriate ears or address suggested changes.

1. First, the most immediate challenge: the Newsletter. There were strong requests that: the Newsletter be more timely-- that is, though it has usually met the planned schedule, the turn-around time between submission of material and arrival to the Membership must be shortened; that it should not be necessary for individual commissions to send separate newsletters to their constituents in order to keep information flowing as they would like; all information submitted should be printed in full; and in order to save costs and time, the Newsletter should be an off-set printed self-mailing piece with copy submitted photo-ready and little attempt made at graphic unity.

The Board directed that the Newsletter will be bi-monthly beginning in January and that by next fiscal year (July, 1986), it will be a monthly publication.

2. It was suggested that we strongly consider the hiring of a single editor for USITT Publications in the next fiscal year in order to place the editorship responsibility for both the Newsletter and TD&T in the same hands.



3. There was discussion of the desirability of increasing the content of TD&T material that is generated by Institute activity, either projects or conference programs. Arnold has stated his agreement in the past, and has had continual problems with the lack of commission or project generated material. It appears that we have at least 12 papers already in the Oakland Program Chairman's call for papers, so that this may be a beginning of a more dependable source of conference-related material. We hope that several of these papers may serve to produce a conference issue that reflects some of the programming as it happens this March.

It was suggested that, since the New York Conference sessions are on tape and we plan to continue taping conference programming, these might be a source of TD&T material. It must be recognized that transcripts of panel discussions often don't translate very well to the printed page. However, the recent TD&T report on the "Women in Design" Panel made an excellent article, so it is possible to find useful material in such an arena.

We need to find ways of encouraging more publishable material as a result of Institute projects and research.

Items 1,2, and 7 of the long-term goals could, it was stated, be better supported by material in TD&T in order to project the identity, scope, and value of the Institute.

A suggestion was made that TD&T run a readers' survey to help determine what the membership expects to find in the Journal, and how we might be more completely serving their needs.

Question: Is there potentially enough good editorial material available to consider increasing the number of TD&T issues per year or at least increasing the page count on a regular basis? Is there enough advertising potential to support an increase?

4. The Board directed that the Membership Directory return to annual publication immediately.

5. It was stated that it is very important that a member receive at least one publication in the mail each month of the year.

6. There was dissatisfaction expressed that one of the Associate Editors is not a member of the Institute and has been vocal about not joining. Arnold will check on this.

7. The Commissioners want to urge the Editors to use the Commissioners and Vice-Commissioners to review submitted material in their areas of expertise, and to consult with them for suggestions.

8. There was some discussion of the need for a policy statement from the Publications Committee in relation to Institute-produced and funded research and its availability for commercial publication. The question came up in regard to a request by a commercial computer bulletin board project in Canada wishing to publish



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the listings of our Theatre Artists and Craftsperons Bureau and the Internship Clearing-House. It could also be further addressed to the publication of such research as the Graphic Standards Committee's final documents in books or other Journals. The discussion went on to point out that some of the information is not copy-writable, and could be obtained in a number of ways. The strongest argument voiced, with wide agreement, was that as long as there is proper credit given to the Institute for publication of its work, commercial publication is both appropriate and advantageous, and that we should make the results of our work available in whatever ways are possible. If we have a document that could bring income to the Institute, it should be used to make income. However, we should not allow the desire for monitary benefits to impede the prime goal of the Institute--that of gathering and dissemination of information.

I want to point out clearly that the discussions at both retreats dealing with publications carried a positive attitude, and that these suggestions and directed changes were not meant as unfavorable criticism of the editors. In fact, there was a feeling expressed that the editors have been accomplishing what they were hired and directed to do extremely well. These points, as I have related them, were meant to respond to the newly formulated long-term goals of the organization and to offer help to the editors in advising them of the Board's desire to serve the membership.

Finally, I want to sincerely thank the Commissioners of the Institute for a stimulating and thoughtful two days in the woods outside of Toronto. I must echo the sentiments of one of our members who wrote this week, "Whenever I consider reducing my committments to USITT, the thing that stops me is my affection for the people I work with." It's a great pleasure to me as well.

cc: Officers  
Commissioners



## COMMITTEE ON NOMINATIONS PRESENTS SLATE

USITT's Committee on Nominations met on August 4 in Toronto to deliberate and select the final slate of Officers and Members of the Board of Directors-at-Large. All people had earlier made indication in writing of their willingness to serve.

Those sitting on the Committee on Nominations were Immediate Past President Ron Olson, Chair; President James R. Earle, Jr.; President-Elect David Hale Hand; Secretary Jared Saltzman, (Ex-Officio and non-voting); Sarah Nash Gates and Eric Fielding, Board Representatives; Pete Happe and Stephen Kinght, Commission Representatives; and Bill Byrnes, Steve Hild, Dick Durst and Lucy Nowell, Regional Section Representatives.

The slate selected and presented to the Board of Directors on August 4 consists of the following nominees:

Vice President for Relations: Tim Kelly (incumbent)  
 Vice President for Programs & Presentations: Henry Tharp (incumbent)  
 Treasurer: Jan Musson (incumbent)

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

Willard Bellman, Ned Bowman, Sarah Nash Gates,  
 Christine L. Kaiser; Marion M. Rimmer, Donald Shulman,  
 Frank Stewart, Paul Vincent, Leland H. Watson and  
 John 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 35 word biography of the proposed candidate, (2) a signed note indicating the proposed candidate's willingness to serve, (3) a petition bearing the signatures of 50 members in good standing in the Institute and (4) if all this information is received by the Chair of the Committee on Nominations by December 2, 1985. Send to Ron Olson, Chair; Committee on Nominations; Manhattan Plaza, Tower A; 484 West 43rd Street, #45M; New York, NY 10036.

Following are the biographies submitted by the selected candidates:

WILLARD F. BELLMAN - PhD Northwestern University, 1949. Currently Professor of Theatre, California State University, Northridge. Member USITT since 1968. Former President of Southern California Section. Delegate to OISTT for 4 years. Author of three textbooks. Member of USITT Publications Committee.

NED A. BOWMAN - USITT President 1972-73. Editor TD&T 1965-1970. Author Bowman's Cookbook. General Manager of Rosco Labs.

SARAH NASH GATES -Costume Designer, USA Local #829. Assistant Professor at Univ. of Washington. USITT Board 1980-86. Chair of Membership 1982-84. Chair Committee on Finance 1984. Designed for such companies as Hartman Theatre Co., Intiman, Ringling Bros., Oregon Shakespeare Festival.



CHRISTINE L. KAISER - President of Syracuse Scenery and Stage Lighting Co., Inc. since August 1984. Has been with the Company for 11 years. Began as a part-time sewing assistant, estimator, job coordinator and then became Vice President. Founding member and Chairperson of the Upstate NY Regional Section.

TIMOTHY L. KELLY - Past Chair of the Rocky Mountain Section. Co-chair 1982 Denver Conference. Former TD at Bonfils Theatre. Former Manager Boettcher Concert Hall. Presently Facilities Manager for the Denver Center for the Performing Arts. Presently VP for Relations for USITT.

JAN MUSSON - President, Musson Theatrical Inc., regional rental and supply house. Active in Nor-Cal USITT since early 1970s. Member of the Board and presently serving as Treasurer of the USITT.

MARION M. RIMMER - Educated in Phoenix, Arizona. Entered the business world with a film processing company and stayed there for six years. He then joined an industrial photo supply company as a salesman and held the position of Vice President of Sales from 1973 until he left in January 1983. He joined Strand Century as Vice President of International Sales in January 1983 and assumed the added role of Vice President of Marketing in June, 1984. Rimmer is active in various industry organizations.

DONALD SHULMAN - President of Arts Communication, Inc. an entertainment management consulting firm. Currently serving USITT as a Director-at-Large; Chair of the Endowment Committee and serving on the Finance and Development Committees. Prior USITT positions include: National Treasurer, Arts Administration Commissioner and numerous other Committees.

FRANK STEWART - Employed by Associated Theatrical Contractors since 1967. Currently serves as President. Sustaining Member of the USITT since 1974 and Contributing Member since 1980. Chair of the Exhibits Committee and serves on the Membership Committee.

HENRY E. THARP - Incumbent VP for Programs and Presentations. Former Secretary for two terms. Served on the Board and many different Committees. Member of USITT since 1965. Co-chairman 1980 USITT National Conference, Kansas City. Past President of Heart of America Section. Supervisor of Stage Services, Univ. of MO, Columbia. Former Designer/TD Univ. of MO; University of Louisville and Louisville Children's Theatre. Former Asst. Tech. Dir., Hofstra University. Degrees from Emporia State, KS and Univ. of Illinois. Member IATSE, Local 443 (recording Secretary).

PAUL VINCENT - President of Cercone-Vincent Associates, Inc. distributors of theatre and television lighting equipment and control systems. Formerly East Coast Operations Manager for Strand Century. Past Chairman of USITT Ohio Section. Vice-Chairman of 1981 USITT National Conference, Cleveland. Currently Membership Chair for the Ohio Section.



LELAND H. WATSON - Educator, author and critic. Lighting designer. Past President USITT 1980-82. Contributing Editor to Lighting Dimensions. Network TV for 12 years. Lighting for 40 Broadway shows. Seattle '62 World's Fair, industrial shows, architectural and landscape lighting design. Co-author with Dr. Joel E. Rubin of Theatrical Lighting Practice. Past Chair NY Area Section and Past VP for Liaison and Relations. Founding Member and holder of USITT Fellows and Founders Awards.

JOHN W. WILLIAMS - USITT Vice-Commissioner of the Lighting Design Commission. Freelance Lighting Designer for Chicago Opera Theatre and Piedmont Opera Theatre. American stock premieres of A Chorus Line and Hello, Dolly! for the Marriott Theatre. Design for a work-in-progress for the Lyric Opera Center of Chicago. Member of USA Local 350 for which he serves on the Board and Membership Committee. Associate Professor responsible for the MFA Program in lighting at Northwestern University.

#### BOARD ELECTS TWO IN TORONTO

The Board of Directors at its August 4 meeting in Toronto elected two long-term members to fill vacancies created by resignations.

WM. J. BYRNES was elected to the Office of Vice President for Development to fill the vacancy created by the resignation of Jean Webster. Bill is Associate Professor and Managing Director of the Theatre and Dance Department at Oberlin College. He is the Chair of the Ohio Regional Section and served as Chair of the 1981 Cleveland National Conference. He also serves as a free-lance lighting designer and technical theatre consultant.

LEON BRAUNER was elected to fill a vacancy on the Board of Directors-at-Large. Michael P. Price had submitted his resignation. Leon is a Professor at Indiana University, a costume designer and a member of USITT since 1969. He has served as Costume Vice-Commissioner & Commissioner, as Scenographic Liaison Officer and member of the Board. He also publishes the Costume Directory for the Costume Commission.

Congratulations and thanks to these two "old" faces in accepting responsibility in their "new positions."



## NEW DEVELOPMENT OFFICER

The USITT Board has appointed WILLIAM J. BYRNES to the position of Vice President for Development. The decision was announced in Toronto during the annual retreat in August. Byrnes, who is currently the head of the Ohio Section, succeeds Jean Webster, who recently stepped down.

Byrnes is responsible for promoting, reviewing and monitoring all of the Institute's fund raising efforts. He seeks information and assistance from all members who have been involved in development and from those with project proposals.

Byrnes may be contacted at 648 E College, Oberlin College, Oberlin, OH 44074.

Below is a brief biography.

WM. J. BYRNES, Vice President for Development. Associate Professor of Theater and Managing Director of the Theater and Dance Program at Oberlin College, Oberlin, Ohio. Mr. Byrnes has been a member of USITT since the early seventies. He chaired the 1981 National Conference in Cleveland and he has been active in the Ohio Section for a number of years. He currently chairs the Ohio Section and is the editor of the Section's Newsletter. He was on the Board of Directors from 1980 to 1983. In addition to his responsibilities as the Manager of a very active Theater and Dance Program, he is the Resident Lighting Designer for the Opera Theater Department of the famed Oberlin Conservatory of Music. Mr. Byrnes' free lance work as lighting designer includes over twelve productions for the Cleveland Opera Company as well as guest designer jobs for the Toledo and Dayton Opera Companies. He has consulted on numerous theater renovation projects in and around the Ohio area.



## INFORMATION FOR MEMBERSHIP DIRECTORY

1986

## 1. PHONE NUMBERS

The Membership Directory will include the work and home phone numbers of members in the Institute. If you DO NOT want either or both of your numbers published, contact Kristen Bott in the National Office, 212-563-5551. Also, please note, members whose area codes have changed should alert us to the change as soon as possible. Deadline: Nov. 15, 1985.

## 2. REGION SECTIONS

To provide updated information, please supply the name and address of your regional section to:  
TIM KELLY, 856 MONORE STREET, DENVER, CO 80206.  
Work: 303-893-4000. Deadline: Nov. 15, 1985.



### OAKLAND CONFERENCE UPDATE

ROOM RATES at the Hyatt Regency Hotel, Oakland California are:

Single: \$65  
Double: \$78  
Triple: \$93  
Quad: \$108

All USITT members can expect to receive a pre-registration mailing by the first week in October. This will contain general information concerning the conference.

The actual registration literature package should arrive in your mailboxes by the end of November. This will contain all the specific information you will need for the conference.

### REGISTRATION RATES FOR THE OAKLAND CONFERENCE

#### Member rates:

\$75 pre.  
\$90 on-site

#### Member party rates: (spouse etc.)

\$50 pre.  
\$60 on-site

#### Student:

\$50 pre.  
\$60 on-site

#### Nonmember:

\$90 pre.  
\$120 on-site

#### Bargain Rate:

For those nonmembers who register for the conference and become members of the Institute at the same time, we have a bargain rate for the conference registration.

\$40 pre (plus the membership rate)  
\$45 on-site (plus the membership rate)

These rates maybe subject to changes.



**Commissions:**

Architecture  
Arts Administration  
Costume Design & Technology  
Education  
Engineering  
Health & Safety  
Lighting & Sound Design  
Scenic Design  
Technical Production

**Regional Sections:**

Alberta Canada	Northern California
Allegheny	Ohio
Chesapeake	Pacific NorthWest
Delta	Rocky Mountain
Florida	SouthEastern
Heart of America	South West
Midwest	Southern California
New England	Texas
New York Area	Upstate New York
Northern Boundary	

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### OAKLAND CONFERENCE TRAVEL ARRANGEMENTS

#### AN EXPLANATION OF THE UNITED AIRLINES TRAVEL AGREEMENT: HOW TO USE IT.....

It has been brought to my attention that many USITT members do not fully understand the scope of our agreement with United Airlines to provide travel arrangements for the 1986 conference in Oakland / San Francisco Bay Area. This is an attempt to explain that agreement and how it may benefit both the Institute and its members.

First, we have signed an agreement with United Airlines to be our exclusive carrier to the conference. This agreement entitles members to 35% off the unrestricted Day Coach fare or 15% off Easy Saver fare (which requires a Saturday night stay). It is also possible for members to take advantage of any other United Airlines fare which may be lower than the above discounted fares, i.e. Super Savers, etc. The Institute can receive credit for your flight on United Airlines whether it is on a fare made possible by our contract with them OR if you secure a better fare based on market conditions when you book!

Important steps to follow are as follow:

- 1) Call 800-521-4041, Monday through Friday 8:30am - 8:00pm Eastern time and verify the flight you need and determine the best price available.
- 2) Book your flight with the same telephone number (or have your travel agent call that number to book the flight for you) after you determine flight dates/times and the best rate available.
- 3) Ask the reservations person to credit USITT Account # 652S with your flight on United Airlines REGARDLESS of whether you use a convention rate or another rate structure.
- 4) Make purchase arrangements with United Airlines for tickets to be mailed to your home or purchase them through your travel agent.

The advantage to USITT is that by having your flight credited to our account we are able to pickup some complimentary air travel which will enable guest speakers to travel to the conference without expense to the Institute. This helps keep the registration fee for the conference as low as possible. However, we receive this credit ONLY if your flight is credited to our account.

- Important notes:
- A) Special convention rates (35%-15% off) apply only to flights within the continental U.S.
  - B) Mileage will apply to Mileage Plus Club accounts if you are a registered member (helping you earn free travel at the same time USITT earns free travel).
  - C) Call today to receive the best rates and to guarantee low prices. Remember, there may not be an air-fare "price war" at conference time and our USITT discounts may look quite good compared to the list prices!

Randy Earle, President

### OAKLAND CONFERENCE TRAVEL ARRANGEMENTS



OAKLAND CONFERENCE

## JOB CONTACT CENTER

Make plans now for attending the Job Contact Center at the annual USITT Conference. This year it is scheduled in Oakland, California, March 19-22 at the Hyatt Regency Hotel. The Job Contact Center offers an on-sight interview space for registered employers and job applicants. Our goal is a place to meet, to discuss qualifications, and to review portfolios in a relatively private way.

The services offered to the employer are numerous. A resume file is kept at the Job Contact Center desk for easy perusal. The on-sight interview space is available as well as a schedule of times for these interviews. The Job Contact Center offers slide projectors and screens for viewing the job candidate's slide portfolios. If the employer prefers, the Job Contact Center desk attendant will collect resumes for the positions it has listed.

For the job applicant the services are convenient. The Job Contact Center is not a credential holding organization so bring resumes, portfolio and other credentials. The Job Contact Center desk attendant will watch your portfolio during the hours the Center is open.

The interviews are scheduled every 15 minutes. Sign-up sheets will be posted and updated daily. The Job Contact Center attendant will collect a resume for our perusal files. Feel free to post residence and means of contact while attending conference on your resume. A slide projector and screen will be available for use. If more information is required or suggestions to improve this center, please contact:

Richard Holcomb  
Division of Dance and Drama  
North Texas State University  
P. O. Box 13126  
Denton, TX 76203-3126  
817/565-2211

OAKLAND CONFERENCE



OAKLAND PRE-CONFERENCE SEMINAR/ TECHNICAL PRODUCTION

NEWS RELEASE  
NEXT NEWS LETTER

<sup>E</sup>  
PRE CONFERENCE STRESS MANAGEMENT WORKSHOP  
^

A Pre conference<sup>e</sup> stress management workshop will be held on march 18, 1986 at the conference in Oakland. The topics will include defining, assesing, exploring, and coping with stress as it relates to People working in theatre.

While the Technical Production commission is sponsering the workshop, the thrust of the Program applies to all People who work in theatre.

There will be a sepearte fee of approxamatly \$40. Registration is limited. For additional information contact:

Rick Stephens  
University of Texas at Austin  
Dept. of Drama  
Austin, Texas 78712

Submitted by Jay Glerum Technical Production  
Commissioner

JG

TECHNICAL PRODUCTION PRE-CONFERENCE  
SEMINAR



# N E W M E M B E R S H I P B E N E F I T S

As a service to our frequent business travelers or our vacationing members, the following hotels are offering a special discount rate. Advance reservations are recommended and you should present your USITT membership card upon check-in.

<b>MILFORD PLAZA</b>		<b>CENTURY PARAMOUNT</b>	
Special Theatrical Rate		Commercial Discount Rate	
700 8th Avenue		235 West 46th Street	
(212)-661-1717		(212)-764-5500	
Discount Rate:	Regular Rate:	Discount Rate:	Regular Rate:
\$55.00 Single	\$75.00 Single	\$42.00 Single	\$62.00 Single
\$65.00 Double	\$90.00 Double	\$48.00 Double	\$70.00 Double

(Advance reservations required)

**DORAL PARK AVENUE**  
Corporate Discount Rate  
70 Park Avenue  
(212)-687-7050

Double Rate:	Regular Rate:
\$110.00 Single	\$130.00 Single
\$120.00 Deluxe Single(king)	\$145.00 Deluxe Single
\$140.00 Double	\$155.00-165.00 Double

(Place room reservations directly with Hotel).

## B O O K D E A L E R S

**APPLAUSE**  
100 West 67th Street  
(212)-496-7511  
15% discount on purchases over \$30.00.  
10% discount on mail order purchases over \$30.00.  
No Credit Cards  
Presentation of member card  
(or photocopy of card)

**THEATRE ARTS BOOKS**  
405 West 42nd Street  
(212)-564-0402  
10% discount on purchases  
Presentation of member card

## J O I N T M E M B E R S H I P

The membership committee announces a new Joint Membership for two persons residing at the same address. Both will receive one copy of everything at one address for \$65.00 annually. Members interested in this option should contact the National Office 330 West 42nd Street, Suite 1702, NYC, New York, 10036. (212)-563-5551.



The next few pages are Welcome letters to new USITT member from the commissioners. If you are a new member and want to get familiar with the Institute projects, take a look at the letters, you may want to get involved in the commission work. If you are a long-standing USITT member, you may also be interested in the happenings of your commission interest. Either way, the commissioners are always looking for member input and enthusiastic participation in their commission.

ANNOUNCING A NEW ENGINEERING COMMISSIONER

Mitch Hefter  
c/o Strand Lighting  
18111 South Santa Fe Avenue  
Rancho Dominguez, CA. 90221

(W) (213)-637-7500  
(H) (213)-397-1527

USITT '87 NEC COMMITTEE

8/28/85

by Mitch Hefter - Commissioner for Engineering

Presently, the most active project of the Engineering Commission is the '87 NEC Committee. This committee prepared 46 proposed changes to the 1984 National Electrical Code (NEC) for incorporation into the 1987 edition of the Code. The National Electrical Code, published by the National Fire Protection Association, is the most widely adopted code in the world, and is a nationally accepted guide for safe installation of electrical equipment. It is the basis for almost all electrical codes in the United States, and it is also used outside the United States.

The NEC is revised every three years. The revision process takes most of the three year period, and includes public input and several review steps. The Engineering Commission's '87 NEC Committee's proposed changes were submitted to the National Fire Protection Association (NFPA) in November of 1984. The NFPA's first review process took place last January and their actions on all proposals were published in June. Over the summer, the '87 NEC Committee prepared formal comments on these actions in an effort to reverse and or clarify some of the NFPA actions. More review by the NFPA will occur, culminating in the publication of the 1987 NEC in the fall of 1986. At that time, work on the 1990 Code begins.

The USITT proposals addressed Articles 400, 520, and 530 of the National Electrical Code. These articles cover Flexible Cord and Cable, Theatres and Similar Locations, and Motion Picture Studios. Approximately 64% of the USITT's proposals were Accepted or Accepted in Principle. The Committee expects to raise this percentage through the formal comments prepared this summer.

The work of the '87 NEC Committee is essentially complete. It will now be working on obtaining appointment to the NFPA Electrical Code Panel which addresses the Entertainment Industry. In addition, work will begin in 1986 on the 1990 NEC. Information about future work will be published in an upcoming Newsletter, at which time new committee members will be solicited. Input from the USITT membership on this project has been very good, and is much appreciated by the Committee.



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Architecture  
Arts Administration  
Costume Design & Technology  
Education  
Engineering  
Health & Safety  
Lighting & Sound Design  
Scenic Design  
Technical Production

**Regional Sections:**

Alberta Canada	Northern California
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Northern Boundary	

**UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY** 330 WEST 42ND STREET, SUITE 1702, NEW YORK, NY 10036 (212) 563-5551

**COSTUME COMMISSION**

Joy Spanabel Emery  
12 Estelle Drive  
West Kingston, R.I. 02892

**Welcome to the Costume Commission:**

We are an energetic group representing the diversity of interests that constitute the various aspects of the costuming profession. Perhaps the best way to exemplify this is to explain the projects the Commission is engaged in.

Computers/Costumes: In an effort to catch up (in my case at least) and keep abreast of this new technology, this project is exploring various uses of computers for Costume Designers and Costumers. Much of the emphasis at the moment is on patterns and programs for scaling them to various sizes. An entire day at the Oakland Conference, March '86 will be devoted to our use of computers and things that have been developed through this project.

Cosmak's Corner: A quarterly column for the National Newsletter, the articles address problem-solving ideas, helpful hints and other costuming concerns submitted by commission members.

Decorative Arts and Costume Collections: A fledgling project, it is seeking means of identifying "hidden" or "little known" research resources in decorative arts and costume treasures in the States and Canada. The Spring '85 issue of "Theatre Design and Technology" (our quarterly Journal) contains the projects inaugural article. Additionally, this project will incorporate an annotated Bibliography of Museum Catalogues.

Directory of Costume Related Sources and Suppliers: The third edition of this valuable resource is being prepared for release in the Fall of '85. The entries identify strong points of the vendors, individuals to contact when applicable, and many user comments on service. Need a pair of woman's heels to fit a man? You'll find a source here. The Directory is updated every two years to keep the information current.

Flat Patterns: One of the oldest Commission projects, the project has generated numerous articles and drafts of period patterns in "TD&T" and an extensive "Bibliography of Flat Pattern Sources". In addition to continued work on these, plans are well underway to produce a Flat Patterns Newsletter to be published quarterly at a meet-cost subscription rate.

Health and Safety/Costuming: The concern of this project is to help identify hazardous materials and practices that are part of our working process. We are looking for options to the materials or methods of reducing the hazardous impact if suitable substitutes are not yet available. Joint efforts with other Health and Safety organizations and manufacturers to minimize and hopefully eliminate problems is the major aim of this project.



Out of Print Books: A constant research irritation, the aim of this project is to identify the books and to convince publishers of the need to republish.

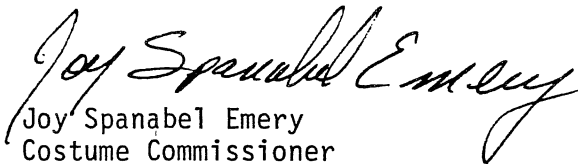
Promotion and Tenure Guidelines: Addressing a critical concern for Costume Designers and Costumers in educational theatre, the guidelines are being prepared for Institute ratification to be used in the academic community to define realistic and appropriate evaluation criteria for promotion and tenure.

These current projects and others that have been completed were developed by the Commission membership to address the concerns and needs that were expressed at our various meetings. The work is done by volunteers throughout the States and Canada. The Commission and the Institute will support and proposed project that people are interested in.

And thats not all! We have two major meetings a year, one at the National Conference where we generate 12 to 14 programs and hold business meetings and we hold a 3 day Costume Symposium in August following the American Theatre Association Convention. This years willbe in Toronto Aug. 8-10, 85. The '86 Symposium will be in New York City. This year we are also conducting the Second Annual Mini-Symposium in conjunction with the Costume Society Of America following the Oakland Conference. Programing at these meetings range from project generated to "how-to" sessions; from processes and products to theoretical and historical. An example of the latter is our Heritage section which cites Designers who blaized the trail and were instrumental in bringing recognition to the profession. Of course, we hold Costume Commission business meetings at the Conference and Symposium to catch up on what has been happening and to plan new activities.

A major aim of the Commission is to create a functional network for people in the field. Communication is maintained through the National Newsletter, the Journal and a quarterly Commission Newsletter. All of which is supported by the membership dues (not a bad return for \$40.00) but none of it would happen without the active participation of the members. To get involved with our current projects, contact the appropriate individual of the contact sheet. If you have a project you'd like to develop, let me know along with a statement of purpose, aims or objectives.

Enthusiastically,

  
Joy Spanabel Emery  
Costume Commissioner



## COSTUME COMMISSION UPDATE: SEPTEMBER

We marked the end of summer with a sterling Costume Symposium in Toronto. Jean Charles Black did a superb job in coordinating the event and she provided excellent programing for all three days. The meetings were held in the very pleasant surroundings of the Mini-Theatre at Ryerson Polytechnical in Toronto and were capped with a lovely reception courtesy of Malabar Costume Company. Tours included a full day trip to the Shaw Festival at Niagra-on-the-Lake (with a brief side trip to view the Falls!). We had an added special treat and were able to see a work through dress rehearsal of Cavalcade by Noel Coward. The production is huge and very nicely done but what struck so many of us was the remarkable civilized nature of the rehearsal. It was wonderful to see and to realize the strong sense of ensemble that was so much in evidence. A full report on the Symposium programs is forthcoming.

Many thanks to Jean for all her hard work and thanks to her "worker bees": her husband, Sandy, and two fabulous daughters for their support and assistance. We also deeply appreciate the use of the Ryerson space, the wonderful food service, and Malabar's contributions to the Symposium.

As promised, Leon Brauner has completed the third edition of the Directory of Costume Related Sources and Suppliers. He has done a fine job and has provided us with a great resource. Copies are now available and can be ordered through the National Office (see order form in this issue).

## HELP!

We need your assistance on the following projects:

1. Lucy Nowell is looking for help from Costume Historians for input on guidelines for the Tenure and Promotions Guidelines for costume people. She is working on the third draft and needs your thoughts on appropriate criteria. Contact her at: 7108 Richland Drive, Lynchburg, VA. 24502. Lucy is now chairing the committee for the whole T&P Guidelines, a project of the Education Commission, so individuals working in other disciplines will be hearing from her soon. Alert your colleagues.
2. The Scenic Design and Education Commissions are working to develop a "Graduate Checklist" and need input from the other commissions. Any one out there that is interested in working on this worthwhile project, please let me know. Ronald Naversen at the Univ. of Florida is chairing the committee, his letter explaining the purpose and approach is included in this issue.
3. Please notice the "Call for Papers" on Communication through Stage Costume II. Papers selected will be part of the International Mini-Symposium held in conjunction with the Oakland Conference. Dates of the mini-Symposium are March 22 and 23 1986. Detailed information on the submission process are also included in this issue. Please note the deadline for a two page abstract and resume is Friday, November 1, 1985.



Costume Commission: (cont.)

### COMMISSION ACTIVITIES

In addition to all of the preparation that went into the Toronto Symposium, a great deal of planning and work from many members of the Commission has gone into developing program proposals for the Oakland Conference. Kevin Seligman and Barbara Murray really had their work cut out for them. We had twenty eight excellent proposals! Obviously, there simply isn't enough time to present all of the proposals, so difficult choices had to be made. Its a mixed blessing; its wonderful to know that there is so much excitement and enthusiasm and so many ideas to be shared, but its hard to make choices. However, keep those ideas coming, we will get to them and we can start looking froward to the New York Symposium next August and the Minneapolis Conference in '87.

A complete list of the costume programs for Oakland will be announced soon; the plans are made for a full day of programing on computers and costume uses including "hands-on experience is scheduled for Friday, March 21; however, the full activities begin on Wed. the 19th.

As the call for papers indicates, Alicia Annas is making exciting plans for the Mini-Symposium immediately following the Conference. Stella Mary Newton, author of several excellent costume books including Health Art & Reason, will be the Keynote Speaker. We will also be visiting the Oakland Museum and hear an address by Inez Brooks-Myers. Alicia has also arranged for some additional invitational speakers as well as the juried papers, so watch this space for further announcements.

Mari DeCuir and the contributing editors have been working all summer working out details and preparing for the first issue of the Flat Patterns Newsletter. There are a few details yet to be sorted out but, look for the first issue before Christmas. If you have articles you want to contribute or want to help in other capacities, contact Mari at 902 Tyson St., Knoxville, TN 37917.

Deborah Bell has gotten a number of responses on the Costume Facilities Check List questionnaire and is ready to compile the information; But, to make this really worth while, she does need more input. If you can't find your copy (its with the last Commission Newsletter) let me or Deb know and we'll be happy to send you a copy. This is part of a project that Pete Happe, Facilities and Production Liason Officer, is working on. Our draft is a first one and we will be working on some supplemental information Pete needs. We will also give you a report of the results Deb finds with the study. Deb's address: 3804 Parkwood Dr. Greensboro, N. C. 27403.



# Costume Commission: (cont.)

In addition to publishing her own subscription newsletter, **Bias Line**, Bobby Ann Loper has been in contact with her committee on Out of Print Books to develop a list of "most wanted to see back in print" books. They are compiling titles and defining means of encouraging publishers to fill our needs. Contact her with your book needs and ideas on how to get those books. Her address: 140 Glendale Suite 243, Lakeland, FL 33803.

Holly Cole has been putting together some very exciting ideas for next year's Symposium to be held in New York City. She is looking for people to help put it together, especially people in and around New York. Its a great way to meet new people and to get involved. Contact her at Department of Theatre Arts, 104 Lincoln Hall, Cornell U. Ithica, N.Y. 14853, or let me know and I'll pass the word along.

## Related News

As we are about to plunge into shows this fall, news concerning additional resources seems particularly appropriate. In addition to the new edition on the Directory, the **Material History Bulletin 19** contains "Costume in Canada: An Annotated Bibliography" by Jacqueline Beaudoin-Ross and Pamela Blackstone. It includes "publications in French and English on fashionable and everyday civilian costume worn in Canada" and an "introductory essay on resources for studying costume and analyzes past and present research trends while suggesting directions for the future" To order send a cheque or money order payable to: Receiver General of Canada (Special Account). Mail to: Order Services, National Museums of Canada, Ottawa, Ontario K1A 0M8. The single issue is \$5.00 (Canadian).

Betty Williams told me of another service that Western Costume provides. Their Director of Research, Nancy Fadis will look for information in their research library for you. There is no charge for inquiries and a minimal fee to cover copying costs and mailing. So if you have special research problems, contact Nancy at Western Costume, 5335 Melrose Ave., Hollywood, CA 90038.

Conversely, Betty is still searching for counter catalogues of commercial patterns. She is particularly in need of Simplicity 1927-1932 catalogues. If you have one or know of a source, let her know. Her address: 250 W. 14th St., N.Y., N.Y. 10014.

If you have any questions about the Costume Commission projects, want to get involved, or have a project you would like to start please let me know. My address is Joy Emery, URI Theatre Department, University of R.I., Kingston, R.I. 02881.





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Health & Safety  
Lighting & Sound Design  
Scenic Design  
Technical Production

#### Regional Sections:

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Delta	Rocky Mountain
Florida	SouthEastern
Heart of America	SouthWest
Midwest	Southern California
New England	Texas
New York Area	Upstate New York
Northern Boundary	

## Call For Papers

### COMMUNICATION THROUGH STAGE COSTUME II

An International Symposium Examining the Aesthetics of  
Stage Costume and the Ways in Which Stage Costumes  
Communicate in Performance

Oakland, California: March 22 and 23, 1986

Sponsored by The Costume Commission of the United States Institute For Theatre Technology in conjunction with The Costume Society of America, Region V-Western.

*A two-page abstract of each paper should be submitted along with a current resumé by Friday, November 1, 1985. Presenters should agree to discuss their topics and to answer questions from the floor. Presentations should last between 30 and 45 minutes, including questions.*

*For the purpose of this symposium, the term "Stage Costume" will cover costumes for the performing arts, including theatre, dance, opera, film, television, revue, circus, parade, and theme parks, as well as costumes for the public arts, including court costume and masquerade/fancy dress.*

*Papers might concentrate on considerations of aesthetics, practicality, or theatricality in light of what stage costume expresses or implies, or why and how it conveys information. Any period is appropriate for examination as are all types of performing and public art.*

*Originality, quality of the proposal, scholarly contribution to the field of costume, and a variety of viewpoints will be among the key factors evaluated by a distinguished panel of jurors consisting of:*

*Jean Druesedow, Associate Curator: The Costume Institute, Metropolitan Museum of Art*

*Paul D. Reinhardt, Professor, Author, Costume Designer: The University of Texas at Austin*

*Douglas Russell, Professor, Author, Costume Designer: Stanford University*

*The final selection of 8-10 speakers will be made early in December.*

SEND ABSTRACT & RESUME  
BY NOVEMBER 1, 1985 to:

Symposium Papers  
c/o Alicia Annas  
4395 70th St. #68  
La Mesa, CA 92041



### UPDATED DIRECTORY OF COSTUME SOURCES & SUPPLIES

The Costume Commission has just released an updated version of the Directory of Costume Sources & Supplies. This is the 1985-1986 national directory of vendors of costume related supplies. It covers a broad range of supply needs such as:

COSTUME ASSECORIES  
HEADWEAR & MILLINERY  
COSTUME SHOP EQUIPMENT  
MAKE-UP & HAIR COLORING  
THEATRE SUPPLY HOUSES  
WIGS & WIG MAKING

Under each of these areas, in addition to many more, this reference guide lists several vendors and suppliers nationwide and in Canada with addresses and phone numbers that can supply your costuming needs. An indispensable guidebook for every busy costumer.

Available from the National Office for \$2.00 (members) and \$4.00 (nonmembers). To order, use the publications order blank in this issue.

### FLAT PATTERN COMMITTEE

The Flat Pattern Committee of the Costume Commission of USITT announces the 1st issue of the Flat Pattern Newsletter, to be published in October 1985. The Newsletter hopes to be a resource for all who use flat patterns through a sharing of ideas and information. Topics to be included are: reviews of various commercially available specialty patterns; a pattern listing/sharing service; period construction techniques; pattern drafting systems; conservation of primary materials and book reviews.

After the first issue, readership will be by subscription. Anyone interested in either contributing or subscribing, please contact: Mari DeCuir, General Editor, Flat Pattern Newsletter, 902 Tyson St., Knoxville, Tn., 37917



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 Education  
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 Health & Safety  
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 Scenic Design  
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Dear New Member,

EDUCATION COMMISSION

We are happy to learn of your interest in the Education Commission. This unit of the USITT attempts to serve the interests of educators at all levels of teaching, whether in primary, secondary, undergrad or graduate education. We also attempt to meet the educational needs of all persons working in theatre by participating in the educational components of projects of all commissions of the Institute.

Previous projects of the Commission have included such things as the K THROUGH 12 COURSE GUIDE (available through the National Thespian Society) for in-service teachers at the primary and secondary levels, SCENIC and LIGHTING and SOUND GRAPHIC STANDARDS (being considered for approval by ANSI), and a variety of other projects.

We invite you to become involved in our current projects. Here is how to make contact with the project directors. Each will be more than happy to hear from you.

GRAPHIC STANDARDS BOARD: the development of formal mechanical drawing standards and symbols for the theatre industry. Vice-Commissioner Steve Zapytowski, Chair, 17350 NW Meadowgrass, Beaverton, OR 97006

THE EVALUATION PROJECT: the development of methods and guidelines for faculty evaluation in areas of design/tech and arts administration Dr. Carlton Molette, 8102 Braesview, Houston, TX 77071

PROJECT FOR PRE-COLLEGE EDUCATORS: development of pedagogical strategies for the elementary and secondary educator and students. Paul Zotos, 25 Claire Hill Road, Burlington, CN 06013

RESEARCH PROJECT: computer based collation of bibliographies in the areas of theatre production and arts administration. Dr. L. Hill, 158 Columbia Court, Grand Forks, ND 58201

THEATRE ARTISTS AND CRAFTSPERSONS BUREAU (TAC): a directory of persons available for workshops, artist-in-residence, etc. in theatre tech & design and arts administration. Randolph J. Wischmeier, Dept. of Drama, Central Washington University, Ellensburg, WA 98926.

THEATRE HANDBOOK: a "how to" production guide. Michael Corrison, Dept. of Drama, Alvin Community College, Alvin, TX 77511.

THE INTERNSHIP PROJECT: a publication of internships available in tech., design and arts administration. Fred Thayer, Theatre, Otterbein College, Waterville, OH 43081

DIRECTORY OF GRADUATE PROGRAMS: a compendium of facilities and graduate programs in theatre tech., design and arts administration. Adel Migid, Theatre Program, University of Akron, Akron, OH 44325

I look forward to your involvement in the Education Commission and your participation in any of these projects.

Sincerely,

 A handwritten signature in dark ink, appearing to read 'Harvey Sweet', is written over the typed name and title.
 

Harvey Sweet  
 Education Commissioner



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**ENGINEERING**

Dear New Engineering Commission Member:

Welcome to the Engineering Commission. This letter will tell you about the Engineering Commision. Feel free to contact me if you have any questions.

The Engineering Commission initiates and reports on projects with an interest in all technical aspects of theatre and theatrical equipment specifications, design, and construction, including acoustics, lighting, construction, control, and applicable standards.

Current projects of the Engineering Commission include:

1) USITT '87 NEC Committee -

This Committee proposed changes to the National Electrical Code. The Committee will also work on getting USITT on the NFPA Electrical Code Making Panel which addresses the Entertainment Industry.

2) Power Connectors -

A collection of data on various power connectors used in the Entertainment Industry. Also, an investigation on standardizing 50 Amp Twist Lock connectors within our industry.

3) Portable Power Cable -

A study of the various types of cable used for portable power distribution, with particular emphasis on a replacement for welding cable which often is used for power.

4) Electrical Safety Workshops and Handbook -

This is a joint project with the Health & Safety Commission and Technical Production Commission.

5) Survey of Power Feed and Load Factors in Dimmer Per Circuit Systems -

This is a joint project with the Lighting Design Commission. The goal is to develop a data base so feeder sizing on Dimmer Per Circuit Lighting Systems can be made simpler while still being safe and appropriate.

cont'd...



Engineering Commission  
Page 2

6) Papers -

One paper is being prepared on Isolation of Noise Exterior to a Theatre. Also, a compendium of papers on Sound is being assembled.

7) Proposed Projects -

A number of projects have been proposed but no committee established as of this time. These are:

- a) Study of Multi-conductor Cable - Heat Build Up and Abuse Factors
- b) Dimmer Control Signal Standards
- c) Truss Rigging

We look forward to your involvement on one or more of the above committees. Please contact me at your earliest convenience.

Sincerely,



Mitch Hefter  
Commissioner for Engineering  
c/o Strand Lighting  
18111 South Santa Fe Avenue  
Rancho Dominguez, CA 90221

(213)637-7500 Work  
(213)397-1527 Home



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Health & Safety Commission  
 Dr. Randall W.A. Davidson  
 Commissioner  
 522 Citadel Avenue  
 Claremont, CA 91711

Dear New Health & Safety Commission Member:

The Health and Safety Committee is actively seeking those individuals who wish to involve themselves in Health, Safety, Fire Prevention, Liability and other specific topics and projects in the fields of Health and Safety, in The Entertainment Industry.

This National Commission has and will continue to advance the Health & Safety of the Entertainment Industry. At the present time this Commission impacts all phases of the Industry through its projects and participation. There are national workshops, local seminars, and involvement with national and international organizations. The Commission has a great need for those who are willing to commit time and expertise. Our Task is to enlighten, provide information, and involve new members in the work of the Institute and Commission.

Dr. Randall Davidson  
 Healthy & Safety Commissioner



## HEALTH AND SAFETY COMMISSION

### PROJECT: DEVELOPMENT OF A DATA BASE

Ten years has passed since we began asking the membership and others in the Entertainment Industry for specific data related to accidents, injuries, and fatalities. This information is necessary in order to substantiate the need for health and safety programs. The people who control the purse strings can be persuaded to fund health and safety programs if they have accurate and significant data about actual needs. THIS INFORMATION CAN ONLY BE DERIVED FROM YOUR EXPERIENCE. I have written in the newsletters over the past ten years, very specific details for you to answer and the action for you to take. Dr. Robert Scales has replied. I entreat you to reconsider this plea for information.

We are not asking for this information in a secretive manner, we are pleading with you to share with us the incidents which you and you alone experience in your work. These incidents are the grist of your life. My role is to design for you tailored programs which will provide for you a matrix within which to work safely.

It takes no imagination at all to know of the accidents and injuries which take place each day in your work. This is wonderful in its own fashion, but we need hard data, and we shall use that to assist you in keeping healthy and safe.

There are a myriad of accidents which you experience each year- year in and year out. slips and falls, orchestra pit injuries, rigging related accidents, costume shop injuries, burns, bruises, punctures, strains, sprains, back injuries, finger and foot injuries, eye injuries, accidents which occur or happen during a production, on stage and off. Chemical spills, breathing of fumes and vapors, broken bones, falling weights, flying wood chips, falling from ladders, hitting your finger with a hammer, contracting a illness from poor ventilation, overheating, cold, gas leaks, floods, insect bites, vehicle accidents. THE LIST IS ENDLESS. I need you to write up these accidents and injuries on a post card or in a letter, and send them to me. You do not need to use your name nor connecting organization, but detail the time and place and explain the incident. Perhaps fatigue or stress caused the accident.

Perhaps nervousness, missing parts, poor lighting, worn parts, overweight, missing meals. Perhaps there is a trend that you see on a particular machine or product or chemical. Let us know so that we may get a picture of the industry. Do more males get hurt or females? It is a question which is asked, often. WE DO NEED YOUR ASSISTANCE. WE NEED YOUR HELP AND WE NEED PEOPLE TO COME FORWARD AND HEAD THESE PROJECTS.

Do not just limit your information to your own experience. Ask others. REcord other information. This is your Commission. This is your means for making the Entertainment Industry healthful and safe. It is not, you know. But it could be and needs to be. This DATA BASE can assist us in designing realistic programs which can work for you. Ten years is a lot of years to keep requesting, but we shall continue, because it is needed - for you.

Reach out through your section newsletters. Through the daily paper. Through other newsletters. Through the unions. Through the mini conferences you have or the regional meetings which take place. Use other organizations or piggy back on commercial publications and fliers. Use bulletin boards. Use alumni meetings and bulletins. Form panels to discuss it and gather anecdotal material from these while you are having other sessions. This material is vital to you and to the Institute and to the Entertainment Industry. Use parts of this article, write your own, but get the information. Ask theatre classes, union meetings, and the like to give you information. Get it dated as accurately as possible. Be very specific. In all reporting be honest, don't gloss over any item, but don't exaggerate. Send it to me by tape, by post card, in letters, or call, but send it to me.

Be particular in all that you write, so that we get an accurate picture of what took place. Design your own format, your own form, your own method of description, but get me the information. Send the material to New York or to me directly. Notify everyone that we are still asking for this information, after ten years, and that it will play a key role in providing all of you a base from which to secure health and safety programs and equipment. PLEASE DO THIS TODAY AND EVERYDAY. USE A FORM AND LOG YOUR INCIDENTS. Your help is gratefully accepted and needed by the Commission.



## HEALTH AND SAFETY COMMISSION

This Commission exists for you. Its purpose is to bring you knowledge based upon the best and most up to date practices of health and safety in use throughout the world. All of the input into this commission comes from those who actively and purposely participate. It is a broad-based Commission. It works with other commissions on an on-going basis, and it designs programs for the benefit of the members and other participating organizations in the Entertainment Industry. It has life blood - and that blood which it lives upon is the sustenance of the active and vocal members. Members who take the initiative. Those people who give unstintingly for the benefit of others. Time, money, talent, experience, material offerings, all of these are required to participate fully. Being a member is not enough. You must reach out and be active.

Each year the Commission sponsors more and more national, international workshops. We do not call them Master classes, as that is so easy to do, but we traverse the country, offering professional expertise to those who will participate in specific areas. We are always looking for more ways to involve the people in a community, to join them with as many others as possible. Our writing in the last ten years, in the back issues of the newsletters and other publications has been quite specific in declaring that we want the active participation of all. Our workshops have grown, and the varied type of them as also matured. They are professional, and they are very, very good, and useful to the profession.

We are now into our third type of Rigging Workshop. It is unique. It has improved since it began and professional people have refined it so that it is touted all over the country. It is for you that we have provided this type of workshop. There are more to come, and more to repeat. They are more than just popular, they are necessary and very, very useful.

Your area, your section, your school, your organization, your office, your firm, your corporation can sponsor one of them and you can derive the powerful incentives from the Commission to help you be successful in your endeavor.

There is a part of this Commission for each of you. We are closely allied with all of the other Commissions in projects, in order to bring you the health and safety side, or the fire and environmental side, or the liability view of each other Commission. We are on tap seven days per week, each year, year in and out, and we do answer phone calls and letters, although sometimes late. We offer workshops and seminars all over North America to help every segment of the Entertainment Industry.

In order to do these wonderful events we need active, dedicated people. People who are willing to directly affiliate with the Commission for a time, and give to it. There is a place here for you to shine and give and gain. You are the superstar in this Commission. It is all over, not in just one city. It gives to the entire country and membership. It is here to serve you and to ask your participation and help.

### WORKSHOPS:

We have finished the initial design on the National Electrical Workshop. It is being reviewed now. It is a structured workshop. It has universal appeal. It is designed with you in mind and it will grow, as the others have done. We want you involved. We need you to be involved. We must have you involved. We want to offer these workshops everywhere, in the name of the Institute. The USITT allows us to function and it gives its support to this project. BECOME INVOLVED. WE NEED LEADERS FOR THIS WORKSHOP, NATIONWIDE. CONTACT US. NOW.

The Rigging workshop grows daily. It is good and it is worth your support and interest. Write, if you wish to sponsor one and can give of your time. We need patrons.

There are four more types of workshops that I am developing for the Commission, and for the next Convention. THE FIRST DAY, TUESDAY, WILL BE A HEALTH WORKSHOP. ALL DAY. INQUIRE EARLY. LIMITED PARTICIPATION.

SEVEN (7) seminars at the annual Convention. Again, this will be a Health and Safety conference. We will participate with many Commissions. We ask for your direct help.

DR. RANDALL W.A. DAVIDSON, NATIONAL COMMISSIONER FOR HEALTH AND SAFETY: 296 E. Green Street, CLAREMONT, CALIFORNIA 91711, 213-385-5211 or 714-625-5961, 624-7286, P.O. Box 907.



**Commissions:**

Architecture  
 Arts Administration  
 Costume Design & Technology  
 Education  
 Engineering  
 Health & Safety  
 Lighting & Sound Design  
 Scenic Design  
 Technical Production

**Regional Sections:**

Alberta Canada	Northern California
Allegheny	Ohio
Chesapeake	Pacific Northwest
Delta	Rocky Mountain
Florida	South Eastern
Heart of America	South West
Midwest	Southern California
New England	Texas
New York Area	Upstate New York
Northern Boundary	

**UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY** 330 WEST 42ND STREET, SUITE 1702, NEW YORK, NY 10036 (212) 563-5551

**LIGHTING DESIGN COMMISSION**

Please Reply to:  
 William B. Warfel  
 C/O Systems Design  
 Associates  
 85 Willow Street  
 New Haven, CT 06511

Dear New Member of USITT:

This letter describes the work of the Lighting Design Commission of the USITT. Let me tell you a bit about us.

We are members of USITT who are interested in the practice and teaching of Lighting Design. Persons with an interest in the technology of lights and/or switchboards may be happier in the Engineering Commission. We use such equipment, and we know lots about it, but the study of hardware is not the purpose of this Commission.

We are a somewhat passive outfit. Each year at the Convention we have a meeting at which persons sign up to be listed as members of the commission for the coming year. If they propose a project or a session for the next Convention, then we will correspond with them to keep tabs on whatever it is they are doing. Otherwise, there will probably be no formal contact. We do not publish a newsletter, and we have no real need to be in contact.

So, if you become a member, you may write to suggest a project or conference session you might want to head up. Otherwise, you will be a name on a list until the next Convention, at which time I sincerely hope we will have a chance to meet.

Yours truly,

A handwritten signature in cursive script, reading "William B. Warfel".

William B. Warfel  
 Lighting Design Commissioner



**Commissions:**

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Arts Administration  
Costume Design & Technology  
Education  
Engineering  
Health & Safety  
Lighting & Sound Design  
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Heart of America	South West
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New England	Texas
New York Area	Upstate New York
Northern Boundary	

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USITT SOUND DESIGN COMMISSION - INTRODUCTION/OVERVIEW

FROM: CHARLIE RICHMOND, SOUND DESIGN COMMISSIONER

Welcome to the Sound Design Commission! We have become quite active and contributed significantly to Conference programming and general institute activities since our formation in 1980 as one half of the Lighting & Sound Design Commission. We have only recently become independent of each other and are very positive about our expanding role. We solicit active participation and provide the following as an overview to our planning:

The annual conference takes place in late March/early April and represents the culmination of a year's planning with the presentation of special sessions, panels, sound designers' presentations in the "Design Process - A Personal View" series, the Sound Design Exhibition section of the Scenography Exposition, hands-on workshop sessions, demonstrations, Sound Graphic Standards Meeting and reports, and Commission Meeting. It is at this meeting that we get feedback on our activities and begin planning for the Conference one year hence! The commissioner at this time assembles suggestions for programming and participants which can be plugged into time slots during the Conference planning sessions at the Commissioners' Retreat in August.

So, the bottom line is that if you have ideas for Conference programming or want to participate in the upcoming conference the best time to talk about it is at the Commission meeting. If you miss that, the Commissioner has to get your input before the August retreat. If you miss this opportunity, there are still a number of ongoing projects in which everyone is asked to participate if they feel they have anything to contribute and/or learn. They are:

1. Sound Design Exhibition Project. This is a display of sound designs presented as part of the Scenographic Exposition for the first time at the Orlando Conference in April 1984.
2. Health & Safety Considerations for Theatre Sound. This is an informal compilation of users' concerns regarding safe sound exposure levels and safe equipment operating practices which will be passed on to the Health & Safety Commission.
3. Sound Cue Sheets Exhibit. If we can get enough sound designers to send us examples and/or formats of their cue sheets, an exhibit will result. This should be easy! Don't necessarily go into long explanations - keep in mind that the success of good cue writing lies in anyone being able to follow them.
4. Sound Commission Directories. Modeled on the valuable directory compiled by the Costume Commission, this is a growing list of those instrumental in keeping Sound Designers supplied and happy. Let us know if you want copies and if you can suggest listings.

Also, until a professional organization of Theatre Sound Designers is formed, we feel it is appropriate to compile and disseminate freely without any implied recommendation a complete and up-to-date list. If you are a sound designer, send us your name, address, phone no., & brief particulars if you wish. Keep us up to date if you move!



## Introduction/Overview

5. Facility Planning Checklist for Theatre Sound. We are compiling this checklist of questions, covering all sound related areas, to aid theatre owners and designers in assuring that new theatres will be technically satisfactory. Our list will be passed on to the Architecture Commission which is coordinating the entire project. Please let us know your suggestions.
6. Sound Graphics Standards Research. This will end up as a proposed ANSI Standard along with the Scenographic and Lighting proposals. If you want to participate contact us immediately.
7. Sound Design Course Guide. This is a compilation of Sound Design courses and their content. Please let us know the content of all courses you are aware of.

That about wraps it up, but we're not above entertaining ideas for other projects (especially ones you would like to co-ordinate). Also, if you have an uncontrollable urge to take on the coordination of any of the above projects and have the time and facilities to do it, please let me know.

Contact: Sound Design Commissioner:

Charlie Richmond                      H (604) 734-0705  
Richmond Sound Design Ltd.      O (604) 734-1217  
1234 W. 6th Avenue  
Vancouver, B.C.  
V6H 1A5

usitt



**Commissions:**

Architecture  
 Arts Administration  
 Costume Design & Technology  
 Education  
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**Regional Sections:**

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New York Area	Upstate New York
Northern Boundary	

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TECHNICAL PRODUCTION COMMISSION

Dear New Member,

Welcome to the USITT.

The Technical Production Commission provides a forum for the programs and projects to serve the needs of the Technical Director, Production Manager, Stage Manager, Shop Foreman, and Stage Hand with specific attention to the coordination, organization, communication, and technique of the technical team.

We currently are involved in projects on stage rigging, Technical Director portfolio review, compiling directories of technical information and technical resource people, and solving technical problems for productions.

If you wish to participate in the work of this Commission or wish to receive information or have any suggestions for us, please contact Jay Glerum at Peter Albrecht Corporation, 325 East Chicago Street, Milwaukee, Wisconsin 53202, telephone (414) 272-2811 or Pat Fenelli at the University of South Florida, 4202 East Fowler Avenue, Tampa, Florida 33620, telephone (813) 974-2167.

Sincerely,

A handwritten signature in cursive script that reads "Jay O. Glerum".

Jay O. Glerum, Commissioner  
 Technical Production Commission





May 8, 1985

Dear College:

The Scenic Design Commission in conjunction with the Education Commission is attempting to develop a "Graduate Checklist." This checklist is a series of questions that an undergraduate might ask of a prospective graduate school. Its purpose is to help make our students more aware of the various schools' offerings and help them to more intelligently decide which school would be right for them.

The questionnaire is broken into four categories: General Information, Areas of Concentration, Facilities, and Career Goals. Below is a sample of the questionnaire and some questions already contributed. Please read thru them, and send us any questions that you feel will be valid to add to the list. It is not our intention to select "the best" questions. We intend to compile them all into a comprehensive list. Not all questions will concern each student. Once the list is compiled it will be up to them to decide which questions are important to their specific needs.

We need the help of the entire USITT membership to make this list worthwhile. Whether you are a teacher, professional, student, designer, director, administrator, you all have special insights that will help a student make a decision that will affect the rest of his/her life.

Please send all questions by January 1, 1986 to:

Ron Naversen  
Department of Theatre  
University of Florida  
Gainesville, FL 32611



USITT GRADUATE CHECKLIST

## 1. General Information

## Degree:

What degrees are offered?

Is the degree in my area of concentration, or is it a track or emphasis in theatre?

Is there a thesis required? A creative project in lieu of thesis?

How many students have been granted this degree within the last 5 years?

## Financial Aid:

What is available? If so how much? Will this cover tuition and expenses? What responsibilities accompany this aid: teaching, shop work, etc.? How many hours a week does this entail?

Is there an out-of-state tuition waiver? Is this a percentage of in-state tuition.

Is health insurance available? How much?

## Requirements:

Is there any suggested undergraduate coursework?

Is the GRE or MAT required?

G.P.A. necessary for acceptance.

Is a portfolio interview required.

## Location:

Is the school close to any other theatres, museums, or cities?

Is student housing available? If so what kind, and what cost?

## Productions:

What are my chances of designing productions?

What are the average budgets?

What forms of theatre are produced at this school?

How many productions are offered per year?

Is there a summer season

## II. Area of Concentration

## Course:

What courses are offered in my area?

Will the course content help improve my weaknesses?

Are the graduate courses combined with undergraduate courses?

Does it require or offer an internship program? With whom?



## Graduate Checklist Continued

## Faculty:

Where do the design tech faculty come from? Training, degrees, etc.  
How many tech faculty are there? What areas do they cover?  
How many performance faculty are there?  
Is there a regular turnover of the tech faculty? Is so why?

## III. Facilities

How many theatres are there?  
What type of tools do they own?  
How big is the scene shop?  
Does the costume shop have windows?

## IV. Career Goals

What area of theatre do I want to work in: New York, L.A., Regional Theatre, college or university, or related areas?  
How can this school prepare me to work in this field? Does it have professional contacts? Are it's graduates working in these areas?



## STUDENT CHAPTER NEWS

by David G. Flemming, Student Chapter Liaison

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## STUDENT CHAPTER REPORTS

Student Chapter reports are due each year in October. They should be mailed to be received by the Vice-President for Relations--presently Tim Kelly, 856 Monroe, Denver, CO 80206--forty-five days prior to the USITT Board meeting on the first week-end in December. Mailing your report during the first week of October should assure that it is received in plenty of time for the Vice-President's Report to the Board of Directors. Unless a chapter includes its Student Chapter Request for Charter Renewal with its report, that chapter becomes inactive and is not included in any mail-outs from the national office and is not shown in the USITT Membership Directory. Aside from the lost public relations value to the institution, the continuity of operation of the chapter is broken as far as the national records are concerned.

The following Student Chapters are active and chartered as of the December USITT Board of Directors meeting.

Ryerson Polytechnical Institute \*  
 Jean Charles Black, Faculty Sponsor  
 Theatre School  
 50 Gould Street  
 Toronto, Ontario M5B 1E8  
 Canada  
 416-595-5086

San Jose State University  
 Cathy Moser, Chairman  
 1253 Sandra Drive  
 San Jose, CA 95125  
 408-269-3638  
 James R. Earle, Faculty Sponsor  
 San Jose State University  
 Theatre Arts Department  
 San Jose, CA 95192  
 408-277-2768

Southwest Texas State University  
 Cheryl Tucker, Chairman  
 1008 Faris, Apt B  
 San Marcos, TX 78666  
 512-396-1104  
 David G. Flemming, Faculty Sponsor  
 915 Houston Road  
 San Marcos, TX 78666  
 512-396-2325 (H) , 512-245-3754 (O)



## Student Chapter News

Texas Tech University \*  
 Forrest Newlin, Faculty Sponsor  
 Department of Theatre  
 Texas Tech University  
 Box 4298  
 Lubbock, TX 79409

University of Texas at Austin  
 Gregg Hillmar, Chairman  
 Stephen P. Knight, Faculty Sponsor  
 Department of Drama  
 College of Fine Arts  
 University of Texas at Austin  
 Austin, TX 78712  
 512-471-5793 (O), 512-471-5341 (H)

There are two new Student Chapters which we welcome into the growing numbers of chapters throughout the United States and Canada.

California State University, Sacramento  
 Theodore T. Krynski III, Chairman  
 800 Lake Oak Court  
 Sacramento, Ca 95825  
 Dean Busick, Faculty Sponsor  
 1535 Mission Avenue  
 Carmichael, CA 95608

University of South Florida \*  
 Pat Fenelli, Faculty Sponsor  
 Theatre Department  
 University of South Florida  
 Tampa, FL 33620  
 813-974-2167

The following Student Chapters have been active through December of 1984 but have not sent their Annual Report to the Vice-President for Liaison. Mailing a report during the second week of January, or as soon thereafter as possible, will result in the renewal of the Student Chapter's charter.

Tarleton State University \*  
 Mary Jane Mingus, Faculty Sponsor  
 Department of Fine Arts and Speech  
 Tarleton State University  
 Stephenville, TX 76402  
 817-968-9131 (O), 817-968-2207

Trinity University \*  
 Bob Bovard, Steve Gilliam, Mary Ellen Rose, Faculty Sponsors  
 Speech and Drama Department  
 Trinity University  
 715 Stadium Drive  
 San Antonio, TX 78284  
 512-736-8511



University of Iowa \*  
David Thayer, Faculty Sponsor  
University Theatre  
Department of Communication and Theatre Arts  
University of Iowa  
Iowa City, Iowa 52242  
319-353-6589

Webster University \*  
Joey Clapper, Chairman  
Max DeVolder, Faculty Sponsor  
Webster University  
470 East Lockwood  
St. Louis, MO 63119-3194

The above-mentioned Student Chapter addresses will serve to assist Chapter Secretaries who wish to get in contact with other chapters. A request for this type of information has been made a number of times in the past and if the list promotes inter-chapter correspondence, particularly where projects are concerned, then the effort and Newsletter space will have been well used.

Other Student Chapters are in the formative stage and, in the near future, may be requesting a charter. Those who have requested information about starting a Student Chapter are: Herbert Camburn, California State University--Long Beach; Don Childs, Concordia University, Quebec; Sally Reuther, Drexel University, Phila.; J. Mark Kelman, Queens University, Kingston, Canada; Nick Carter, San Antonio College, TX; LaLonnle Lehman, Texas Christian University; J. W. Moore IV, University of Texas at Arlington; Konrad Winters, University of Houston--Clear Lake, TX; Paul Sweeney, University of North Carolina--Ashville; Keith Berrett, Temple University, Phila.; and Jim Miller, Sam Houston State University, TX.

If those Student Chapters which have been given an asterisk (\*), and those who are requesting a chapter for the first time, would send a copy of your report to the Student Chapter Liaison Officer it would be appreciated.



For Immediate Release:

Contact Steve Griffith  
(507) 931-7344

USITT NORTHERN BOUNDARY HOSTS  
EIGSTI AT FALL WORKSHOP

The Northern Boundary Section of the United States Institute of Theatre Technology will host stage designer, Karl Eigsti at its annual fall workshop to be held September 20, 21, 1985 at Macalester College in St. Paul. The two day event will feature a panel presentation by Mr. Eigsti, known internationally for his work on Broadway as well as many regional theatres.

Seven seminars on different areas of interest to theatre designers and technicians will be held on Saturday beginning at 9:00 a.m. Topics include: Developing a Career as a Free-lance Designer, Safety Practices in the Theatre, Dyeing and Fabric Distressing for Costumes and Props and Painting Realistic Scenery for T.V. and film.

USITT is a national organization of theatre professionals with interests in the technical theatre areas of staging, lighting, costuming and sound design. The Northern Boundary Section is made up of USITT members in Minnesota, North and South Dakota and Iowa.

The general public is invited to attend and may register at the Janet Wallace Fine Arts Center at Macalester on Friday, September 20 at 6:30 p.m. or on Saturday, September 21 at 8:30 a.m.



USITT Code of Ethical Practice

Submitted by Terry Wells

PREAMBLE

Entertainment professionals employed in the fields of Theatre, Television, Film and their allied entertainment forms are obliged by the society at large of which they are part, as well as by their working relationships with colleagues and the public, to conduct themselves responsibly as artists, as craftsmen and as members of the team or group effort with which they are associated.

Each individual is expected to maintain a high level of technical expertise, dedication and attention to detail in the performance of their profession.

They must be unreservedly committed to the protection and enhancement of public health, safety and welfare.

They are also expected to adhere to the highest standards of responsible ethical conduct in their relations to their employers, their employees, their colleagues and the public.

Each member of the profession is expected to adhere to this code as well as all applicable laws and government regulations.



### FUNDAMENTAL PRINCIPLES

Entertainment professionals uphold and advance the honor and integrity of their profession by:

- I. Using their knowledge and skills for the enrichment of the human experience and the enhancement of human welfare
- II. Being honest and faithful in their relationships with employers, employees, colleagues and the entertainment public.
- III. Striving to increase their level of competence and thereby enhance the image and prestige of their profession.



CANONS

1. Entertainment professionals shall be dedicated to the protection of the safety, health and welfare of the entertainment public, their co-workers, employers and employees in the performance of their duties.

If there is perceived to be a threat to the present or future safety, health or welfare of any of these groups it must be corrected immediately. If such a threat is not under one's immediate control, the responsible person must be advised.

In either case, professionals must advise their employer(s) or client(s) of the situation. Should such advice be disregarded, they shall notify the appropriate authorities.

2. Since the entertainment industry cannot exist in a vacuum, professionals must consider the consequences of their work and the societal issues pertinent to it, and shall seek to extend public understanding of their role in these areas.



3. Entertainment professionals shall be expected to provide full disclosure of their pertinent qualifications, and shall not be required to perform beyond those qualifications.

4. In the exercise of their profession, they must consistently deliver in a timely fashion the best efforts of which they are capable.

5. When acting in matters for an employer or client, the professional is expected to act as an honest and faithful agent or trustee, and shall not disclose confidential information concerning the affairs or plans of either present or past clients or employers without their consent.

6. Professional decisions shall be made and actions taken without bias because of race, religion, sex, age, national origin or physical handicap.

7. Prior disclosure shall be made by the professional to all interested parties of all known or potential conflicts of interest that could influence or appear to influence their judgement or the quality of the service rendered or to be rendered.

8. Persons having knowledge of any alleged violation of this code shall co-operate with all proper authorities in furnishing such information or assistance as may be required.



9. Entertainment professionals shall accept responsibility for their actions. They shall seek, accept and offer honest criticism of work performed. They shall properly credit the contributions of others; they shall not accept credit for the work of others.

10. Entertainment professionals shall strive to advance the knowledge and skills of our profession and to make these advancements available to colleagues, clients and the public.

Adopted by the USITT Board of Directors  
December 1, 1984



## U S I T T   M E M B E R S H I P   B E N E F I T S

- \* Quarterly journal ,THEATRE DESIGN AND TECHNOLOGY that covers the technical theatre Industry.
- \* Newsletter covering National and regional USITT events, projects, and announcements.
- \* Open Commission participation for every member of USITT.
- \* Reduced rates to Regional Section Programs.
- \* Discount on all USITT publications.
- \* Reduced entry fee for Scenography Exposition.
- \* Reduced Conference registration fee.
- \* Listing in every membership directory.
- \* New York City Hotel discounts.
- \* Book dealer discounts.

## B E N E F I T   H I G H L I G H T

Every member receives a 15% discount on all USITT publications. So whether you're doing business abroad and need a handy lexicon of theatre terms like THEATRE WORDS or an educator looking for a resource to introduce your K-12 students to technical theatre like THEATRE DESIGN & TECHNOLOGY/A COURSE GUIDE, we have the publication to meet your needs at a 15% discount. Browse through our publications list in this Newsletter and discover another benefit of your USITT membership.

## N E W   B E N E F I T S   T O   C O M E

### CAR RENTAL DISCOUNTS

MONTHLY NEWSLETTER effective January 1986.

ANNUAL DIRECTORY starting with the 1986 edition.

ELECTRONIC BULLETIN BOARD to be implemented by 1990.

NATIONAL PLACEMENT ASSISTANCE CENTER to be implemented by 1987.



\$31 MILLION PROJECT FOR THE COMPLETION OF THE DENVER ARTS COMPLEX.

The city of Denver, Colorado is seeking qualified architects, urban designers, and related theater design professionals to respond to a request for Qualifications (RFQ) for the \$31 million completion of the Denver Arts Complex. The project includes: 1) Completion of the master plan, galleria improvements, and overall project coordination 2) Remodel of the Arena into a 3,200 seat "roadhouse", and the renovation of the Auditorium into a 1,400 seat hall.

The RFQ's will be available September 15, 1985, with responses due on or about October 18, 1985. Four to six teams will be selected to respond to the Request for Proposal (RFQ) and interviews, with a scheduled contract date beginning January 1, 1986.

Proposers may submit for any one or all three projects together. Specialists in theater design, urban design, and other technical support are encouraged to form a team, but this is not mandatory.

In addition to housing the National Conservatory Theater, the Arts Complex will serve the major theatrical, music, and dance companies in Denver, as well as connecting to downtown open space, shopping and transportation activities.

In order to receive the RFQ, please call or write:

Mr. Doug Goedert  
Denver Planning Office  
1445 Cleveland Place  
Room 400  
Denver, Co 80202  
(303) 575-3375



CHRIS WATTS

August 14th 1985.

The Editor,  
U.S.I.T.T. Newsletter,  
New York.

Dear Sir.

Having been a member of the United States Institute of Theatre Technicians since last December, I find it extremely interesting to read the Newsletter I receive once a quarter.

I would appreciate it if you could let the readers of the Newsletter know that I work as an electrician, in one of the largest U.K.theatres, and I would be interested to hear from any member in a similar position.

I am 22 years old, and work at the Theatre Royal in Plymouth. I design lighting for the Theatre Royal and local companies. I have also worked as a chief electrician for the Edinburgh International Festival Society, last year I worked with the Harold Clurman Theatre of New York, and this year I am working with the Connecticut Grand Opera.

If any member find themselves here in England, and in particular in Plymouth, I would be delighted to meet them.

Hoping you can help me in this matter, and thanking you for your time.  
Yours faithfully,

*Chris Watts*

Lighting and Sound Technician  
35 Nevada Close Little America Plymouth Devon England  
Telephone Plymouth 705037



## COSMAK'S CORNER

c/o Bernice Graham 209 222-0560  
3553 E. Brown, Fresno, Calif. 93703

## SUNKEN TREASURE

About 30 miles north of the Omaha, Neb.-Council Bluffs, Iowa, metropolitan area on either Highway 29 or 73 you are bound to see signs announcing "DeSoto National Wildlife Refuge" and "Steamboats". It is actually east of the Missouri River between Blair, Nebraska, and Missouri Valley, Iowa. If you are a costumer, prop master, tech director, historian or just a person...take the time to STOP AND BE AMAZED AT A SUNKEN TREASURE...AND A PART OF HISTORY.

In 1865, the steamboat BERTRAND sank a short trail away from the DeSoto Refuge Visitor's Center opened in 1981. In 1968-69, the boat was discovered in the river mud with it's cargo preserved for over a century. After excavation of the boat and its contents, painstaking preservation techniques were used to develop an overwhelming display of the cargo of thousands of artifacts of textiles (bolt and/or ready made goods), wood, ferrous and non-ferrous metals, bottles and glass, ironstone and porcelain, leather(shoes), paper and decalcomania, and a few miscellaneous items.

The book The Steamboat BERTRAND, History Excavation and Architecture is available at the DeSoto National Wildlife Refuge, Rt. 1, Box 114, Missouri Valley, Iowa 51555, Telephone: 712-642-4121. In 1985, it cost \$7.00. It includes the BERTRAND'S origin and history, discovery and excavation, cargo (descriptions and photographs), architecture and graphic reconstructions (diagrams), and its role on the frontier. The fascinating appendices include: the boat's inspection; the study of the hull's volume, weight and density; the study of the



hull's wood drying rates and water content; and last but not least, descriptions of the preservation techniques used on various artifacts submerged for more than a century. The inorganic and organic artifacts are appropriately displayed in temperature- and humidity-controlled glass chambers and/or storage rooms. The collection is unbelievable.

The complex has been utilized for research purposes and for living history demonstrations. Cosmak stumbled upon this sunken treasure by chance. If you have a chance, give yourself a historic treat, stumble on it yourself.

#### COSTUMER TURNED COMPOSER

Bear with Cosmak for using this column as a "Vanity Press".

Have you ever wondered what would happen if a costumer turned composer? Must share this with you. We are all in the same boat...even if we aren't costumers.

#### "LIFE IS A TAPESTRY"

Life is a tapestry  
A tapestry of tenacity.  
We are weavers of our own,  
Making choices right and wrong.  
Alone our threads seem frail and weak;  
We join with others,  
Their strength we seek.  
Like yarns and warp lives intertwine...  
Still, I'm the weaver...  
The shuttle is mine.

Life is a tapestry  
A tapestry of tenacity.  
Stories that my weavings tell,  
Do not disclose tears that welled...  
Wondering if my goals were good,  
Always questioning for what I stood.  
Mistakes and fears my loom employs;  
Yet, pain and struggles...  
Have turned into joys!

Life is a tapestry  
A tapestry of tenacity;  
And the shuttle is mine!



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