

USITT Newsletter

Editor:
Ron Olson

November-December 1985

Vol. XXV No. 5



OAKLAND CONVENTION CENTER

MARCH 19-22, 1986

Contributing Members

Associated Theatrical Contractors
Kansas City, MO 64114

Colortran, Inc.
Burbank, CA 91502

Goodspeed Opera House
East Haddam, CT 06423

Kliegl Brothers Lighting Co., Inc.
Long Island City, NY 11101

Malabar Ltd.
Toronto, Ontario M5T 1V6

Mendenhall & Associates, Inc.
Brisbane, CA 94005

Musson Theatrical, Inc.
Santa Clara, CA 95050

Rosco Laboratories, Inc.
Port Chester, NY 10573

Samuel Scripps
New York, NY 10023

Stage Engineering International Ltd.
Colorado Springs, CO 80901

John B. Staley
New York, NY 10156

Strand Lighting, Inc.
Rancho Dominguez, CA 93401

Teatronics, Inc.
San Luis Obispo, CA 93401

Theatrical Services & Consultants
Minneapolis, MN 55420

Wenger Corporation
Owatonna, MN 55060

Sustaining Members

Peter Albrecht Corporation
Milwaukee, WI 53202

Alcone Company, Inc.
Long Island City, NY 11101

ALS
Port Allan, LA 70767

American Seating Co.
Grand Rapids, MI 49504

American Stage Lighting Co., Inc.
New Rochelle, NY 10804

Applied Electronics, Inc.
New London, NC 28127

Artec Consultants, Inc.
New York, NY 10001

ArtSoft, Inc.
Wallingford, CT 06492

Ascot Dinner Theater Ltd.
Littleton, CO 80123

Automatic Devices Company
Allentown, PA 18103

Baer Fabrics
Louisville, KY 40202

Barbizon Electric Company, Inc.
New York, NY 10019

Bash Theatrical Lighting, Inc.
North Bergen, NJ 07047

Belden Communications, Inc.
New York, NY 10001

Brannigan-Lorelli Associates Inc.
New York, NY 10019

CAE, Inc.
Hamburg, MI 48139

Celco, Inc.
Farmingdale, NY 11735

Cercone-Vincent Assoc., Inc.
Cleveland, OH 44139

Cinemills Corp.
Burbank, CA 91505

City Lights, Inc.
Washington, DC 20001

J.R. Clancy, Inc.
Syracuse, NY 13209

Clear-Com Intercom Systems
San Francisco, CA 94107

Costume Crafters, Inc.
Atlanta, GA 30305

DMA Associates
Saratoga, CA 95070

Designlab Chicago
Chicago, IL 60622

Design Line, Inc.
Tampa, FL 33614

DeSisti Lighting Equipment
Hoboken, NJ 07030

Drama Books
New York, NY 10003

Electro Controls, Inc.
Salt Lake City, UT 84115

Electronic Theatre Controls
Middleton, WI 53562

Electronics Diversified, Inc.
Hillsboro, OR 97123

Feller Precision, Inc.
Bronx, NY 10474

Gagnon La Forest
Montreal, Quebec H3C 1V1

General Electric Lamp Division
Nela Park, OH 44112

Peter George Associates, Inc.
New York, NY 10011

W. Gerriets International, Inc.
Allentown, NJ 08501

Garry Goddard Productions
Studio City, CA 91604

Sustaining Members continued

Grand Stage Lighting
Chicago, IL 60606

Great American Market
Hollywood, CA 90038

Grosh Scenic Studios
Hollywood, CA 90029

GTE/Sylvania
Danvers, MA 01923

H & H Specialties, Inc.
South El Monte, CA 91733-0981

HM Electronics, Inc.
San Diego, CA 92126

Hoffend and Sons, Inc.
Honeoye, NY 14471

Holzmueller Corp.
San Francisco, CA 94107

Irwin Seating
Grand Rapids, MI 49501

Joyce/Dayton Corp.
Dayton, OH 45401

Kryolan Corp.
San Francisco, CA 94109

Lehigh Electric Products Co.
Allentown, PA 18106

Lighting & Electronics
Wappingers Falls, NY 12590

Lighting Associates Templates
Chester, CT 06412

Lighting Dimensions
Laguna Beach, CA 92651

Lighting Methods, Inc.
Rochester, NY 14605

Lite-Trol Service Co., Inc.
Glen Head, NY 11545

Little Stage Lighting Company
Dallas, TX 75220

Lycian Stage Lighting
Sugar Loaf, NY 14605

Mutual Hardware
Long Island City, NY 11101

Ness Imports, Inc.
Hackensack, NJ 07601

Newth Lighting Company
Scotia, NY 12302

R.E. Nicholson, Inc.
East Bloomfield, NY 14443

Norcostco Inc.
Minneapolis, MN 55422

Olesen Company
Hollywood, CA 90028

W.E. Palmer Co., Inc.
Boston, MA 02118

Phoebus Manufacturing
San Francisco, CA 94107

Production Arts Lighting
New York, NY 10036

Richmond Sound Design, Ltd.
Vancouver, BC V6H 1A5

Rose Brand Textile Fabrics
New York, NY 10001

Sapsis Rigging, Inc.
Philadelphia, PA 19128

Secoa
Minneapolis, MN 55427

Shopworks Incorporated
Liverpool, NY 13088

**Spectrum Design &
Development, Inc.**
Allentown, PA 18104

Stage Equipment & Lighting
Miami, FL 33161

Stage Lighting Distributors Corp.
New York, NY 10036

Stagecraft Industries
Portland, OR 97208

**Strong International
Electric Corporation**
Omaha, NE 68102

**Syracuse Scenery & Stage
Lighting Company, Inc.**
Syracuse, NY 13208

Systems Design Associates
New Haven, CT 06511

TBA Associates Ltd.
Walnut Creek, CA 94596

Texas Scenic Company, Inc.
San Antonio, TX 78238

Theatre Crafts Magazine
New York, NY 10107

Theatre Projects Consultants, Inc.
New York, NY 10023

Theatre Techniques Inc.
Hamden, CT 06514

Theatre Vision, Inc.
North Hollywood, CA 91601

Theatrical Service & Supply Company
Central Islip, NY 11722

James Thomas Engineering
Knoxville, TN 37922

Tiffin Scenic Studios, Inc.
Tiffin, OH 44883

Touch Technologies Inc.
Toronto, Ontario M5A 1N3

Tsokos & Associates
Chesterfield, MO 63017

Union Connector Company, Inc.
Roosevelt, NY 11575

Universe Stage Lighting
New York, NY 10036

Veam, Division of Litton Systems
Watertown, CT 06795

Jim Weber Lighting Services, Inc.
St. Louis, MO 63118

Weststar Corporation
Shell Beach, CA 93449

Wizard Productions, Inc.
Elmwood Park, NJ 07407

S. Wolf's Sons
New York, NY 10019

SEE US IN OAKLAND!

COMMISSION AND PROJECT REPORTS

Graphic Standards Board To Apply for ANSI Membership

Now that the USITT Graphic Standards Board has completed work on recommended standards for theatre scenic design, lighting design, and has accepted the already established American National Standards Institute graphic standards for sound design, the Committee is ready to apply for affiliate membership in the American National Standards Institute in order to submit the USITT recommended standards for stage lighting and scenic design for ANSI approval. At the USITT Board meeting in Toronto, funding was approved for the membership application, which allows Graphic Standards Board Chairman Steve Zapitowski to proceed with the process.

Arts Administration Name Changed

The Arts Administration Commission is changing its identity. Commissioner Ken Hewitt recommended that the Commission's name should be altered to appropriately reflect the needs and interests of the membership and to begin a revitalization of participation in the Commission. The newly named "Theatre and Production Management Commission" will attempt to fully address the USITT Members' interests and activity in the management of facilities and in production management, including stage management. Though the Technical Production Commission's defined goals of 4 years ago included stage and production management, the actual energies and project work of that Commission have been concentrated in more technical areas. The new Vice-Commissioner is Bill Flynn, Dean of the Arts Division, Pima Community College in Tucson.

Commissioners Meet In Toronto Retreat

On the two days following the USITT Board of Directors planning retreat in Toronto, the Commissioners of the Institute met in their annual planning retreat for two days at Ryerson Theatre School and at the Univ. of Toronto Erindale Campus. It was two stimulating days of hard work, discussing all of the new and on-going projects of the Institute, ways to serve the membership more appropriately, and a full day of program planning for the Oakland Conference in March. Some 30 Commissioners, Vice-Commissioners, Officers and committee chairs worked through about 16 hours of brainstorming with excellent results. You will begin to hear about the ideas that those sessions stimulated in this Newsletter as each Commissioner reports. I would like to express our thanks to Jean Charles Black and Sandy Black for the hours of planning and making runs to the Toronto Airport to meet cancelled or changed planes and to Ryerson Theatre School for their hospitality on two of our days in Toronto. Toronto is a beautiful city, as Jean had been telling us for a year, and we all enjoyed meeting in the city and living in the cool and beautifully wooded Erindale Campus, with a number of people taking advantage of side trips to the Shaw Festival and Stratford.

Silver Anniversary Club Open Letter

from Richard Arnold, Committee Chair

Dear USITT Members:

A few weeks ago you received a special invitation to join the **SILVER ANNIVERSARY CLUB** — a chance to celebrate the 25th Anniversary of the Institute by contributing to its **FUTURE**.

Research and investigative projects are vitally needed for the growth and progress of our profession. USITT was founded with the goal of developing, increasing and sharing knowledge in all fields represented by its members. The answer to that goal is a strong program of research and investigation.

The **USITT ENDOWMENT FUND** serves this purpose. The principal of the fund remains untouched and provides interest annually for worthy research projects. It also has far reaching importance as in-kind funds are often necessary to secure outside funding grants for major projects.

Joining the Club is a one-time effort to achieve sizeable contributions for the Endowment Fund. Membership to the Club is open for as little as \$25.00 in donations to the fund. Yet, protected in an endowment, every contribution no matter how small will have perpetual benefit for the Institute. **It will help build its FUTURE.**

Everyone Counts. To reach our goal of \$100,000 in the Endowment, a contribution from every member is needed. **So join the club now.** Complete and return the donation/pledge card you received.

The Committee is grateful for your strong commitment to the Institute and welcomes your membership in the **SILVER ANNIVERSARY CLUB.**

Board of Directors Approved Resolutions August 4, 1985

RESOLVED: From this date, the new name for the Arts Administration Commission will be the **THEATRE AND PRODUCTION MANAGEMENT COMMISSION.**

RESOLVED: From this date, USITT will adopt the "Herb Greggs Award Criteria" as recommended by the Publications Committee.

RESOLVED: The Board of Directors of the USITT endorse the "Position Statement On Equipment Grounding, July 22, 1985"* of the 1987 NEC Committee of the Engineering and Health and Safety Commissions of the USITT.

***Ed. Note:** Subject to approval by all parties involved.

RESOLVED: The Board of Directors of the USITT believe there is a need to create a national performing arts design archive and encourage a feasibility study for such an archive.

RESOLVED: From this date, a new class of Joint Membership is established. Each individual within this class of Membership will receive all privileges of Individual Membership, including separate directory listing, with the exception that only one copy of regular USITT publications would be sent to Joint Members at a given address. Dues for Joint Membership will be \$65.00 annually.

RESOLVED: From this date, the name Organizational membership will be changed to Not-for-Profit Organizational Membership.

FLAT PATTERN NEWSLETTER SUPPLEMENT

We of the Flat Pattern Committee have initiated this Newsletter for all of you who love flat patterns.

The purpose of this Newsletter is to reveal to anyone who uses flat patterns, be they draper, designer, teacher, conservator, curator or home sewer that flat patterns are more than just pieces of tissue providing access to the latest styles; Flat patterns can lead us down paths to the past, revealing not just what people wore, but their thought processes and the techniques of their craft; Flat patterns, through study of past solutions, can indicate solutions to current problems of grain, drape and fit.

Because flat patterns are a valuable study, this Newsletter will attempt to network information, share ideas and resources, generate interest and enthusiasm and allow for communication and exchange between the disparate talents that use flat patterns.

We therefore invite and encourage your contributions, your suggestions, your complaints and compliments. We need and want your ideas to make this the kind of information sharing that YOU want. Please feel free to share with us.

The format of the Newsletter is this, each column topic has its own editor who is responsible for its content. If you have specific questions or comments about that topic please contact that editor. If your questions or suggestions are of a general nature, please contact me. I am the General Editor. Mari DeCuir, 902 Tyson St., Knoxville, TN 37917.

We all look forward to hearing from you!

CONSERVATION TECHNIQUES

Welcome to the Flat Pattern newsletter! We're very excited about being part of this new "information forum". This column will address questions relating to care, maintenance, repair and storage of vintage pieces. Please let us know what question you'd like us to tackle. Send inquiries to: Lynda Bender, 6422 N. Claremont, Chicago, Illinois 60645; Deb Brunson, Box 6386, University of Alabama, Tuscaloosa, Alabama 35486

CLEANING VICTORIAN WHITEWEAR

Of all the antique pieces to be found in the costume shop, whitewear is the most often used on a regular basis. Blouses, petticoats, camisoles, drawers and step-ins, whether Victorian or from the 20's or 30's, are often used by designers as part of a costume or as the undergarments for which they were originally intended. Often these garments are stained and in disrepair when acquired and constant use and improper care will only shorten their lifespan.

Cleaning is an important part of caring for white cotton and linen pieces. Often when we visit an antique show or shop, the pristine condition and high price of Victorian whitewear is astonishing — most of our collections contain pieces just as beautiful, but battered by wear and tear.

Because cottons and linens are easily wet cleaned, it doesn't take much extra attention to help save these pieces. The sturdiness of the fibers and their strength when wet means handling needn't be so delicate as for other types of garments. Historically, white linens and cottons took quite a beating during the wash process. But many of the techniques used by the Victorian matron are still good sense today. A regime of soaking, scrubbing and boiling was usually used. First, the garments were soaked in warm water, then scrubbed in a solution of hot, soapy water rinsed in cool and then boiled in soapy water for much of the day. Delicate garments were tied in a calico bag before boiling to prevent over-agitation. Most whitewear can withstand a modified version of this washing cycle, except for pieces with fragile lace details, especially those in need of repair. It is important to soak and scrub before boiling to remove dirt and perspiration which will bond to fibers if boiled before being cleaned. Soaps will react with the metal ions in hot water and form soap scum, which can be deposited on the fabric, so it

is suggested that a non-ionic detergent be used. Three possible choices include: D.W. 300, Lever House, 390 Park Ave., New York, NY 10022; Orvis WA Paste, Procter & Gamble, P.O. Box 599, Cincinnati, OH 45201; IGEPAL CA-630, GAF Corp., 140 W. 51st St., New York, NY 10020. Or, a very mild dishwashing detergent such as Ivory Liquid can be substituted. Water softeners can also be added to the water which will help prevent ionization. A solution of 1 Tbsp. of either Borax, Calgon or Washing Soda per gallon of water can be used.

Whitening the garments is an important part of the cleaning process. Bleach should not be used on old fabrics because of its tendency to break down fibers and to cause yellowing with repeated use. Any of the softening solutions listed above will help whiten without yellowing. Blueing, the Victorian solution can be added, or a solution of lemon juice in the rinse water will help, but constant exposure to the body will eventually discolor even the most carefully-cared-for garment.

To achieve the fresh pressed appearance, especially on frills, caps and aprons, starch is essential. Spray starch can be used, but care must be taken not to scorch the pieces. Victorian housewives made a diluted, thin starch or a hot starch mixture to keep frills crisp. 1 Tbsp. white starch plus ½ tsp. melted borax mixed with 2 Tbsp. cold water. Simmer and stir until it reaches a clear jelly-like stage. Dip fabrics in mix while hot, let dry and iron.

By caring for these pieces, they will last longer and look more beautiful. We may even discover museum quality treasures in those boxes labeled "white blouses" and "underwear".

BOOK REVIEW

This column, obviously, will tell us what to expect from the new books in the field, as well as keeping us informed about older, more obscure works that might also be useful.

Arnold, Janet. *Patterns of Fashion: The Cut and Construction of Clothes for Men and Women c. 1560-1620*. New York: Drama Book Specialists, 1985.

Continuing her work on research in the cut and construction of period clothing, Ms. Arnold provides costume technicians and designers with a welcome addition to her previous works which cover the periods 1660-1860 and 1860-1940. The format of the work follows the same organization and presentation of her other works. There is an excellent introduction to the period entitled "The Art and Craft of the Tailor". Then scaled patterns on graph paper along with construction notes and diagrams are presented. There are 34 patterns for men's garments, including 6 hat patterns and 3 cloak patterns; 15 patterns covering women's clothing of the period concludes the work. Ms. Arnold finishes the volume with a table of metric equivalents, a discussion of using the patterns for full scale work and measurements and metric conversions. She presents a good bibliography for one's use in doing further research in this time period. Further volumes are in the planning periods and a separate work on neckwear, specifically the Elizabethan ruff is contemplated.

Book Review Column Editor: Kevin Seligman, 336 River Dr., DeKalb, IL 60115

PATTERN DRAFTING SOURCES AND SYSTEMS

Cutting a Nineteenth Century Fit

One fertile source for flat patterns and efficient clothing construction methods is the nearly 400 extant American 19th century pattern drafting pamphlets. These were usually privately printed and marketed by their authors who were clothiers and/or teachers.

(cont'd p.6)

Even though many pamphlets have directions so obtuse as to be impossible to follow and others utilize a technology developed by the author and lost to us now, the majority contain flat pattern diagrams which show contemporary shapes, grain usage (straight grain is always parallel to the edge of the page at the nearest depicted tailor's square unless otherwise indicated), armhole shape, shoulder shape and slope, dart shape and placement: all imperative in replicating accurate historical shape. The diagrams are less useable for garment proportions as even their authors admitted, when in the 1880's they recommended consulting fashion plates from ladies' magazines to ascertain correct proportions. Taken collectively, the pattern drafting systems from the last quarter of the 19th century are also excellent sources of contemporary construction techniques, alterations to fit disproportionate figures (i.e. corpulent), fabric choices and combinations, and chit chat on clothing and etiquette. All are potentially applicable to period costuming.

In this column I expect to discuss various aspects of 19th century drafting techniques, pattern shapes and grain usage for men, women and children. Where possible scaled patterns drafted from these primary sources will also be included. Many graduate students have participated in drafting garments for modern bodies from these systems, and, where applicable, their excellent work will be shared. Particularly useful systems will be featured in case you have the opportunity to work with the actual pamphlet. Hopefully, I will be able to announce this in the near future publication of a bibliography and location index of all existing 19th century pattern drafting systems. Until that time I continue eagerly to learn of new systems, or additional owners of already discovered ones. I will also field requests for information concerning any aspects of "cutting a 19th century fit" and will print those exchanges which should be of interest to the general consumer. As I own copies or originals of most of the known systems I can photocopy part or all of known systems for photocopy costs and postage. Write to me, Dr. Pat Trautman, U-58, School of Family Studies, University of Connecticut, Storrs, CT 06268 or call (203) 486-4374 or 3829 and leave a message.

PATTERN LISTING SERVICE

Welcome to the pattern Listing Service of the Flat Pattern Newsletter. We hope this column is going to save you time and trouble when you are faced with those difficult and time-consuming problems of pattern making — such as a full dress suit in size 52. Someone may already have made that pattern and we want to use this column to put you in touch with that person. So if you have a wonderful pattern for an unusual item or something in an unusual size and are willing to share, please get in touch. Or if you are a customer with a need for a pattern that you would like to have help with, write to us. Please send your requests and offers to: M.L. Baker, School of Theatre, Florida State University, Tallahassee, FL 32306, (904) 644-6758 (shop), (904) 385-6750 (home).

To get the column started, we want to share with you the information that Betty Williams sent to us about her pattern collection. Betty tells us that, "At the moment my relentlessly growing collection of research patterns consists of full size tissue paper patterns from 1865 to 1959. Approximately 11,000 patterns are dated and another 3000 need more evidence before dating can be completed, from the 1960's and 1970's. Approximately 6500 of which 300 to 400 full size patterns are on overprinted pattern sheets; drafting instructions, 1832-1950. I have no count but the collection covers most tailored garments and some special items (such as a Railway Express agent's uniform blouse from the 1880's)"; and 100 to 150 patterns in full size that Betty has drafted.

If you need a pattern and think Betty may have it, contact her. If you have a pattern that you would like to have dated, send a copy of the front cover. Be sure that the name of the pattern company and the pattern number are legible. Send to Betty Williams, The Studio, 250 W. 14th St., NYC, NY 10011.

Toronto Costume Symposium Report

by *Martha Wynne Snetsinger*

The USITT Costume Symposium, held this August in Toronto at Ryerson Polytechnical Institute, was great fun and a rewarding experience. During three days of workshops, lectures and performances, delegates learned first hand about many costume and costume related subjects, and saw some great theatre at the Shaw Festival Theatre.

Janet Messmer, Goodman School of Drama at DePaul University, conducted a seminar on making corsets for the theatre. She provided practical advice on everything from fitting-room etiquette to building corsets for men. She suggested, among many other things, such helpful and time saving ideas as building corsets from only one layer of fabric for increased lightness and the use of a washable cotton-knit 'tube-top' which is worn under the corset when a full chemise isn't necessary. And, of course, as Janet says: "Foam shelving units to build up less than prominent chests are 'as good as a trip to South America'!"

Luba Huzan, the talented costume painter at Malabar Costumes (she also designs carpets), introduced delegates to some samples of her work. Stressing the importance of unity, she explained how she had achieved her effects. Using many types of paints and dyes, as well as found objects ranging from ping-pong balls to wood chips, she creates depth, texture, and form. This seminar led to an active discussion of paints, dyes and glues.

"Designing" with Suzanne Mess, a Toronto based multi-media costume designer, was a wide-ranging discussion of many aspects of design including the differences between designing for film, straight theatre and opera, American and Canadian unions, making versus renting, and the legal implications of remounts and changes. Between these subjects, Suzanne also had something to say about the universal problems of outfitting actors with shoes when on a tight budget. She related some very funny stories about problems she's had in the costume shop and how *she* dealt with them.

Jack Medhurst, affectionately known as "Mr. Makeup", is considered one of Canada's foremost authorities on make-up for the stage, film and television. Jack and a number of his graduating (and graduated) students demonstrated an incredible range of make-up in the course of most of the day. Make-up demonstrations included special effects such as aging, a scissors-stabbed forehead, and a one-second change from a 120 year old man to a teenager in full view of the audience. A firm believer in the unity of costume and make-up, Jack and his assistant exhibited an array of trick costume and make-up changes for the stage. Citing the imaginative work of Irene Corey, some wonderful animal and other non-human make-ups were executed. During the demonstrations, Jack answered our questions, pointed out particularly interesting techniques, and gave away a mind-boggling array of hints and suggestions about making-up.

Friday we went to The Shaw Festival at Niagara-on-the-Lake. (We were treated to a brief side trip to view Niagara Falls on the way.) In the afternoon, we were invited to attend the dress rehearsal of Noel Coward's *Cavalcade*, a huge production covering a span of time from the early 1890's through the 1930's. Scenes include segments from the Boer War and World War I as well as a variety of domestic scenes. It was a complex production with a myriad of costume changes, which explains clearly why this is only the second production since it premiered in 1931. The dress was remarkably civilized in spite of the show's complexity and a rehearsal period of less than 40 hours; a real tribute to the producing team and to Rita Brown, the Festival's Head of Wardrobe. Cameron Porteous designed the production and Christopher Newton and Duncan McIntosh co-directed. After the rehearsal we were given a tour of the shop facilities and, in the evening, we saw a wonderful performance of Shaw's *Heartbreak House*.

One of the most interesting events of the Symposium was the tour of the Malabar Costume House facilities. Delegates were introduced to Luigi Specca, the master mind cutter of the house, and had a taste of Malabar's extensive and very well constructed stock. Geoff Curtis and Bill Tucker, two of the owners of Malabar's conducted the tours while Kevin Barry was back at Ryerson setting up a splendid farewell cocktail party hosted by Malabar.

Jean Charles Black coordinated the Symposium and did a remarkable job of organizing the very successful and invigorating event.

The Costume Commission wishes to express its thanks to Ryerson Polytechnical Institute for the hospitality and sends kudos to Jean Charles Black for a job well done. We also send our deep felt thanks to her and her husband Sandy for their staunch chauffeuring efforts and first hand knowledge of the Toronto Airport!

A PLEA FROM THE COSTUME COMMISSIONER

The seed of an idea for this Newsletter began to take shape while chatting and sipping coffee with Betty Williams at The Studio in 1982. Unlike many "brilliant" ideas that surface this way, this one found a champion to develop it. That person was Kevin Seligman, chairman of the USITT Costume Commission's Flat Pattern Committee. Kevin first set about to see how much interest there was. He was encouraged by the enthusiastic responses he received, not just from those wanting to see such a newsletter, but a lively interest in contributing material, not the least of which was a nine page, single spaced letter from Betty!

Mari DeCuir voiced a willingness to serve as General Editor and was promptly given the task of finding Contributing Editors. A task she accepted with alacrity and the project was underway.

To complete my metaphor, the seed is now a blossom. But, in order to make our garden grow and to realize the original intent of making this available to all interested individuals, we need a volunteer to manage the subscription details. This includes collection and maintaining the mailing list of subscribers to the Newsletter. Otherwise, this bloom may wither on the vine. If you can help, please contact Joy Emery, URITheatre, Fine Arts Center, Kingston, RI 02881.

SUBSCRIPTION INFORMATION

Due to the request above, I can give no specific subscription information such as rates, or where to send requests for subscriptions. However, if you or your organization is a member of USITT, you will receive a copy of the Newsletter automatically, with the National Newsletter. This practice will continue for the first one or two Newsletters, until we get organized. Then we will send it on a subscription basis.

If you are not a member of USITT, but have expressed interest in us, the Newsletter or past Costume Symposia, then you are on another mailing list and we will be getting you a first copy of the Newsletter one way or another.

Until we get a generous person to take over the subscription duties, please continue to send subscription requests or enquiries to: Mari DeCuir, 902 Tyson St., Knoxville, TN 37917.

See you next issue, when our topic will be TAKING PATTERNS FROM AN ORIGINAL GARMENT, by Ruth Mills of the Interpretation Division of the Canadian National Historic Parks and Sites Branch.

COSMAK'S CORNER

by Bernice A. Graham

MUSEUM AND RESTORATION REFERENCES

You're a costumer, a prop master, a technical director. You are probably the one who will be responsible for any development of a theatrical museum or restoration of antique clothing or artifacts your organization receives as donations. What do you do first? Who do you contact for information? Is there any help available?

Several organizations and publications are available to come to your rescue in answering museum development and restoration questions:

American Association of Museums (AAM)

1055 Thomas Jefferson St., N.W.
Washington, D.C. 20007

Established in 1906, the AAM represents the entire museum community. Its MUSEUM NEWS and *Adviso* keep aficionados up-to-date on developments and issues in the field. AAM/ICOM expands the efforts on an international level. AAM's brochure "Publications from the American Association of Museums 1985" contains its 1985 Publications Catalog listing books from the AAM, from other Publishers, MUSEUM NEWS Reprints, and reprint packages.

An important AAM publication is *Museum Registration Methods* 3d ed., rev. by Dorothy H. Dudley, Irma Bezold Wilkinson and others. It is a basic registration, care, storage, loaning, mailing procedural reference.

American Association for State and Local History (AASLH)

708 Berry Road, Nashville, Tennessee 37204

The AASLH Press has its own catalog containing museum administration, documentation, teaching, exhibition and restoration methods. Its Technical Leaflets, with explicit "how-to-do-it" information, include "Displaying Your Costumes: Some Effective Techniques", "Care of Textiles and Costumes: Adaptive Techniques for Basic Maintenance", "A Glossary of Old Lamps and Lighting Devices", "Wood Deterioration: Causes, Detection and Prevention", and "Paint Color Research and Restoration", and "The Care of Antique Silver" to list a few.

The Care of Antiques and Historical Collections

Considered the museum or restorer's "bible", this publication is currently in its second edition. It is "A fully revised and greatly expanded edition by A. Bruce MacLeish of Per E. Guldbeck's *The Care of Historical Collections*." A wealth of care and conservation information of various artifacts, adhesives, and suppliers of materials and equipment are included.

Special thanks to Sharon Higel, executive director, and Maria Ortiz, archivist, of the Fresno City and County Historical Society of California for sharing their catalog and brochure information with Cosmak readers.

RESTORING ARTIFACTS

Theatres are developing their own displays and museums derived from donated artifacts, including items from delicate fans used in dinner theatres to monstrous trains used in outdoor pageants. Restoration of such collections usually becomes the responsibility of theatre technicians: costumers, property and technical directors.

Cosmak recently interviewed John Wheeler, Chief of Restoration for the California Agricultural Museum in Fresno, who restores everything from machinery, horse related tack and tools, to paper and a few cloth articles. Mr. Wheeler is a retired farmer whose knowledge of agricultural equipment and artifacts stems from his making and modifying his own items over the years. He was also an antiquarian book dealer. The following are a few basic restoration concepts Mr. Wheeler shared with Cosmak.

ENLIST A NEW MEMBER TODAY!

Flat Pattern/Cosmak (cont'd)

Approaches to restoration are based on the intended uses of the artifacts: are they to be displayed or utilized. If an item is to be displayed, historical integrity is the foremost goal of the restorer. The artifact is restored as closely to its original condition, without using new materials. If an artifact is to be restored for use, again, historical integrity is the goal of the restorer; however, new materials might be introduced to reproduce functional parts such as hinges and fastenings.

Old catalogues, found in private, public or historical society libraries, are invaluable reference sources. If an item is received in a dismantled condition, must be dismantled for restoration procedures, or if a part must be reproduced for replacement, reference drawings and/or photographs are of endless value for reconstruction to original condition.

The restorer's own photographs should be taken of projects before any dismantling or removal of details such as labelling or decorative painting is initiated. Every attempt should be made to maintain, remove and replace labels, decals, etc. Restorer should not depend on memory for the fine points of re-creation.

Metals may be first washed with a mild detergent to remove surface dirt and grime in an attempt to keep an original finish. If this procedure does not result in satisfactory results, it is best to prepare articles for fresh paint jobs (take down to bare metal and begin with a primer). Paint can be stripped by vigorously brushing with wire brush or wheel, sand blasting or glass beading. Glass beading is similar to sand blasting with fine powdered glass beads. A fine job of removing surface impurities results without damaging underlying structures. Glass beading attachments are available for sand blasting equipment; however, protective enclosures for such work should be considered. It is best to approach local automotive repair shops for this work. Again, photographs of the original states of artifacts should be taken to retain accurate knowledge of details.

After restoration is completed, a fine coat of satin, not glossy, varathane may be sprayed or brushed onto final metals or woods. Varathane should not be used on leathers (belts, harnesses, buggy seats). This will only increase brittleness and encourage cracking. Water and heat are prime factors in leather deterioration. If washed and set to dry in the atmosphere, leather preservation must be encouraged with an immediate application of a leather oil. Once leather becomes brittle and cracks, it is usually impossible to bring it back to life. It can be displayed, but not used.

Storage of artifacts must also be carefully considered. Leather goods should be stored in an air circulated area. Confined storage with minimum circulation, like a vault or store room, encourages mold to act on leather. Cloth items should be stored in acid free paper and containers with as few folds as possible. Various storage papers, folders and boxes are available at archival storage firms. Local historical societies should have such firm listings. Paper goods are primarily subject to insect damage (silverfish and bookworms, paper eating and wood eating organisms). They should be kept where they will not become infested or be under fumigation. Usually, paper goods should be stored flat. Books, however, should stand upright to keep bindings from collapsing. Books stored on their sides in a stack tend to collapse one another.

Dust and dirt can be removed from artifacts with long bristled soft brushes or mild air blasts with a compressor. A dry or damp cloth can be used on less delicate items protected with varathane.

Mr. Wheeler reminds us that "the more sun and water that impinge an artifact, the worse it will appear in later years."

Take care of those ancient artifacts, technical artists. They are our keys to the past.

A special thanks to John Wheeler. Forthcoming Cosmak columns include restoration references and an interview with a costume restorer.

Technical Production

The Technical Production Commission is soliciting names for the "Directory of Technical Resource People." The intent of the directory is to provide a listing of persons experienced or knowledgeable in technical production areas who are willing to assist informally and advise any member of USITT who needs some direction in solving a particular technical production problem.

The "Directory of Technical Resource People" committee will contact and acquire each person's permission to be listed in the directory. This request is to begin the collection of names. Please submit as many names under any or all the subjects listed; also give a specialty that best describes the person's area of experience and knowledge. Use the following form for your suggestions of names:

Subject (20), Specialty (50), Name (30), Phone (12), Occupation (50)

(Also include address, city, zip, which will not be listed in the directory, but will be necessary to set up the list.) The number after the item listed refers to how many characters appear in each item when entered into the computer.

Please send all names to be submitted to:

Bob Scales
Dir. of Tech Resource People Project
Seattle Repertory Theatre
155 Mercer Street
Seattle, WA 98109

Technical Production Commission Needs Help

The Technical Production Commission is studying the uses of telecomputing in the theatre and allied areas, and is investigating the possibility of starting a computerized bulletin board for USITT members. If you have used a computer or terminal for electronic mail, for accessing a remote data base, for tour management or for any other use and have comments or suggestions about the proposed bulletin board, please contact Jeff Hickman, Department of Theatre Arts, CSU-Long Beach, 1250 Bellflower Boulevard, Long Beach, CA 92647 or through CompuServe's EasyPlex Electronic Mail, account number 72167,274. All comments and suggestions are welcome.

People are needed for help on the following projects:

Portfolio Guidelines for Technical Directors: This person would be working with the Education Commission to help establish guidelines for portfolios for Technical Directors.

Tenure and Promotion Guidelines for Technical Directors: This person would be working with Lucy Nowell. She is currently working on establishing guidelines for tenure and promotion for all Design and Technical Theatre people.

Electrical Safety in the Theatre: This person would work on a joint session with the Health and Safety Commission at the Oakland Conference in presenting material on electrical safety in theatres.

For further information and your expression of interest, contact, Jay Glerum, Technical Production Commissioner, Peter Albrecht Corporation, 325 East Chicago Street, Milwaukee, WI 53202 (O) (414) 272-2811 (H) (414) 257-0060.

REGIONAL SECTION REPORTS

HEART OF AMERICA

The first meeting of the HOA Section was held at Missouri Western State College, St. Joseph hosted by Robin Findley. President Del Unruh presided over the business meeting.

Pat Atkinson announced meeting plans for the year.

- December 7** University of Missouri, KC. Nominating Committee business and a matinee of *A Christmas Carol*. Host: Max Beatty.
- January 25** In conjunction with ACTF Regional in Springfield, MO. Festival workshops and meeting to elect new HOA Officers for 1986. Host: Byrne Blackwood.
- March 19-22** See you all in Oakland for the National Conference!
- April 19** Meeting at S.E.C.T. Theatrical Supplies, Inc. in KC, MO. Host Brian Cottingham will conduct tour of shops and discuss stage equipment.

MIDWEST

The first meeting of the season for the Midwest Section was held on November 9 at the Woodstock Opera House, On the Square, Woodstock, IL. The Opera House and the Old Courthouse and Jail are recognized in the National Register of Historic Places. In conjunction with the tour, a full day's session regarding audio and sound was conducted by Johnathon Lipp of Full Compass Systems and Charlie Richmond of Richmond Sound.

Next full program is slated for February 1, 1986 in conjunction with the ACTF to be held at Northern Illinois University in DeKalb. Two sessions are planned: "Best Foot Forward: Presenting the Design Portfolio" and "Turn-of-the-Century Opera Scenery".

NORTHERN BOUNDARY

The Northern Boundary Section started the year with a meeting at the Janet M. Wallace Fine Arts Center at Macalester College, St. Paul.

Major discussion dealt with the ACTF FESTIVENTION to be held at the University of Minnesota, Duluth on February 5-9, 1986. Because seven entries will be presented, time slots for workshops will be limited. Included in the activities of the ACTF FESTIVENTION will be the introduction of a Design Showcase, and full details will be available to the membership in the near future. Various topics for workshops and panels were discussed, and information will probably be to the members by the time you receive this Newsletter.

OHIO

The Fall Issue of the Ohio Section Newsletter is a tribute to the hard work, enthusiasm and myriads of activities taken on by this band of "Merry People". The schedule of meetings was announced:

- December 14** Board Meeting, Ohio State University, Columbus.
- January 18** Program Planning Retreat, Lorain Community College, Elyria.
- Feb.-May** Design '86 Statewide Tour of USITT-OHIO designs.
- March 19-22** See you all in Oakland for the National Conference!
- April 12** USITT/OHIO State Conference.

Membership Chair Paul Vincent reports that the total membership of the USITT/OHIO Section now numbers 170, including Sustaining, Organizational, Student and Individual Members.

James Hill, Vice-Chair for Programming reported on the enormous success of the Tom Skelton Workshop held on October 12. More than 130 people were in attendance, a new record for the Section. He reports that Skelton was not only entertaining, but very informative in his discussion and demonstrations of his approach to color, focus, design concept — and, generally making your way around in the lighting business.

TEXAS

The Texas Regional Section and the Professional Development Committee of the Houston Chapter of the American Institute of Architects presented the seminar "Programming, Designing and Building Theatres" in Houston on September 21 and 22. The Saturday meeting took place at the Stages, Inc. Theatre Complex and the Sunday meeting was held on the construction site of the Wortham Theatre Center. Those who attended the seminar gained many interesting and educational insights which should prevent some of the problems which tend to haunt the proper operation of many new theatres.

Texas members will be receiving further information of future meetings from local officers and liaison people.

Non-Commercial Exhibits At USITT '86

Non-commercial booth space is still available for the USITT Conference '86 at the Hyatt Regency Oakland/Oakland Convention Center. Exhibitors in the non-commercial category include educational institutions, government agencies, not-for-profit theatres and other professional organizations. The exhibits will be featured in the EXHIBITORS' PROMENADE area of the Oakland Convention Center.

Full 3' x 8' tables are available for \$100 and half tables for \$50. If additional electrical service is required (120VAC only, 15 Amps) the charge is an additional \$50. A deposit for 50% of the total charge should accompany the request for space with the balance due on January 15, 1986.

All requests, deposits and questions should be directed to: Howard Gee, Chairman; Non Commercial Exhibits; 1986 USITT National Conference; Dept. of Theatre & Dance; California Polytechnic State Univ.; San Luis Obispo, CA 93407 (805) 528-3043.

Fellow Bowman Seeks Members' Advice

Dr. Ned Bowman will be delivering the Fellows' Lecture at the forthcoming USITT National Conference in Oakland. His lecture is intended to be a "free-swinging" effort to suggest a few ways the Institute might better serve the theatre and its membership. He is planning to focus on ideas which might transfer from counterpart technical theatre organizations in other countries, and on how other membership organizations might be serving their constituencies with more imagination than usual.

Bowman is asking for good "small" ideas as well as "big" ones. If you have any ideas of new ways USITT might serve its membership, he would be happy to hear from you. Dr. Ned Bowman, 38 East Avenue, Norwalk, CT 06851.

Vice President For Development Reports

Wm. J. Byrnes, recently elected Vice President for Development reports that the Silver Anniversary Club solicitation is off to a wonderful start. You have recently received the mailing which outlines the many ways in which you can contribute to the Endowment Fund. Your membership in the Silver Anniversary Club begins for as little as \$25, but, of course, we hope that you will be able to contribute more. Your donation is tax-deductible.

Byrnes has done some research into the tax laws of Canada, and has discovered that USITT does not seem to be registered in such a manner that allows for Canadian Members' donations to be deducted. By the time you read this, we should have a definitive answer, so check with the National Office for an up-to-the-minute report.

Section Chairs or their Liaison Officer are urged to assist in the "networking" necessary to the Endowment Fund Drive. We encourage you to identify and enlist the help of a local "Section Fund Drive Chair" who will contact members at the Regional level to help create a positive environment for giving. If interested, please phone Byrne at (216) 775-8162.

Bill reminds all members that in his position as Vice President, he must reply upon individual member's help, and urges you to keep in touch. He is interested in new ideas for projects and grant proposals which the Institute could pursue, and requests that you let him know how he might assist.

New Membership Directory

The USITT Membership Directory will now be published on a yearly basis. It will be mailed to all members in early spring, prior to the Annual Conference. In order for the directory to be valuable for all members, it is important to keep the National Office up-to-date on your address changes. If you have moved, or are going to move shortly, please send your new address to the National Office. The deadline for the 1986 Directory is January 1, 1986.

Oakland Post Conference Highlight

It has just been announced that a post-Conference program highlight is being planned. This will be a special tour of the MGM Grand Hotel in Las Vegas to take place on Sunday, March 23 including an evening dinner show and tour of the facility. Registration for the tour will be limited to 50 people. Prices and further details will be available in the near future.

USA 829 Announces Internship Program

United Scenic Artists, Local 829 has announced the formation of a Lighting Design Internship Program, beginning September 1, 1986. The application deadline is February 1, 1986.

Candidates will be evaluated and selected based upon their education and professional qualifications. For further information and applications, please send a self-addressed, stamped legal size envelope to: United Scenic Artists, Local 829; Lighting Design Internship program; 575 Eighth Avenue, 3rd Floor; New York, NY 10018.

Student Affairs Update

Students have been participating in the affairs of the Institute for years, but the recent formulation of the Student Affairs Committee, an advisory panel to the President is a further acknowledgement of their presence and importance to the operation of the Institute. Changes are taking place, particularly with regard to student participation at the Annual Conferences, and with the recent election of C. Elizabeth Lee to the Board of Directors, student affairs are being heard even more loudly and clearly.

Student volunteers are being sought for the Oakland Conference, and the Committee is taking steps to assure that there will be further plans to maximize participation of students in all areas of the Conference. A separate meeting time (Wednesday, March 19, 9:30PM — subject to change) is scheduled for the conference to help students get acquainted and to voice their opinions.

Non-commercial exhibits will be a feature of the Oakland Conference which will give student attendees a chance to "shop for schools".

For further information on Conference fees, support worker positions, housing and programming or anything contact Paul Vierra, '86 Student Coordinator; SUNY Purchase, Box 2437, Purchase, NY 10577 (914) 253-6782 or USITT '86 Conference, P.O. Box 9986, Oakland, CA 94614 (415) 569-7367.

New Job Vacancy

RESPONSIBILITIES: The head of the Department is responsible for all aspects of the administration of the Department of Drama.

The Department of Drama is committed to providing pre-professional training at the undergraduate and graduate levels in the theatre arts.

DATE OF APPOINTMENT: July 1, 1986

SALARY: Commensurate with qualifications and experience

QUALIFICATIONS:

- Distinguished reputation in the field of theatre.
- Ph.D., M.F.A., or other professional credentials appropriate for faculty appointment to the rank of professor
- Proven administrative and managerial skills
- Demonstrated commitment to first-rate professional training in theatre; creative vision; imaginative leadership; and evidence of strong support for faculty creativity

APPLY TO: Search Committee for Head of
Department of Drama
Office of the Dean
Faculty of Fine Arts
University of Arizona
Tucson, AZ 85721

Send a full professional vita including names and addresses of at least three references.

DEADLINE: January 1, 1986

Equal Opportunity/Affirmative Action
Title IX Section 504 Employer

Job Opportunity Announced

The James A. Little Theatre of the New Mexico School for the Deaf has announced the opening of a position for Technical Director/Theatre Manager effective immediately, until the position is filled. Standard teachers' schedule with summer work is possible.

Duties include maintenance of theatre equipment and supplies, support for the performing arts program, teaching of theatre classes and representation of NMSD in the artistic community. Salary is commensurate with experience.

Applications, resumes and three letters of recommendation should be forwarded to Dr. Kenneth E. Brasel, Supt.; New Mexico School for the Deaf; 1060 Cerrillos Road; Santa Fe, NM 87501 (505) 827-6711.

New Membership Benefits

These are just a few of the many *exciting projects* in progress NOW in our Institute.

- Do you use the Job Contact Service during the spring conference?
- Do you want to see and support major exhibits of theatrical design?
- Do you need our Flat Pattern Bibliography or the Directory of Costume Related Sources and Supplies?
- Would your theatre be better with the use of a Theatre Architect's Checklist?

You may also make use of the following money-savers:

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

MILFORD PLAZA

Special Theatrical Rate
700 8th Avenue
(212) 661-1717

Discount Rate:	Regular Rate:
\$55.00 Single	\$75.00 Single
\$65.00 Double	\$90.00 Double

(Advance Reservations Required)

CENTURY PARAMOUNT

Commercial Discount Rate
235 West 46th Street
(212) 764-5500

Discount Rate:	Regular Rate:
\$42.00 Single	\$62.00 Single
\$48.00 Double	\$70.00 Double

(Advanced Reservations Required)

DORAL PARK AVENUE

Corporate Discount Rates
70 Park Avenue
(212) 687-7050

Discount 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)

Book Dealers

APPLAUSE

211 West 71st Street, NYC
(212) 496-7511

15% discount on purchases over \$30
10% discount on mail order purchases over \$30
No credit cards and presentation of member card

THEATRE ARTS BOOKS

405 West 42nd Street, NYC
(212) 564-0402

10% discount on purchases
Presentation of member card (or photocopy)

**TAKE ADVANTAGE OF
OUR NEW VISA/MASTERCARD
PAYMENT OPTION**

USITT Membership Benefits

- 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.
- 15% 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.
- Joint Membership for two persons at the same address.
- Visa and Mastercard payment option.
- Book dealer discounts.

Benefit Highlight

Take advantage of our new money saving **JOINT MEMBERSHIP** offered to two persons residing at the same address. For \$65 annually you receive one copy of the journal and newsletter and separate directory listings. Contact the National office at 330 West 42nd St., Suite 1702, NYC, NY 10036 (212) 563-5551 for details.

News Briefs

The third edition of "The Stage Managers Directory" published by Broadway Press, 350 West 85th Street, NY, NY 10024 is now currently available at selected theatre bookstores in New York at \$10.00 per copy. The publication is an 8½ × 11 paperback with 157 pages listing 263 stage managers with an impressive quantity and range of professional experience. For further information contact Cathy Blaser or David Rodger at Broadway Press, (212) 724-6556.

The Theatre Collection of the Museum of the City of New York, Fifth Avenue at 103rd Street, opened a new exhibition entitled "Saving Faces: Collecting Images of Broadway's Brightest" on October 25, 1985. The exhibit will be open through March 17, 1986. Myriad faces of by-gone Broadway mingle happily with the bright faces of today's stars and gaze eloquently from every wall of the gallery. In charge of the exhibit is Bob Taylor, Assistant Curator of the Theatre Collection. Admission is free.

The Museum of Broadcasting, 1 East 53rd Street, NY has announced the "Jazz on Television" Exhibition, a collection of screenings and seminars from November 15, 1985 through January 30, 1986. The exhibition celebrates the rich heritage of jazz and features over 50 programs that give an historical perspective on how two twentieth-century art forms, jazz and television, have accommodated each other over the years. For further information, contact Letty Aronson or Diane Lewis at (212) 752-4690 ext. 33.

The Alvin Ailey American Dance Theatre will open its 20-city U.S. tour on February 10, 1986 in Lincoln, Nebraska. The tour is sponsored by Philip Morris Companies Inc. and will include performances in St. Louis, Richmond, Fort Worth, Chicago and Detroit, concluding on May 11, 1986. Consult your local newspapers for exact performance dates and locations.

Biennial Exposition News

from Stephen G. Hild

The Third Biennial toured: Florida State University, Tallahassee, FL; Hyatt Orlando, FL; Main Gallery of the Lincoln Center Library; Dorothy Chandler Pavilion, Los Angeles Music Center; Norris Theatre, Palos Verdes, California; Main Gallery, El Camino College, Torrance, California.

Pieces will be returned to the proper owners on, or about, 16 December 1985, excepting any that the International Liaison Committee feels should be held for consideration for inclusion in the U.S. entry in the 1987 Prague Quadrennial. Owners of these will be notified for permission to retain the pieces.

The tour of this Exposition was not so extensive, but more impressive, than the tours for previous exhibits.

Note: We regret that the planned showings at Banff and Calgary, Canada had to be cancelled because of lack of funds.

We are progressing nicely on the next Exposition. All Sections report moderate to heavy response. The exhibit should be better and larger than any in the past.

Those responsible for implementation:

Juried Section: Dick Durst (218) 726-8780 and Carolyn Lancet (512) 471-7544

Design Showcase Section: Coordinator: Eric Felding (312) 341-6818

Heritage Section: Regional Theatre Exhibit: Alexandria Bond (503) 686-4194

Adjudication of the Juried Section will take place at the Manhattan Campus of the New York Technical College from 12-15 December 1985.

Local Arrangements, NYTC: Emilie Cozie

Local Arrangements, Receiving, returning, and shipping: Jared Saltzman and Bergen Community College Students.

1986-1987 Tour

At this time we are starting to schedule the tour of the Fourth Biennial Exposition. It is scheduled for Premiere at the Hyatt Regency Hotel — Oakland, California during the National Conference, March 19-22, 1986. Arrangements are being made to bring it to the Los Angeles area immediately following that showing; then to the Mid-US, to Lincoln Center — September 15 through November 15; on to Washington, D.C.; and then it will become available for tour to other locations.

Anyone knowing of locations where showings for the next exhibit might be scheduled should contact Steve Hild, Carolyn Lancet, or the National Office. **Please note that we need someone as Tour Coordinator for this exhibit! Who would like to get involved and head this important aspect of the Exposition?**

Guest Artists Available

The Education Commission, through the National Office now has available the THEATRE ARTISTS AND CRAFTSPERSONS BUREAU DIRECTORY. This spiral bound book contains the listing of designers, artists and craftspersons willing to conduct programs and guest appearances all over the country. Information about fees and contact addresses are provided.

The TAC DIRECTORY is available to USITT members for \$5.00. CONTACT THE NATIONAL OFFICE for ordering your copy.

Internships Available

The national office has a listing of INTERNSHIPS AVAILABLE. This directory was developed a few years ago and remains mostly current. The directory is available for \$15 from the National Office and contains listings of where internships are available, as well as information on qualifications, funding, application means, seasons, etc.

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
330 West 42nd St., Suite 1702, New York, NY 10036

Non-Profit Org.
U.S. POSTAGE
PAID
NEW YORK, NY
Permit No. 5842

01795 REG-I 10/01/86 5B
Cathy Blaser
350 West 85th Street
APT # 67
New York NY 10024

ENLIST A NEW MEMBER TODAY!