

# usitt newsletter

May-June 1986

Editor: Ron Olson

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## Oakland Conference, 1986 Report

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The 26th Annual Conference of the USITT took place at the Hyatt Regency Hotel and the Oakland Convention Center, Oakland, CA on March 19-22, 1986.

The Conference was sponsored by the Northern California Chapter of the Institute and was dedicated to Gene Chesley. Gene was an educator, designer and consultant, and a long-time member of the USITT. His most intense desire was to bring to the attention of the public and members of the theatre community, the importance of preserving the heritage of historic theatres throughout the United States. His collection was on display during the Conference and represented his lifetime's work in preserving a part of history for posterity.

The theme of this year's Conference was "High Tech Meets Theatre Tech", and indeed the theme ran through the many panel discussions, symposia, commission meetings and the major events of the Conference.

The Keynote Address by August Coppola, "A Kiss with Wide Open Closed Eyes" opened the conference in a "triple space" which was jammed with Conference attendees. This was to herald the many crowded rooms in which the members met for the next four days.

At the opening Dr. Coppola urged the workers of the theatre to bring people back from the "divisible" to the "expandable" ballroom. Further, he wanted the theatre to be a kiss between theatre artists and the audience. High Tech, he believes, is what you decide to do with it, and it certainly can help to bring a living event to the theatre. He asked that we abandon our partitioned ego structure, since we all know that we cannot "tickle" ourselves. The values and visions that we bring to the theatre are not trends nor markets — but represent the theatre which is human and alive. As "cave-men," he asked that we expand our emotional ground and create an "explosion" in the theatre that transcends time and space, and in doing so, we will have truly experienced the ultimate in theatre. We will have kissed with wide-open closed eyes!

After this send-off by Dr. Coppola, Dean of the School of Creative Arts, San Francisco, everyone was ready and willing to meet the challenge, and eager for the work of the Conference to get under way.

The Fourth Biennial Scenography Exposition was one of the highlights of the show with its Design Showcase, Juried and Heritage Sections all on display. And, of course, in the manner of another theatrical opening, the catalogs arrived just in time! Of particular interest to many were the exhibits of

works of Lee Simonson and Adolphe Appia, complete with soundtrack.

Many of the activities of the various Commissions and Committees, and other important events are covered in other "stories" in this Newsletter, and more will be treated in issues to come.

Of particular interest were the analyses, history and future for the Institute treated in Ned Bowman's address entitled "What if . . .", which was given at the Annual Fellows Seminar. Perhaps because of the scheduling, or the fact that it was delivered early evening on Friday, when energy was beginning to wane, many members did not get to hear "What if . . ." We will try in the near future to bring excerpts or the entire text in printed form to the membership.

Needless to say, the USITT desk was busy at all times, giving out information, signing up new members, collecting money from donations to the Silver Anniversary Club, and generally serving the needs of the members. Kristen Bott, General Manager of the National Office was in attendance and brought much information to the members, as well as taking back a multitude of suggestions of how our membership might better be served. And, of course, Tina Margolis, Advertising Manager, was on the Exhibit Floor with our many exhibitor friends asking and thanking them for their continued support. Meanwhile, Debra Lewis, as usual was "manning" the National Office.

The exhibit space and arrangements were the best in memory, with what appeared to be "easy" accommodation of all the exhibitors in a well-groomed hall with wide aisles, and some "islands" for resting and discussing.

The Audio-Visual Team was spectacular in its performance of the many duties assigned, as were *all* of the Conference Committee (but we expect that from them!). Student activity and participation was greatly expanded at the Conference, and we look forward to further growth on the part of their contributions to the Institute.

Tours and the reception and Annual Awards Banquet ended the rounds of events on Saturday, and for those who had not had an opportunity by that time to steal away across the Bay, there was always Sunday, before returning to usual duties in the "real world". Some, it was overheard, were observing something called "Spring Break", and could enjoy some restful and thoughtful time for another week, before awakening to the realization that they had experienced *something* like a "kiss".

## Scenography Exposition '86 Premieres in Oakland

The USITT National Conference for the first time had official representation from both United Scenic Artists Locals 350 and 829. James Maronek, President of 350, has been a familiar face on several panels over the years. This year he was joined by Charles Berliner, Western Regional Representative of 829. They presented the views of the professional designers in several sessions and together gave one of the Gallery Talks for the Fourth Biennial Scenography Exposition.

Berliner attended the Scenography Exposition Committee Meeting and offered many very helpful suggestions. He agreed to try to arrange for a union representative to attend the August planning sessions concerning revisions that might be considered for future exhibits. He also noted that it was good that both the USITT and the Union are approaching the National Endowment for the Arts with similar goals of recognition for the theatrical designer at this time. Berliner and Bill Byrnes, USITT Vice President for Development, are in communication to coordinate the work of the two organizations in this endeavor.

Berliner conveyed that he would report to the Union that he felt that attending the conference was a worthwhile experience. "A great deal of effort is expended by the USITT to promote the various professional accomplishments and goals of the individuals and crafts that our Union represent. It was impressive that so many of the educators and students attending the USITT event were most vocally appreciative in regard to the participation of the Unions. This should continue to be a worthwhile expense and endeavor for Locals to be represented at future USITT conferences."

### Plans for the Future

The Scenography Exposition Committee is now in the process of reviewing the entire project with an eye toward revising all or part of it for 1988. Carolyn Lancet, Co-ordinator for the Fifth Biennial, reports that although she and her committee will focus primarily on the Juried Section (entry and adjudication process, lack of student entries, increased USAA involvement), the size and scope of the entire Exposition will be examined and discussed. Ms. Lancet asks that anyone who has ideas or suggestions pertaining to any aspect of the Exposition write to her % Drama Department, University of Texas at Austin, Austin, TX 78712.

## Board of Directors Resolutions Oakland, 1986

**RESOLVED:** That the Board of Directors of USITT officially thank Randy Earle for all of his work and accomplishments during his tenure as President of the Institute.

**RESOLVED:** That the Endowment Committee's choice for award recipients be ratified by the Board of Directors.

**RESOLVED:** That the two representatives from the Board to the Committee on Nominations be Stephen Hild and Jay Glerum.

**RESOLVED:** That the Charter for the University of Toledo Chapter be granted for the year 1986 as an active Student Chapter in good standing.

**RESOLVED:** That the Board of Directors of USITT endorse the document entitled *Recommended Guidelines for Stage Rigging and Stage Machinery Specifications and Practices as Developed by the United States Institute for Theatre Technology*.

**RESOLVED:** Whereas Stephen G. Hild has devoted eight years of dedicated service, first as head of the Juried Section and later as Project Director for the Biennial Scenographic Exposition of the USITT; and whereas his creative guidance, personal sacrifice, and tenacity have brought the Exposition to an ever-increasing quality and scale and high degree of exposure for USITT through long hours of administration, physical labor, and fund raising beyond the call of duty, the Officers and Board of Directors hereby express our gratitude and admiration to Stephen and to the many members of the Exposition Committee during those eight years for a job extremely well done.

**RESOLVED:** That a USITT Award be bestowed upon Josef Svoboda.

**RESOLVED:** That the Officers and Board of USITT express their thanks and appreciation to Dennis Paoletti and the entire Oakland Conference Committee for their hard work and devotion to making this 1986 Oakland Conference highly successful.

## Two New Fellows Named

The College of Fellows voted to receive two new Fellows into the ranks of Fellows of the USITT:

RICHARD M. DEVIN  
Seattle, Washington

W. OREN PARKER  
Pittsburgh, Pennsylvania

Fellows are chosen for the length and quality of service to the USITT and related organizations and the quality of contribution to the design and technical fields of the American Theatre.

## U.S. Institute for Theatre Technology Presents *The 1985 Golden Pen Award* to **Arnold Aronson**

The 1985 Golden Pen Award for the author of the most significant book in an area served by USITT is presented to Arnold Aronson for his book **AMERICAN SET DESIGN**.

USITT Board of Directors  
March, 1986, Oakland, California

## U.S. Institute for Theatre Technology Presents *The Herbert D. Greggs Award* to **John von Szeliski**

The Herbert D. Greggs Award for excellent writing in **THEATRE DESIGN & TECHNOLOGY**, the quarterly Journal of USITT, during 1984/1985 goes to John von Szeliski for his article: "Orange County Performing Arts Center: A Design Report."

USITT Board of Directors  
March, 1986, Oakland, California

## U.S. Institute for Theatre Technology Presents *The 1985 Safety Award* to **Howard Snow** and **Roy Palmer**

The Health and Safety Commission of the U.S.I.T.T. is honored to present Howard Snow and Roy Palmer of Abbott & Co. the 1985 Safety Award for their concerted and dedicated years in developing for the safety of entertainment personnel and property the product known as the Safety Lock Power Distribution System.

USITT Board of Directors  
March, 1986, Oakland, California

## U.S. Institute for Theatre Technology Presents *U.S.I.T.T. Award* to **Oren Parker**

U.S.I.T.T. honors Oren Parker for his contributions to the theatre industry as a scenic designer, master educator and author of a now standard text in our field as well as for his part in helping shape, train and develop several generations of presently practising artisans of our crafts. The 1985 USITT Award rightfully belongs to Professor Parker for his lifetime of service and leadership.

USITT Board of Directors  
March, 1986, Oakland, California

## U.S. Institute for Theatre Technology Presents *U.S.I.T.T. Award* to **Josef Svoboda**

The U.S.I.T.T. bestows its 1985 USITT Award on Josef Svoboda, scenographer, painter, cabinet maker, educator, architect, technical director, video/film producer, founder and Honorary President of our international counter part, O.I.S.T.T. Through his contribution to over 400 productions in twenty countries, Prof. Svoboda has expanded the artistry of design in drama, opera, ballet, concerts and world expositions, including over ten productions in the U.S.A. We are pleased to join Czechoslovakia, Brazil, the Netherlands, Britain, and West Germany in honoring his nearly 50 years of enhancement of our art.

USITT Board of Directors  
March, 1986, Oakland, California

## U.S. Institute for Theatre Technology Presents *The U.S.I.T.T. Founders Award* to **Frederick M. Wolff**

U.S.I.T.T. honors Frederick M. Wolff with their Founders Award in recognition of his many, many years of valuable service to the Institute as Chairperson of the Engineering Commission, his invaluable contributions to our industry during his years with Century Lighting as well as a lifetime of other contributions to both USITT and the lighting industry.

USITT Board of Directors  
March, 1986, Oakland, California

## Student Tech Olympics Held in Oakland

Winners of the events of the first Tech Olympics held during the '86 Conference in Oakland are as follows:

### STUDENT CHAPTER TEAM RESULTS

- |                                  |           |     |
|----------------------------------|-----------|-----|
| 1. University of Texas at Austin | 22 points | tie |
| 1. San Jose State University     | 22 points |     |
| 2. University of South Florida   | 18 points |     |

### BEST ALL-AROUND INDIVIDUALS

1. Thorin A. Tivol, California State University Sacramento
2. Lynne Ozone, University of South Florida
3. Bart Simpson, University of Texas at Austin

A complete list of the first five individuals in each category is available from Paul Vierra, Student Coordinator, MPO Box 221, Purchase, New York 10577.

# COMMISSIONS

## Engineering

by Mitch Hefter

The Engineering Commission has several projects underway. Unlike the recent '87 NEC project, the committees for these projects should be able to complete most, if not all, of their work via mail. This will enable more people to participate. A brief description of each project is provided below, followed by a sign-up form.

**USITT '87 NEC COMMITTEE:** The Committee proposed over 40 changes in the 1984 NEC to the National Fire Protection Association (NFPA) with an approximate 90% acceptance rate. The Committee was able to actively participate in the final NFPA proceedings, including finalizing some of the text for the 1987 NEC. A summary of the Committee's work, which is essentially complete, is available by contacting the Engineering Commission (see below).

**PORTABLE POWER CABLE:** The project will study various cables for use in portable power distribution, with particular emphasis on suitable, lightweight flexible replacements for welding cable. This project began just prior to the 1984 Olympics due to NEC and local code problems. It is an outgrowth of the '87 NEC Committee.

**POWER CONNECTORS:** This project involves collecting data on the multitude of power connectors used within the Entertainment Industry, both obsolete styles (many of which are still in use) as well as those currently available. Investigation on establishing a standard 50 Amp Twistlock will be an important part of this project.

**SURVEY OF POWER FEED AND LOAD FACTORS IN DIMMING SYSTEMS:** This is a joint project with the Lighting Design Commission and is described elsewhere in this newsletter.

### ELECTRICAL SAFETY

**WORKSHOPS:** Workshops are being set up to instruct, disseminate, and provide practical, hands-on information and practices with respect to electrical safety in the Entertainment Industry. This project is sponsored by the Health & Safety Commission with co-sponsorship from Engineering and Technical Production. Participants, as well as workshop locations are needed.

**1990 NEC:** This project will result in proposed changes to the 1987 NEC for inclusion in the 1990 edition. The project structure will be different from previous NEC Committees, with more work accomplished by mail and less by meetings.

**DIMMER CONTROL SIGNALS:** This project is establishing USITT standards for dimmer control signal protocols — Discrete Analog (+10V), Analog Multiplex, and Digital Multiplex. Over half of the project's work was completed in an amazing 90 minutes at the 1986 Oakland Conference. The Analog Multiplex standard will be a defacto standard — Strand Lighting's CD80 Protocol. The Digital Multiplex standard will be based on Colortran's protocol, but at a higher transmission rate. Discrete Analog will be +10V, but there are more parameters to this standard than just the voltage level which must be worked out. Final drafts of the two multiplex standards are being circulated among the Oakland meeting attendees and any other interested parties (sign-up below). It is hoped that these can be formally adopted as standards this August. Meanwhile, a committee for the Discrete Analog Standard is being established out of the above mentioned people, and their goal is to present a final draft at the '87 Minneapolis Conference with formal adoption the following summer. This is an extremely fast moving project - if you want to be involved, contact us yesterday!

### DIMMER PERFORMANCE

**CRITERIA:** This project is working to establish a standard test procedure for

evaluating dimmer parameters, with particular emphasis on the area of chokes. Presently, most manufacturers and consultants specify dimmer parameters differently, and the tests for these parameters also differ. Once a standard test procedure is established, studies of how the parameters actually affect performance will be made.

**PROPOSED PROJECTS:** Currently, we have two proposed projects — one on Multi-conductor Cable Heat Buildup and Abuse Factors, and one on Truss Rigging. We need people to take these projects and run with them. Also, any other ideas for papers and projects and/or National Conference sessions are welcome and can be submitted via the form below.

Please use the form below to sign up for participation or information on the above projects, and return it immediately. Your name will be forwarded to the appropriate committee chair(s). We are also rebuilding the Engineering Commission mailing list, so even if you aren't able to participate on or have a particular interest in any of the above projects, please fill out this form so we can put you on the mailing list. Send the form to:

Mitch Hefter - Engineering Commissioner  
% Strand Lighting  
18111 South Santa Fe Avenue  
Rancho Dominguez, CA 90221

## ENGINEERING COMMISSION PARTICIPATION

Please check the Engineering Commission project(s) on which you wish to actively participate or obtain information.

### INFO PARTICIPATION

<input type="checkbox"/>	—	'87 NEC Committee — Results Summary
<input type="checkbox"/>	<input type="checkbox"/>	Portable Power Cable
<input type="checkbox"/>	<input type="checkbox"/>	Power Connectors
<input type="checkbox"/>	<input type="checkbox"/>	Power Feed & Load Factor Demand Survey
<input type="checkbox"/>	<input type="checkbox"/>	Electrical Safety Workshop
<input type="checkbox"/>	<input type="checkbox"/>	1990 NEC
<input type="checkbox"/>	<input type="checkbox"/>	Dimmer Control Signals
<input type="checkbox"/>	<input type="checkbox"/>	Dimmer Performance Criteria
<input type="checkbox"/>	<input type="checkbox"/>	Multi-Conductor Cable (proposed)
<input type="checkbox"/>	<input type="checkbox"/>	Truss Rigging (proposed)
<input type="checkbox"/>	<input type="checkbox"/>	Proposed Project, Paper or Conference Session Attached

Check next item only if you haven't checked any projects above, but wish to be on the Engineering Commission mailing list.

☐ — Engineering Commission

Please Print Legibly (If we can't read it, we can't send you information)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone # Day: ( ) \_\_\_\_\_ Eve: ( ) \_\_\_\_\_

## Power Demand Project Announced

The Lighting Design and Engineering Commission announce the start of a project to study lighting control system power demands.

This project will monitor and record lighting load current usage on productions throughout the entertainment industry in order to develop a data base which compares system capacity with actual production demands. This data base will be made available to the USITT membership and other interested parties to help simplify the sizing of feeders to dimmer banks in dimmer-per-circuit and other lighting systems.

Help from the membership is vital. The group will be sending recording ammeters to test sites all over North America to monitor "worst case" (i.e. most heavily lighted) productions. If you are willing to help by having your theatre or TV studio monitored, write immediately to:

William B. Warfel  
USITT Lighting Design Commissioner  
Systems Design Associates, Inc.  
85 Willow Street  
New Haven, CT 06511  
(203) 776-8784

## Technical Production

With the movement of Jay Glerum to the Board of Directors of the Institute, a vacancy was anticipated for the office of Commissioner for Technical Production. Vice President Dick Devin, in consultation with Jay, has appointed two new Co-commissioners. They are: Dr. Robert Scales, Technical Production Director of the Seattle Repertory Theatre; and Richard D. Stephens, Scene Shop Supervisor for the Department of Drama at the University of Texas at Austin.

Bob and Rick officially took office during the Oakland conference and, with Jay's help, ran the commission meeting as well as attending other organizational meetings in their official capacity. Both expressed pleasant surprise at the number of members attending and the enthusiasm expressed during the various sessions presented by Tech Production at the conference. They report that plans are underway for several projects and numerous program sessions for next year's conference in Minneapolis. If you are interested in becoming involved, or would just like to know about all of the things currently in the works in the area of Technical Production, contact either Rick or Bob at the following addresses:

Richard D. Stephens  
Dept. of Drama  
University of Texas at Austin  
Austin, TX 78712  
(512) 471-7544

Robert Scales  
Seattle Repertory Theatre  
155 Mercer St.  
Seattle, WA 98109  
(206) 443-2210

## Scene Design

I am both excited and more than a bit apprehensive in assuming this new responsibility as the commissioner of scene design for the USITT. I see my role as the representative and facilitator for those interested and involved in the area of scenography. As a result, I can only be as successful as the members of the institute who are involved in scene design activities allow me to be.

Even though we have just concluded the Oakland Conference, we must begin to plan and prepare for the 1987 activities in Minneapolis. Some preliminary ideas for conference programs include: "Methods of Teaching Scene Design," "Scenic Projection," "How to Manage Two Hats" (Joint Appointments: i.e., Designer/Tech Director), "How to be an Assistant Designer," and "Thingamajigs" (A group sharing of gizmos and special design solutions). If you would be interested in helping with any of these—or any other—programs for the next conference, please let me know.

Some of the ongoing projects of the scene design commission include: "Computer Technology in Scene Design," "Graduate Checklist," "Scenic Design Collections," "Portfolio Guidelines Update," and "Sources of Specialty Materials and Equipment for Design Realization." If you would be interested in participating in any of these—or any other—projects, please let me know.

In Minneapolis we are also hoping to offer a two-day pre-conference Seminar/Master Class in Scene Painting—a very appropriate activity to parallel the conference theme of "A Theatrical Heritage" and the major exhibition of scenery from the Twin Cities Scenic Studios which will be on display. If you would be interested in such a Master Class, please let me know.

As stated earlier, I can only be successful to the extent that I can assist the people who are—or wish to be—involved in scene design activities. So, if you have ideas, questions, proposals or suggestions for programs or projects of the USITT Scene Design Commission, please feel free to contact me:

Eric Fielding  
132 S. State Street  
Salt Lake City, UT 84111  
Office: 801-364-5696  
Home: 801-225-0093

## Happe Forms TPS

Harold L. (Pete) Happe, Principle Theatre Consultant for David L. Adams Associates, Inc., has announced formation of Technical Production Services. The new firm, headquartered at 2275 Elm, Denver, Colorado, (303) 333-6166, provides specialty consulting services to both Architecture and the Arts.

## New Czech Book On Scenography Seeks North American Designs For Inclusion

Dr. Ladislav Lajcha, a Czechoslovakian author who has written a number of books on Czech and Eastern European Scenography and Scenographers such as Svoboda and Vychodil is seeking North American photographs to illustrate a new book called "The Change of Space" or "The Making of Modern Scenography" (tentative titles). Dr. Lajcha needs black and white (glossy is preferable) 5x7 or 8x10 prints of unconventional or experimental productions or performance spaces. In addition, he is interested in productions which have inspired the creation of unique performing spaces, i.e. CANDIDE at the Broadway Theatre. These production designs may be either produced or unrealized and the same applies to designs or performance spaces.

Dr. Lajcha wishes the photos to have identification on the back with appropriate credits for theatre, producing organization, scenographer(s), date, etc. and some general statement with regard to the design idea and what was intended and/or accomplished. Needless to say, any and all support material will be invaluable to him. This is an opportunity for USITT members to have their design work published in a major European scenography text and should be taken advantage of by all with such materials. Please send your materials to:

Randy Earle  
San Jose State University  
Theatre Arts Department  
San Jose, CA 95192

He will take care of packaging and mailing materials to Dr. Lajcha. Likewise, there will be a notification as to materials selected and published and copies of the materials published will be provided to those designers whose work is selected for publication. As this book is in progress now, time is very important. Please collect and send your materials to Randy Earle within a month of your receipt of this Newsletter.

## Painting Seminar

We are pleased to inform and congratulate the successful candidates as follows:

Lydia E. Figueroa (an M.F.A. graduate student at Indiana University, Bloomington, Indiana)

Catherine (Cate) S. Cannon (a B.F.A. student at the University of Texas, Austin, Texas)

Laura M. Grossman (third year student of scene painting at the Lester Polakov Studio, in New York City)

USITT thanks all the applicants for taking the time and having the interest to apply. We wish you all the very best in your professional work in the years to come.

# Promotion and Tenure Evaluation Guidelines for Costuming Faculty

written by Lucy Terry Nowell, Assistant Professor of Dramatic Art, Lynchburg College, Virginia,  
Chair, Promotion and Tenure Guidelines Committee of the Costume Commission.

Joy Spanabel Emery, Commissioner.

*Introduction by Harvey Sweet, Education Commissioner*

*March, 1986*

All academic disciplines bear characteristics that distinguish them. The distinction is often nothing more than the difference in the subjects of study; however, in some instances the differences are not only in content but also in form. While the sciences generally require some kind of laboratory research and disciplines such as Anthropology or Art History may require participation in digs, the product of each group is scholarly publication to be viewed, utilized and evaluated by professional peers. Similarly sculptors or painters working in Art Departments start with basic materials, whether paints and canvas or wood, clay or marble, and create works of art for viewing and evaluation by peers and the public and for sale. In the performance areas musicians develop performances for public presentation, sometimes as solo artists and at other times as members of small groups or even orchestras.

In each of these instances the academic professional serves not only as educator but also as scholar/artist. In most instances the artist is working independently and it is easy to determine his/her contribution to the completed work, for it is indeed the work of a single mind and hand. The individual contribution is of course less clear when the work of a musician becomes incorporated with an entire orchestra or the labor of a sculptor is aided by an apprentice.

In the theatre the performance of a theatrical event is the artistic product, as the book or the article in a journal is the scholarly product of research. The theatrical performance is, however, the result of no single mind or hand. The theatrical performance is by its very nature the result of a collaboration between numerous artists: director, designers, technicians, actors, and sometimes musicians, choreographers and dancers, all working to create a single artistic product. The director may maintain responsibility for the total event, but only in the most unusual circumstances does he/she also create each of the other elements of production. For the designer, the theatrical performance is the result of his/her creation of realizable images that support and enhance the directorial concept, that fit within the temporal and monetary constraints of the production organization and that also express the interpretation of the artist within those contexts. The task is further complicated because for each production the work of each artist must correlate with the work of each other artist to achieve unity, and the work must be realized "on demand" and "on schedule" to meet an opening night audience. To properly assess the work of any artist within the various theatre disciplines these points must be kept in mind.

While the areas of teaching and public, professional and community service may be assessed as for any other faculty member, the area of research, scholarship, publication, artistic/creative production must be assessed in a distinctive manner for the theatre artist.

This report will deal with evaluation of Costuming personnel in three areas: Costume Designers, Costumers, and Costume Historians. These are defined below. We will also deal with single positions combining two or three of these specialties. Our goal is to provide guidelines for evaluating work that is beyond the scope of traditional academic criteria.

We note that faculty members at most institutions of higher education can expect promotion-and-tenure evaluations in the following categories:

- I. Teaching and Advising.
- II. Research/Scholarship/Publication/Artistry.
- III. Service to the Institution, Profession, and Community.
- IV. Professional Development.

Evidence of Research/Scholarship/Publication/Artistry is presumably required by Institutions in order to ensure that professors continue to actively contribute to their areas of specialization and to maintain their professional competence.

The artistic work of Costume Designers and Costumers differs markedly from that of many other visual and performing artists because of the collaborative nature of theatre and the intense time pressure common to the production period. Productivity in these specialties is difficult to evaluate by customary academic procedures. This report focuses primarily on means of evaluating the applied production work, which should be regarded as equivalent to research/publication, of costuming professors. No attempt will be made to deal with evaluation of excellence in teaching and advising or service to the Institution or Community. We will discuss only briefly professional development.

## Costume Designers

The *Costume Designer* is an interpretive artist/scholar/teacher who focuses on designing for performers costumes which enhance a given production in general and a characterization in particular, requiring research and interpretation of both historic dress and the drama.

The areas of proficiency typically required of the Costume designer include:

1. knowledge of historic dress, including ethnic and folk dress and accessories, non-Western and unique ethnic theatrical costumes, theatrical costumes (Greek tragedy, opera, ballet, rock video, etc.), and differing national styles of historic dress and theatrical costume.
2. knowledge of historic textiles and textile decoration, including theatrical materials and artifacts such as masks.
3. knowledge of art history (artists, historic styles and genres), including architecture and decor.
4. knowledge of social and popular history, including period manners, mores and movement styles, and of economic history (consumer desires and needs).
5. knowledge of theatre history, including production styles and designers.
6. knowledge of dramatic literature, including historic genres, and competence in textual analysis of scripts.
7. knowledge of the materials and methods of Costume construction, including textiles, pattern development and fitting, tailoring, etc.
8. knowledge of fabric modification, including dyeing, painting, lamination, distressing.
9. knowledge of the history of and techniques in make-up/hair/wigs/masks.
10. knowledge of movement for dance and stage combat, and understanding of related requirements in dress.
11. competence in visual presentation, including drawing, painting, color theory.
12. competence in fiscal management of Costume production, including budget development and materials acquisition.
13. strong competence in the oral and written communications methods needed to secure sensitive translation of the design into a wearable costume.

Competence in the Costume Designer requires the ability to consistently integrate knowledge, in the areas noted above, with understanding of the conceptual requirements of given productions to produce costume designs which are both artistically sound and within the limitations of budget and available labor for the producing organization.

Such expertise is demonstrated by *participation in production*, either on or off campus. The Costume Designer is an applied artist, not a theorist or historian. Thus, publication is NOT the normal product of professional endeavor.

The Costume Designer is best evaluated by peers in Costuming and Theatre, who should be agreed on by the Costume Designer and the Administration. The Costume Designer should submit for evaluation a portfolio of costume renderings and photographs of completed costumes. For selected designs, the following information should be provided for use by the evaluating team:

- I. Basic Information — title of the play, playwright, producing theatre, director, designer's educational level at the time the design was completed, date of completion.
- II. Costume Breakdown — total number of costumes required, source of costumes (new construction, re-made costumes, stock, purchase, rental), source for wigs and accessories (stock, purchase, rental, construction), budget for costumes and accessories.
- III. Shop Information — number and type of sewing machines available, approximate worker-hours available for building costumes, skill level of available labor.
- IV. Design Information — approximate time available for research and design, a brief written script analysis and statement of the design concept.

Among devices for evaluating design quality, listed in random order, are:

- a. evaluation of peers.
- b. participation in design panels/programs for professional societies.
- c. reviews, adjudications from regional/national festivals.
- d. repeated engagements with an off-campus producing organization, indicative of work satisfactory to the organization.
- e. inclusion in exhibits, particularly juried ones.
- f. awards won.

It may be helpful to request letters from directors evaluating the designs and the collaborative relationship, and from actors commenting on the workability of the finished costume. In some instances, theatre managers may be consulted as well.

## Costumers

The *Costumer* is an interpretive artist/scholar/teacher charged with translating the designer's two-dimensional illustration into a three-dimensional wearable costume. The fabrication of costumes is typically a unique-product process, requiring for each item the ability to create patterns and formulate construction methodology. The completed costume must not only fulfill the visual requirements of the Designer, but must also accommodate the actor's need for bodily flexibility as required by the director and/or choreographer. The Costumer typically oversees professional staff, student and/or volunteer technicians and artisans to accomplish this goal.

Areas of proficiency normally required of the Costumer include:

1. knowledge of historic dress, including ethnic and folk dress and accessories, non-western and unique ethnic theatrical costumes (Greek tragedy, opera, ballet, rock video, etc.), and differing national styles of historic dress and theatrical costume.
2. knowledge of historic textiles and textile decoration, including theatrical materials and artifacts such as masks.
3. knowledge of historic garment and accessories construction, including methods of pattern development.
4. knowledge of movement for dance and stage combat, particularly as it affects the construction of dress.
5. knowledge of the materials and methods of Costume construction, including textiles, fitting, tailoring, corsetry, etc.
6. capability in creating patterns for garments and accessories, using methods including drafting, flat-patterning, draping.
7. knowledge of the materials and methods of constructing Costume accessories, including millinery, jewelry, armor, footwear, etc.
8. knowledge of fabric modifications, including dyeing, painting, lamination, distressing.

9. competence in managerial activities necessary for the production of costumes, including personnel management, scheduling, fiscal management (budget development, materials acquisition), equipment acquisition and maintenance.
10. strong competence in the oral and visual communications methods required to coordinate the production of costumes.

Such expertise is demonstrated by *participation in production*, either on or off campus. The Costumer is an applied artist, not a theorist or historian. Thus publication is NOT the normal product of professional endeavor.

The competence of the Costumer is best evaluated by peers in Costuming and Theatre, who should be agreed on by the Costumer and the Administration. The Costumer should expect to submit for evaluation a portfolio containing photographs of both designers' illustrations and finished costumes and accessories. Actual costumes may also be required for evaluation.

For selected costumes, the following information should be provided for use by the evaluating team:

- I. Basic Information — title of play, playwright, producing theatre, director, costume designer, Costumer's educational level at the time the costume was completed, date of production.
- II. Costume Breakdown — total number of costumes provided, source(s) of costumes (new construction, re-made costumes, stock, purchase, rental), source(s) for wigs and accessories (stock, purchase, rental, construction), pattern source (commercial patterns, drafted or draped patterns, pre-fitted mock-ups), budget for costumes and accessories.
- III. Shop Information — shop location relative to theatre or rehearsal hall; number and type of sewing machines available; availability of specialized equipment for dyeing, millinery, etc.; approximate number of worker hours available for building costumes; skill level of available labor.
- IV. Costumer's Information — brief written analysis of production costume requirements and problems, shop bible, actual or scale patterns and cutting diagrams.

It may also be helpful to provide letters from Costume Designers evaluating the collaborative production relationship and from actors commenting on the workability of the finished costumes.

Those charged with evaluating the work of the Costume Designer or Costumer may expect to address appropriate issues among the following:

1. Is the design appropriate to the production? (As the Costume Designer is not solely responsible for the production concept, the evaluation team is not expected to determine the appropriateness of that concept.)
2. Does the design/construction satisfactorily solve the problems presented by the show?
3. Is the design/construction appropriate to the budgets of time and labor (including skill level)?
4. Does the work demonstrate competence appropriate to the professional rank (Assistant Professor, Associate Professor, or Professor) of the candidate?

## Costume Historians

The *Costume Historian* is a scholar/teacher whose central focus is accumulating and disseminating factual information about the appearance, use and construction of historic dress and historic theatrical costume. Knowledge and skills typically expected of the Costume Historian include:

1. knowledge of historic costume, including ethnic and folk costume and accessories, non-western and unique ethnic theatrical costume, theatrical costumes (Greek tragedy, opera, ballet, rock video, etc.), and differing national styles of historic dress and theatrical costume.
2. knowledge of historic textiles and textile decoration, including theatrical materials and artifacts such as masks.

3. knowledge of and skill in historic costume documentation procedures.
4. knowledge of museum collection and conservation procedures.
5. knowledge of art history (artists, historic styles and genres).
6. knowledge of social and popular history, and of economic history (consumer desires and needs).
7. knowledge of theatre history, including literature, production styles and designers.
8. knowledge of movement for dance and stage combat.

This area of costuming is most readily evaluated through traditional academic procedures. Suggested means of demonstrating the Costume Historian's knowledge and skills, listed in random order, are:

- a. publication of books, monographs or papers concerned with the historic dress of a particular period, genre or occupation.
- b. publication of factual articles concerning specific costumes, patterns, accessories, primary sources or bibliographies.
- c. presentation of papers to, or participation in, program panels for professional societies.
- d. lectures given and/or courses taught concerned with an area of historic dress.
- e. specialized lectures provided to directors, actors, acting coaches and/or costume designers on a particular period or style, and the resulting movement patterns and activities unique to the period.
- f. development of a documented collection of historic dress or theatre costumes and accessories for study and public display, in a museum, gallery or university collection.
- g. conservation work in a major collection for a museum or educational institution.
- h. interdisciplinary lectures or discussions with faculty or students in the areas of history, comparative literature, music (opera), dance, sociology, art history and/or home economics.
- i. research and writing of theatre program information germane to the costumes and design style of a particular production.

### Combined-Specialties Positions

Many costuming positions require the faculty member to work in two, or even all three costuming specialties. Frequently the Costume Designer or Costumer will teach a course or two in costume history. Where there is a single position in Costuming, the professor typically designs for departmental productions, manages and participates in shop work (pattern development, cutting, dyeing, etc.), handles materials acquisition and fiscal management, and teaches all courses offered in costume history, costume design, and costume construction/crafts. This person may also be called upon to teach make-up courses, introductory theatre courses, and others. In these situations, the costuming professor must typically devote the majority of work time to production activity. In evaluating the work done in a combined position, reviewers should use criteria appropriate to each specialty in which the individual is actively engaged. The weight accorded evaluation in each area should be commensurate with the distribution of time spent working in that area. Thus if 50% of one's creative time is spent as a Costumer, then the evaluation of the work as Costumer should be weighed as approximately half of the overall creative/research evaluation. It should be noted that persons working in combined positions usually will be unable to reach as high a level of achievement in any single specialty as the person working essentially in one field for the same time period. The person in the combined position should not be penalized for this circumstance beyond his/her control.

### Production Emphasis In Evaluations

Any department of Theatre is necessarily engaged in production. The academic Costumer and Costume Designer usually function as applied artists to the extent that the exercise of their artistic capabilities, beyond that required in teaching, is mandated in cooperation with educational theatre productions—that is, when productions must be designed and/or costumed. Colleagues within the department often base their estimations of the costume professor's competence *primarily* on their perception

of the success of the production relationship. Both in determining teaching/work loads and in evaluations for promotion and tenure, it must be clear to all parties how much stress is laid on applied work for departmental productions. There should also be agreement, in advance, on how and by whom success will be determined.

Any creative work consumes large amounts of time, and the scarcity or availability of that time is of prime concern to all artists. A survey of costuming personnel, conducted for the Costume Commission in 1982-83 by Dorothy Marshall and committee, reveals an alarming pattern of overwork among costuming artists. Of responding Costume Designers, 53.5% stated that they regularly worked 40-60 hours per week, while an additional 28.7% worked over 60 hours per week. Thus 82.2% of reporting Costume Designers, 85% of whom were educators, routinely work in what the business world recognizes as an overtime situation. Among Costumers, two thirds of whom were educators, 60% worked 40-60 hours per week, while another 6.7% worked over 60 hours per week. While professors in other disciplines may work similar hours when engaged in research or writing, the on-campus production activity of Costume Designers and Costumers is often not recognized as "professional activity" equivalent to research/publication. Thus these artists are expected to be involved in off-campus theatrical productions *in addition* to the heavy on-campus work load. Constant work in an overload situation undermines the creative aspect of Costuming and contributes to the high level of burn-out among Costuming professors.

### Off-Campus Production Work

If off-campus production work is **REQUIRED** for tenure/promotion of the Costume Designer or Costumer, the Institution has an absolute obligation to accommodate such activity. That is, the teaching and on-campus production schedules **MUST** make it possible for the Costuming professors to work off campus. They must not be "scheduled" out of tenure or promotion. Release time from campus duties may be allowed, or there may be provision for substitute Designers or Costumers.

Essential differences in the amount of time required of Costume Designers and Costumers working off-campus must be recognized as well. The Costume Designer may work as a guest artist off-campus with only three or four relatively brief absences (three to six days each) from the Institution per production. However, the Costumer is by definition the constant supervisor of the execution of the costumes and must be present on-site through virtually the entire construction period; such work for an off-campus producer may necessitate absences from campus of three to six consecutive weeks. An extended absence by the Costumer may essentially shut down the department's costume production. Similarly, if the Institution has only one Costuming faculty member, who works as both Costume Designer and Costumer, the absence of this person to work off-campus may seriously disrupt the Institution's production program. Furthermore, Costume Designers and Costumers seeking work off campus, whether in commercial, community or academic theatre, must maintain a high level of visibility and must be available on short notice. The need for high visibility calls for regular, active participation in a variety of professional societies, as well as frequent participation in off-campus production work. Since production companies often engage Designers and Costumers within weeks of the performance dates, long-range planning of the artist's off-campus activity is usually not possible.

In evaluating the off campus work of Costuming professors, **QUALITY** is the only significant standard. Distance of the host organization from the campus is totally irrelevant to the worth of the activity for promotion and/or tenure. It is also not appropriate for the Institution to concern itself with whether off-campus artistic work is or is not compensated, unless the Institution considers compensation as a factor in determining the worth of research/publication in scholarly fields. Evaluating artistic quality is, of course, difficult for Institutions. The task should be delegated to a panel of peers (fellow costuming professionals and other theatre artists), preferably those familiar with work of the person in question.

Where an objective standard is deemed essential, the selection practices of the off-campus host organization may provide guidance. Thus designing or costuming for a theatre which seeks staff of national reputation might be equated to publishing in a journal with nation-wide circulation. If the theatre's staff is selected only within the region, work done for it might be equated to publishing in a regional journal. However, such comparisons should be approached with caution, as many excellent production companies have access within the immediate area to many high-calibre costume artists. The theatre faculty of the Institution may provide guidance on such occasions.

In evaluations of costuming activity, work in areas other than traditional legitimate theatre should be considered. Opera, musical theatre, dance, television, film, theme parks and other media may present significant artistic challenges and opportunities.

## Workloads and Production

The educational Costume Studio is a laboratory or classroom for the students' development of professional competence, requiring continual supervision. In training a designer or costumer the Costume faculty member will usually direct and participate in research, guide the design process, participate in and instruct during pattern development and fittings, and often accompany the student during the purchasing of artistically suitable materials, as well as attending production meetings, rehearsals and performances. This supervision of student designers, costumers and technicians is a major instructional activity for both Costume Designers and should be recognized as such in evaluating teaching and teaching loads. We endorse the following statement from the 1984-85 Handbook of the National Association of Schools of Theatre, regarding teaching and studio workloads:

A teaching load not exceeding 15-18 scheduled contact hours each week is recommended for studio teachers on a full-time appointment. Teachers of lecture courses on full-time appointment should have teaching loads not exceeding nine to twelve hours. Teaching loads of those having administrative and consultative duties should be appropriately reduced. The assignment and scheduling of faculty responsibilities should acknowledge that teachers need ample time for their own creative and scholarly work.

Release from involvement in the business of the broader faculty is NOT appropriate compensation for required production activity. Full participation in faculty affairs is essential to growth and advancement as a Professor. Participation on Faculty Committees of the Institution is typically regarded as academic service and is a factor in faculty evaluations. Such participation plays a major role in establishing credibility with faculty colleagues and administrators: It is also a primary channel for shaping the Institution. Further, promotion to upper ranks, particularly administrative positions, is usually unlikely for those without significant committee experience.

## Academic Degrees

The question of academic degrees as proof of competence in the arts has long been a sensitive one. In January, 1972 the National Council of the Arts in Education issued the following statement, endorsed by 21 professional associations of artists, including USITT:

Appointment, promotion, and tenure should be awarded to an artist-teacher in recognition of achievement as a practitioner of the art. *Specific degrees are not appropriate requisites for teaching the arts in institutions of higher education or for advancement in them.* Nor should research and critical publication, however desirable, be a measure of an artist's accomplishment in his or her profession. One criterion for such advancement, rather, should be the quality and extent of public performance, exhibitions, artistic publication, community-related arts activities, as well as significant experimentation that may not immediately result in products suitable for public viewing or hearing.

More recently, the National Association of Schools of Theatre (NAST) states in the 1985-86 Handbook:

*Faculty members shall be qualified by professional experience and/or demonstrated teaching competence and/or earned degrees.*

NAST recognizes the Master of Fine Arts as the appropriate terminal degree for performance/design-technology/playwriting faculty. At the same time, some artist-teachers may hold other degrees; some may not hold any academic degrees. In such cases, institutions should make appointments for studio faculty on the basis of experience and training.

A person's qualifications to teach performance, design/technology, and playwriting are normally tested by his or her involvement as a practicing artist. In teaching these subjects, it is of overriding importance that the teacher be or have been deeply and currently involved as a practicing artist in the particular discipline and able to communicate personal knowledge and experience effectively.

At Institutions where a terminal degree is the only acceptable demonstration of professional competence, we concur that the Master of Fine Arts is the appropriate terminal degree for the Costume Designer and the Costumer. The Costume Historian, not defined as an applied artist, works in fields more closely related to the humanities. For the Costume Historian, the doctorate is the appropriate terminal degree.

## Professional Development

Professors in all disciplines are concerned with maintaining and strengthening professional competence. For artists a related concern is the need for the creative stimulus of new ideas, so that one does not continually repeat work done previously.

For Costume Designers there are no publications currently available which present the wide range of visual production styles emerging at any point in time. Awareness of these constantly changing styles is essential, particularly to continued participation as a free-lance artist. Thus the Institution should encourage and support regular attendance to exhibits of theatrical design, as well as to established art collections, and to theatrical productions of reputable off-campus organizations.

Most technicians used by Costume specialists in both design and construction are not transmittable through publications and must be learned first-hand, through direct contact with other Costume practitioners. Participation in costume related symposia and studio master classes should be expected of all Costume Designers and Costumers, with appropriate Institutional subsidy.

Realistic evaluation is an imperative responsibility of members of the academic community. Because production, performance and design activities do not directly correlate with modes of publication, these activities must be evaluated from different perspectives by qualified evaluators. As impartial professional peer review is the primary indicator of quality in published research it is also the appropriate basis for assessment in creative work, whether scenic, lighting, costume or sound design, or in the areas of creative artistic problem solving, such as technical direction and costuming.

**This document entitled "PROMOTION AND TENURE EVALUATION GUIDELINES FOR COSTUMING FACULTY," represents the concerned position of the USITT, and was unanimously endorsed by its Board of Directors at their tri-annual meeting in December, 1985.**

Additional copies are available to members from the National Office at a cost of \$3.00 payable in advance. Send requests and your check or money order to USITT, 330 West 42nd Street, Suite 1702, New York, NY 10036.

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# Memberships

This newsletter is made possible through the generosity of the Contributing and Sustaining Members listed. The Officers, Board of Directors and entire membership of the USITT gratefully acknowledge and appreciate the contributions of these friends of the Institute.

## Contributing Members

Associated Theatrical Contractors	Mendenhall & Associates, Inc.	Strand Lighting
Colortran, Inc.	Musson Theatrical, Inc.	Strong International Electric Corp.
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Goodspeed Opera House	Samuel Scripps	Theatrical Services & Consultants
Kliegl Brothers Lighting Co., Inc.	Stage Engineering International Ltd.	Wenger Corporation
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## Sustaining Members

Peter Albrecht Corporation	Columbine Fabricators	Kryolan Corp.
Alcone Company, Inc.	Costume Crafters, Inc.	Lany Fax of America, Inc.
ALS	DMA Associates	Lehigh Electric Products Co.
American Stage Lighting Co., Inc.	Designlab Chicago	Lighting & Electronics
Applied Electronics, Inc.	Design Line, Inc.	Lighting Associates Templates
Artec Consultants, Inc.	DeSisti Lighting Equipment	Lighting Dimensions
ArtSoft, Inc.	Drama Books	Lite-Trol Service Co., Inc.
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Automatic Devices Company	Electronics Diversified, Inc.	Lycian Stage Lighting
AVAB	Feller Precision, Inc.	Mid-West Scenic & Stage Equipment Co., Ltd.
BML Stage Lighting Co., Inc.	Gagnon La Forest	Mutual Hardware
Baer Fabrics	General Electric Lamp Division	Ness Imports, Inc.
Barbizon Electric Company, Inc.	Peter George Associates, Inc.	Newth Lighting Company
Bash Theatrical Lighting, Inc.	W. Gerriets International, Inc.	Norcostco Inc.
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Brannigan-Lorelli Associates Inc.	Great American Market	Ornamental Resources, Inc.
Brighton Lites and Applied Video	Grosh Scenic Studios	W.E. Palmer Co., Inc.
C.H. Bull	GTE/Sylvania	Phoebus Manufacturing
CAE, Inc.	H & H Specialties, Inc.	Production Arts Lighting
Cal Western Paint Inc.	HM Electronics, Inc.	Richmond Sound Design, Ltd.
Celco, Inc.	A. Haussmann International	Risk International, Inc.
Cercone-Vincent Assoc., Inc.	Hoffend and Sons, Inc.	Rose Brand Textile Fabrics
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City Lights, Inc.	Irwin Seating	Secoa
J.R. Clancy, Inc.	Joel Theatrical Rigging Ltd.	Shopworks Incorporated
Clear-Com Intercom Systems	Joyce/Dayton Corp.	<i>(continued next page)</i>

## Sustaining Members

Spectrum Design & Development, Inc.

Stage Equipment & Lighting

Stage Lighting Distributors Corp.

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Stage-Rite Corp.

Strong International Electric Corp.

Syracuse Scenery & Stage Lighting Company, Inc.

Systems Design Associates

TBA Associates Ltd.

Texas Scenic Company, Inc.

Theatre Crafts Magazine

Theatre Projects Consultants, Inc.

Theatre Techniques Inc.

Theatre Vision, Inc.

Theatrical Service & Supply Company

James Thomas Engineering

Tiffin Scenic Studios, Inc.

Touch Technologies Inc.

Tsokos & Associates

Union Connector Company, Inc.

Universe Stage Lighting

Veam, Division of Litton Systems

Jim Weber Lighting Services, Inc.

Weststar Corporation

Wizard Productions, Inc.

S. Wolf's Sons

## Job Referral

**TECH DIRECTOR/DESIGNER:** 9 mo. season beginning August 1986. BA required. Housing plus salary. Michael Collins, Robidoux Resident Theatre, 120 South 8th Street, St. Joseph, MO 64501.

## Our Apologies

By now you will have received your copy of the USITT Membership Directory. On page eleven of the Directory, we acknowledge the gross error of omission of one of our Fellows:

PETER H. FRINK  
Philadelphia, Pennsylvania

On page four of the March/April Newsletter we regret the omission of the names of several of our faithful Sustaining Members. Their names are listed below with our apologies:

W.E. Palmer Co., Inc.

Phoebus Manufacturing

Production Arts Lighting

Richmond Sound Design, Ltd.

Risk International, Inc.

Rose Brand Textile Fabrics

Sapsis Rigging, Inc.

Secoa

Shopworks Incorporated

## Lighting Dimensions Bought by Theatre Crafts

### NEW LOOK AND EXPANDED EDITORIAL FOR 9 YEAR OLD LIGHTING TRADE

Patricia MacKay, Publisher and Editor of *Theatre Crafts Magazine* has announced her group's acquisition of *Lighting Dimensions*, a California based bimonthly magazine with a circulation of 10,000. The new owners will take over publishing *Lighting Dimensions* effective May/June 1986 issue.

"The manufacture, design, and application of lighting has evolved into a \$2.3 billion industry in this country. There's a need for a trade magazine for all lighting professionals. The 'new' *Lighting Dimensions* provides the kind of editorial coverage that will appeal to all lighting professionals—in every aspect of the business," MacKay said.

*Lighting Dimensions* which began publishing in 1977 as a trade for the lighting professional averages 304 advertising pages per year, and is the prime magazine in its field.

Under the new Publisher and Editorial Director, Ms. MacKay, *Lighting Dimensions* will expand its editorial coverage on architecture, commercial, interior design, entertainment, contract, residential, photography, exterior, display, stage, studio, concerts, restaurants, clubs, museums, offices, cinematography and landscape.

*Lighting Dimensions'* offices will be relocated to Manhattan.

## Student Advisory

Although it is half a year away, you might put October 9, 1986 on your chapter's calendar. You need to have mailed your Student Chapter charter renewal request to the Vice President for Relations on that date to insure that it is in his hands by the 14th of October. A copy of your renewal request should also be sent to the Student Chapter Liaison Officer at the same time. It would be very satisfying if all of the inactive chapters can join those who are constantly active to swell the numbers of chapters beyond the totals which have been active since Student Chapters were initially created.

Since there is to be a newsletter column especially for students and Student Chapters there is a distinct need to have news of your chapter. The editor is C. Elizabeth Lee, who is also a member of the National Board of Directors. Not only does she need to hear from students and Student Chapters to have material for Newsletter articles of interest to you but she also needs to know what you wish her to do when she represents your interests at the Board meetings. The votes of the students helped elect her and she wishes to present the student needs to the members of the Board—help her do so. Write to: Ms. C. Elizabeth Lee, 234 E. 9th, Apt. 19, Indianapolis, IN 46204, or phone 317-636-0662.

Another of your representatives on the Board of Directors at this time is the Student Liaison Officer. If you have ideas and concerns which you wish presented to the Board, you may also write to: David G. Flemming, Speech Communication and Theatre Arts Department, Southwest Texas State University, San Marcos, TX 78666, or phone (H) 512-396-2325 or (O) 512-245-2147, 245-3574.

## O'Neill Society Encouraging Centennial Productions

Sunday, October 16, 1988, will be the 100th anniversary of the birth of Eugene O'Neill, America's first great playwright. In the hope that the O'Neill Centennial will receive due recognition, the Eugene O'Neill Society, an international organization of scholars, is promoting a number of activities to mark the occasion. Among other things, the Society will publish a centennial volume of essays.

The Society's members believe, however, that the most fitting tribute to O'Neill's memory is the production of his plays. To this end, the Society is encouraging all American theatre organizations and practitioners to consider whether they might wish to participate in the centennial celebration.

Because many of O'Neill's plays require a major commitment of resources, the Society is particularly interested in encouraging theatre artists who may be planning seasons well in

(more next page)

advance, to consider whether an O'Neill production in the fall of 1988 would fit the goals of their organization, and whether their organization would choose to be a part of a nationwide celebration on October 16.

The Society would especially like to encourage theatre companies to take advantage of this occasion to mount productions of the more demanding scripts which are seldom performed. Many of these — for example, *Beyond the Horizon*, *The Hairy Ape*, *The Fountain*, *Marco Millions*, *The Great God Brown*, *Lazarus Laughed*, *Dynamo* — present challenges to designers and technicians, as well as to actors and directors.

The Society's goal is to have at least one performance of every O'Neill script, including the early one-acts, taking place somewhere in the United States on Sunday, October 16, 1988. Since a project of such magnitude requires some coordination of information, the Society has designated one of its Board members, Paul Voelker, as Society Liaison for Centennial Activities. Voelker is a published O'Neill scholar, has worked as a scenic designer, lighting designer, technical director, and production manager, and directed the American premiere of O'Neill's second full-length play, *Servitude*, in the fall of 1981.

He would appreciate receiving information from any theatre organization which is planning an O'Neill production for the centennial. Communications — containing the name of the organization, the names of major production personnel, and the place, time, and dates of performance — should be sent to him at the following address:

O'Neill Society Liaison for  
Centennial Activities  
University of Wisconsin Center-Richland  
Richland Center, WI 53581

He is also available as a contact person for anyone who may wish to draw upon the resources of the Society or its membership in such capacities as consultant, dramaturg, and so forth.

## National Theatre Week

Live theatres, theatre organizations and those interested in participating with the upcoming "National Theatre Week" this June 1st through 7th, 1986 are encouraged to write the Committee for National Theatre at 1807 Market St., San Francisco, CA 94109 and enclose a self-addressed stamped envelope to receive free information.

The Committee for National Theatre Week is a nonprofit organization offering information and suggestions to theatres participating in "National Theatre Week." The Committee is currently working on a U.S. Performing Arts postage stamp for Theatre. You are asked to write Postmaster General Albert Casey 475 L'Enfant Plaza SW, Washington, DC 20260 if you support the "Theatre" stamp proposal.

## The Search for Dolly Tree

by Gary Chapman

I am conducting research into the life of an English theatrical and movie costume designer, Dolly Tree (1899-1962). During the 1920's she designed many theatrical productions in London and Paris, and in 1927 moved to New York and joined the Brooks Costume Company. She contributed to many Paramount/Publix and Capitol Stage Show Units (1927-1930) and designed for Mae West's *Diamond Lil* (1928) and *The Pleasure Man* (1928) and Lew Leslie's *International Revue* (1930).

In 1930, she moved to Hollywood and worked for Fox until 1931 and then joined MGM in 1932, where she remained until 1941, dressing such actresses as Myrna Loy, Jean Harlow, Judy Garland and Maureen O'Sullivan.

She was married to a Lt. Thomas Kimes of the U.S. Navy from 1931-1941 and on her death in 1962 was known as Mrs. Whiteford.

Does anyone know anything about Dolly Tree?

Can anyone help trace the time and place of her death and furnish information on her second marriage to a Mr. Whiteford? Information to expand the list of her theatrical credits in New York, to locate original costume designs and photographs of her designs or finished costumes, and about people who knew her socially and professionally is appreciated. For example, I would like to trace the following people if they are still alive: Paul Osgood (Publix Producer), Carmine Vitolo (Publix Art Director), the actresses Dorothy Tree, Ruth Hussey and Betty Furness and designer Mabel E. Johnston.

Please send information to Gary Chapman, 15 Upton Dene, Grange Road, Sutton, Surrey SM2 6TA ENGLAND.

## IES Report Available

New from the Illuminating Engineering Society is a report entitled *Statement on Astronomical Light Pollution and Light Trespass* presenting a summary of some of the concerns regarding light pollution and light trespass.

The report describes efforts that are being made to allay these problems by law and suggest a basis for lighting designs to alleviate them.

*Review copies of the report* are available from the Illuminating Engineering Society, the recognized authority on lighting in North America.

List Price: \$2.00, IES Member Price: \$12.00  
For further information and quantity discount rates, contact: IES Marketing Department, 345 East 47th Street, New York, New York 10017. Telephone: (212) 705-7920.

## SECTIONS Computers And The Performing Arts

The weekend of May 31 and June 1, 1986 promises to be valuable for the performing arts industry in Alberta, when the Alberta Section of USITT will be hosting its Seventh Annual Conference — "Computers and the Performing Arts."

Two days of lectures, workshops and demonstrations are designed to provide information on the application of current computer technology in the performing arts. The conference will run on two levels, each happening simultaneously:

### 1. FOR BEGINNERS:

Utilizing a computer lab of 11 IBM PC XT personal computers, the conference will provide four workshops designed to introduce absolute beginners to the basic principles of computers, with emphasis on four areas:

- Word Processing
- Spread Sheets
- Database
- Communications

### 2. FOR EXPERIENCED USERS:

A series of demonstrations and hands-on opportunities with a variety of PC and mainframe facilities, including demonstrations of commercially available software by theatre suppliers such as Rosco Corporation, Artsoft and Great American Market. Specific applications to be covered include CAD/CAM, Lighting Design, Lighting Control, Audio Control (MIDI) Technology, Box Office and Theatre Management, and more.

Computers are not new to the performing arts. In fact, computer technology has been used in some areas such as box office operations and lighting control for over 20 years. There is, however, a wide gap between levels of 'computer literacy' in the performing arts community, and the primary objective of the conference is to help reduce that gap.

Most activities will be held in the Reeve Theatre at the University Theatre, starting Saturday morning, May 31 and concluding on Sunday afternoon, June 1. For further information contact the Alberta Section, USITT, 2500 University Drive NW, Calgary, Alberta, T2N 1N4, phone (403) 220-4900.

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## ENLIST A NEW MEMBER TODAY!

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## Editor's Column

Over the many years of production of the USITT Newsletter, many of you have experienced the many formats, the many production changes, many updates in the layout and image, non-publication (in some cases) and the many delays in meeting deadlines with current information.

In an attempt to correct this lingering situation, the Board of Directors has voted to produce the Newsletter on monthly basis, beginning with the July 1, 1986 issue. This means that as a member, you should be receiving your copy on or about the first of the month of the date shown on the masthead!

For you contributors, it is important that you hold to this tight production schedule, so your news must be in the hands of the Editor no later than the first of the month previous to publication; e.g. the DEADLINE for the July 1, 1986 issue is JUNE 1. Materials will continue to be forwarded to the Editor on a regular basis from the National Office, and if your material bears on National Office activity, the National Office Manager should be provided with a copy of the information. However, beginning immediately, you may forward Newsletter materials directly to Ron Olson, USITT Newsletter, 3049 North Park Avenue, Tucson, AZ 85719.

We look forward to your cooperation in meeting these deadlines throughout the year in order for us to provide timely and important information to our membership. Thank you.

Ron Olson, *Editor*

## USITT Tour To PQ'87

Preliminary arrangements are now being made for the Institute's delegation of the 1987 Prague Quadrennial and the Congress of the OISTAT (International Organization of Scenographers, Architects and Theatre Technicians). PQ'87 is the major international exhibition and competition of scenography, costume design and architecture, which has been held in the capital city of Czechoslovakia every four years since 1967.

The USITT tour will be a 14-day visit to Europe, with stops tentatively planned for Prague, London, Budapest and Belgrade. The dates for the tour will be approximately June 7-21, 1987 with a package cost of \$2,175.00 (which includes round-trip air fare from New York City, transfers, hotel accommodations, some sightseeing and theatre tickets, breakfasts, and—in Prague only—dinners). The price is based upon double occupancy and the dates, itinerary and costs are all subject to change. The tour enrollment is limited.

If you are interested in joining us as a member of the USITT delegation to PQ'87 please send your name, business affiliation, address and phone numbers to the Vice-Chair of the USITT International Liaison Commission:

Eric Fielding  
132 S. State Street  
Salt Lake City, UT 84111

## Calendar of Events

### MAY

#### ShowTech '86 Berlin

Berlin, West Germany, May 13-15.  
International Trade Fair and Congress for Entertainment Technology, Equipment and Management.

### JUNE

#### CraftSummer Annual Workshops

Rowan Hall, Miami University, Oxford, OH,  
June 9-July 18.

#### Naropa Summer Institute 1986

Boulder, CO, June 22-August 15. Dance/  
Theater Arts, Martial Arts. (303) 444-0202.

#### NZATT 1986 National Conference

Bay Court Theatre, Tauranga, NZ. Conference  
Secretary, P.O. Box 47-328, Ponsonby,  
Auckland, New Zealand.

### JULY

#### Rome Festival Opera Institute

July 5-July 26. Rome Festival Opera, 170  
Broadway, Suite 201, New York, NY 10038  
(201) 277-0580.

## HELP!

Anyone who is using polypropylene or other synthetic hand lines on counterweight rigging, please send the brand name of the rope, the manufacturer's name and explain how well it works. Are you having any problems with it?

Please contact Jay Glerum, 2176 North 66th  
Street, Milwaukee, Wisconsin 53213, Home  
(414) 257-0060, Work (414) 272-2811.

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**THE DEADLINE FOR COPY FOR THE JULY NEWSLETTER IS JUNE 1, 1986**

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## ENLIST A NEW MEMBER TODAY!

12/May-June 1986