

# usitt newsletter

September, 1986

Editor: Ron Olson

Vol. XXVI No. 6

*Something's Coming . . .*

*USITT National Conference '87*  
*April 21-25, 1987*

*. . . It Is Gonna Be Great!*

## Conference 1987 Papers Solicited

A popular first time feature of the 1986 USITT Conference at Oakland was the presentation of sixteen papers on a wide variety of topics. It is to be repeated at the 1987 Conference and a call is being issued for papers from theatre scholars, designers and technicians under the general theme, **American Regional Theatre: Its Heritage and Present Practices**. Within this general area, three specific categories are suggested:

**Research:** An Analysis of the History of Theatrical Craft; Persons, Places, Events or Things in American Regional Theatre.

**Process:** An Evaluation of Techniques, Theory and Practice in all Areas of Technical Theatre: Old Solutions for New Problems — New Solutions for Old Problems.

**Product Analysis:** An Examination of Products and Materials in Use in Theatre with Regard to Effectiveness, Health and Safety Codes and Standards.

**Debut Papers:** As a new feature, a special call is being made for papers from students and others who have not previously published or presented convention papers. These debut papers are to be in the general areas listed above but will be given separate consideration.

Selected papers will be read by the authors at one of four sessions during the Twin Cities 1987 Conference. Papers will be accepted only on the condition that the authors will present their work at the conference. Debut presenters should clearly identify themselves. All papers should conform to an accepted style guide such as MLA and should be not more than twenty minutes in length. A 100 word abstract should be used as a cover for the paper and a 50 word biography of the author should accompany the submitted paper. Deadline for submission of papers is December 19, 1986. In order to enable the judges to make the most efficient use of the shortest period of time to make their selections, it is requested that two copies of each paper be submitted.

All papers should be sent to: W. R. Wolfert, Dir. of Theatre, University of Wisconsin — Eau Claire, Eau Claire, WI 54702. Deadline for receiving papers is December 19, 1986. Copies of accepted papers will be on sale at the conference.

## Twin Cities Offer Diversity of Activities

The Northern Boundary Section reminds members to mark their calendars now for the '87 National Conference in Minneapolis, April 22-25, with the 21st reserved for pre-conference events.

While programming development continues, the theme being "Twin Cities - a Theatrical Heritage," NBS members suggest you consider coming early and/or staying later to take advantage of the rich cultural resources of the region. With a population base of 2 1/2 million, the Metro area boasts some 200 visual and performing arts organizations.

The Hyatt Conference Center is located in downtown Minneapolis in close proximity to the hub of the entertainment, retail, and gallery district.

Several major cultural institutions are located near the conference site including:

- Orchestra Hall, home of the Minnesota Orchestra which will be performing during conference dates.
- The Minneapolis Institute of Arts housing a comprehensive collection of some 60,000 objects including an outstanding collection of jade and recently restored tapestries. MIA is located adjacent to the Minneapolis College of Art and Design and shares a lobby with the renowned Children's Theater.
- The Walker Art Center has gained a national reputation as a driving force in the contemporary art world, featuring a strong modern collection, as well as sponsoring performance events. The Walker complex is joined to The Guthrie Theater.
- The Hennepin Center for the Arts, an historic landmark housing several performance facilities and home to a number of Twin Cities arts organizations.
- The Theater District, located on the West Bank of the Mississippi, is home to several vital theater companies and adjacent to the campus of the University of Minnesota.

The Minnesota Travel Information Center of the Tourism Office can provide you with free information and brochures on arts and attractions in the state and the Metro region in particular. Write: MTIC, 240 Bremer Bldg., 419 Robert St., St. Paul, MN, 55101, or call 800/328-1461 (outside MN).

Plan now to join us in April. Registration material will be arriving around February 1st.

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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.

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## Sustaining Members

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## STUDENT NEWS: WHAT CAN YOU GET FROM THE INSTITUTE

Although all of the members should consider, "What may I do for the Institute?", one would be rather foolish not to wonder, "What can the Institute do for me?", If you have paid your membership fee to USITT, and you wonder what the Institute will do in return, your initial contact with the organization may be through the *USITT Newsletter*. As you know, this "house organ" provides information about those things in which members of the Institute are involved, projects under way, and announcement of the completion of projects, the results of which may be published in another "house organ", *Theatre Design and Technology*. The July '86 issue of the Newsletter has a full-page piece by Harvey Sweet of the Education Commission, which offers the members of the Institute many opportunities to become involved with projects. Even contributing time to work on a project can be helpful to a student's education.

The most important contact with USITT is found at the USITT National Conference which generally takes place in March of each year. It is impossible to come away from the conferences without a great deal of information which will significantly contribute to a student's education if a number of the sessions have been attended. Many sessions are planned specifically for students and a Contact Placement Service is operated to assist students, and others, in finding a position. A listing of the future conference dates and sites may be found in another publication of the Institute, the *USITT Membership Directory*.

In addition to the opportunities to get something from the Institute - from the Newsletter from *T.D. and T.*, and from the conference - there is another important source of involvement and educational opportunities to be found in the Sections. There are twenty-one regional Sections, many of which have their own conferences and workshops.

Becoming a member of a Regional Section can fill out the educational opportunities which are available to the members of the Institute. Since the National Conference is held in the Spring of the year, the Sections which provide workshops and conferences can fill the void between the major conferences. The Ohio Section appears to be holding workshops/conferences almost every second or third month and the participants are all very respected members of the profession. The Southern California Section held an exciting meeting at the Paramount Studio and had the opportunity to tour a number of the operating sound stages, including the stage where the "Solid Gold" TV show is created. The Texas Section will hold a "mini-Convention" dealing with the Texas Educational Theatre Association during a convention in Lubbock on the 29th, 30th and 31st of January of 1987. The New York section holds meetings which are associated with workshops in many cases, including the trip to Atlantic City casinos to investigate the backstage operations. The Alberta Section is another section which is busy doing workshops for their members. Other sections are also involved with the education of their members; however, this writer has not been receiving newsletters from those Sections. A list of Regional Sections and the mailing address for each is to be found in the *USITT Membership Directory* and your letter or phone call to the Chairman will get a positive response to a request for membership information and news about their conference and workshop schedule.

In answer to the question, "What can USITT do for me?", there are obviously many things of an educational nature which may be gained from the Institute, the Commissions, and the Sections - all any member has to do is take the time to become involved. Plan NOW to go to Minneapolis for the National Conference, April 22-25, 1987, write to the Section which operates in your area, read *T.D. and T.*, and check the USITT Newsletter for news of other opportunities for involvement and education.

by David Flemming

## Health and Safety T-Shirts Available

The Health and Safety Commission T-shirts first seen at the Oakland Conference are still available. These "Dr. Doom" shirts are 50/50 cotton, red with white letters and graphics, in size XL only. Cost is \$9.50 per shirt, including postage and handling. Make your check payable to Dr. R. Davidson and send to Chris Frankeberger, Vice Commissioner Health & Safety, Box 92, Rd 1, Cedar Swamp Road, Jackson, NJ 08527.

## Directory of Arts Administration Training

The American Council for the Arts has published a "Survey of Arts Administration Training 1985-86." The book is designed to help potential graduate students research, analyze, and select performing arts, visual arts, or public administration programs that suit their needs.

The "Survey" provides detailed information on the 28 graduate-level programs fully operational as of Fall 1984. The book is 86 pages, paperback, and costs \$7.50 plus \$2.00 shipping and handling. Copies may be obtained from ACA Books, 570 Seventh Avenue, New York, NY 10018.

## Preservation Alliance Prepares Technical Articles

The Preservation Alliance of West Virginia has prepared a series of nine articles dealing with the various historic preservation problems, issues and general interest topics. One of the major purposes of the series is to provide introductory information about historic preservation that will be easily understood by the lay person. Among several of the topics treated are: "Tracing your Building's History," "West Virginia's Historic Bridges," "Adaptive Reuse Good Preservation Strategy," and "Preservation Do's and Don'ts." Anyone desiring more information about technical series may write to: Preservation Alliance, P.O. Box 1135, Clarksburg, West Virginia 26302.

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# INTERNATIONAL LIAISON COMMITTEE REPORTS

by Dr. Joel E. Rubin

## International Theatre Architecture Competition

The competition program for the 3rd OISTAT Architectural Competition has arrived. This is the program prepared by the Netherlands Center of OISTAT for an imaginary theatre but a real site in Amsterdam. Over twenty-seven nations are expected to compete. In our U.S. Center we have worked in close conjunction with USITT's Committee on Theatre Architecture (Co-Chairs: Larry Kirkegaard and Peder Knudson.) Knudson/Benson Consultants have agreed to serve as the U.S. informational center for the conduct of the competition nationally and have completed mailing the program to approximately 100 collegiate schools of architecture. Additional mailings have been made directly by the U.S. Center to national architectural and theatre periodicals. For those schools or architects who reply to Knudson/Benson and express interest in the competition, a short list of USITT Architecture Committee members or interested persons in the area will be supplied as possible resource people. See Architecture Commission Report for further information. Knudson/Benson Associates Inc., 3002 89th Place, S.E. Mercer Island, Washington, 98040, (206) 232-2273.

## Plans for Prague Quadriennale '87

The U.S. Steering Committee for Prague Quadriennale '87 meets at least monthly. Ed Hambleton has replaced Kristen Bott as the ex-officio member. Stan Miller of Rosco and Samuel Scripps serve with the Chair and USITT VP Bill Byrnes on the funding committee. USITT colleagues Eric Fielding, Arnold Aronson, Don Stowell, Stephen Hild, Carolyn Lancet and Joy Emery will be asked to join the artistic advisory group.

As per the March 15 Report to the USITT Board, preliminary solicitations have now been made to approximately 90 stage and costume designers seeking advice on material suitable for PQ87.

Dates for the Quadriennale: Opening June 8, 1987; Awarding of Prizes June 12; exhibition continues through June 28. Space Available: a little over 1000 square feet.

Steering Committee for PQ87 includes John Conklin, Patricia MacKay, Stan Miller, Roger Morgan, Carrie Robbins, Douglas Schmidt, Samuel Scripps, Robin Wagner, Joel Rubin (Chair), Ed Hambleton (ex-officio). Michele LaRue serves as Project Coordinator and is paid on an hourly basis, against the International Liaison Committee's PQ87 Account. This is done through the national office and is administered by national office and USITT Treasurer Jan Musson. Patricia MacKay is housing Michele at Theatre Crafts/Lighting Dimensions (at actual cost of only postage and phone) and we are able to use that address 135 Fifth Avenue (Floor 5) New York, New York 10010 and that phone (212) 677-5997 as "home" for PQ87 Steering Committee.

As another part of the efforts being directed towards the maximum affordable U.S. participation in the events of the Prague Quadriennale, Eric Fielding is heading the USITT Tour to PQ87. This tour as reported in the May-June USITT Newsletter, is a fourteen day visit to Europe planned around the events in Prague, but including tour stops in England, Hungary and Yugoslavia. Eric Fielding is currently contacted at 132 S. State Street, Salt Lake City, Utah, 84111. (801) 225-0093.

## Guest Speakers Set for Conference '87

The 1987 USITT Conference has invited Denis and Mrs. Bablet (Jacquie) of France to speak at the Conference. Before and after Minneapolis the Bablet's will be doing *Master Classes* in the United States (and Canada if requested) under the sponsorship of International Liaison. Mary Beth Tallon, 4124 North Farwell Avenue, Shorewood, Wisc. 53211, (414) 962-8696, is in charge of arrangements for these classes and will appreciate hearing from anyone interested in discussing bookings. Dr Bablet is, of course, one of the few distinguished critics of scenography writing in any language, and he has authored numerous books well known to our USITT scenography ranks. He is Director of Research at the Centre National de la Recherche Scientifique in Paris. Thanks to 1987 Conference Chair, Richard Durst and his committee, we are able to book these classes at pleasingly moderate rates.

## Student Scene Painting Seminar

The Student Scene Painting Seminar in Salzburg, Austria saw three U.S. student participants among the forty or so individuals representing ten countries. By report, our students did well and learned some considerable amount about European scene painting techniques, in spite of the relatively brief time span of the seminar. We are pleased to report that Ned Bowman was on the seminar "faculty" and also helped our delegates much with translation and arrangements. We've asked these students for reports which are promised as en route (hopefully of TD&T caliber.)

Our delegates: Lydia E. Figueroa, MFA Graduate Student, Indiana University  
Catherine S. Cannon, BFA Student, University of Texas  
Laura M. Grossman, 3rd year painting student, Polakov Studios

The Board of Directors made a special appropriation of five hundred dollars each as a support stipend to the first two students. The third student originally chosen as an alternate, was given a stipend of two hundred fifty dollars from International Liaison funds. This was at the suggestion of the selection group because she came out of a more diverse training program than our other two delegates.

## USITT Delegates to OISTAT and Related Organizations

Michael Ramsaur of Stanford University did triple duty at *Showtech* in West Berlin, May 13-15; at the Education Commission of OISTAT in Riga, Latvia, May 26-30; and at the OISTAT Technicians Commission in Friedrichshausen, Germany, June 15-18. For the third of these meetings we sent over the March approved USITT Rigging Standards for official transmittal to the Technical Commission of OISTAT.

Samuel Scripps did a last minute fill-in for Bill Warfel and was able to attend NOTT 86 All-Scandinavian Conference and Exhibit, May 24-28 in Geilo, Norway. Although not an official OISTAT event, we wrote to our colleague Nils Borkman (who had attended in Orlando) and were able to effect this further exchange at international events.

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# and U.S. CENTER OF THE OISTAT REPORTS

## OISTAT Calendar

### Warsaw

The Polish Center of OISTAT is organizing an *International Symposium On Stage Lighting* in Warsaw from October 5-9, 1986. This meeting will be held in conjunction with a scheduled meeting of the Technicians Commission of OISTAT. The Symposium Program has already been largely determined and the conference is, in many ways, being directed by the company ZUT (Polish Equipment Plant). You may remember that Mr. John Sosnowski of ZUT and his wife Marianne were the Polish delegates and our guests at the Orlando USITT Conference. This is more of a technical than artistic stage lighting symposium, however, if anyone is interested in attending they should contact the Chairperson of International Liaison as soon as possible.

### Prague

In conjunction with the events in Prague of June 8-12, 1987, the OISTAT will be holding a *Mini-Congress* arranged around the symposium subject "Does modern technology support theatrical art?" For *technology* one can read computer, laser, holography, etc. and for *support* read liberate or restrict, destroy, etc. This subject is going to be treated from various points of view. Your Chair has suggested Bran Ferren might speak on this subject. Those who are already planning to be in Prague for the PQ might want to include the mini-congress in their already busy schedule. Or, if we have anyone who wants to speak on this topic please let the Chair know.

### Amsterdam

Just two months after the Prague Quadriennale, our Netherlands colleagues are organizing a rather extensive *Theatre Technical Congress 1987*. The exact dates are just now being settled but will fall into the period of August 25-30, 1987. A technical congress and tradeshow is a bi-annual activity of the Association for Stage Technology (Vereniging voor Podiumtechnologie) in the Netherlands, but this congress will be somewhat unusual because it is receiving considerable support from the Netherlands government, and it will be held in the new Muziektheater (new theatre for opera and ballet) which has quite a number of technical novelties to offer. The event has also been classified as an official *Mini-Congress of OISTAT*, which in this instance means that we will need delegates to meetings of (a) the Architecture Commission, (b) the Technical Commission, (c) the Publications Commission and (d) the Executive and Program Commissions of OISTAT, as well as delegates and speakers on the Mini-Congress subject.

The subject of the Mini-Congress is: *The Integration of Theoretically and Practically Trained People in the World of Theatre*. It is hoped that this symposium will be presided over by Prof. August Everding (Munich Opera). The Dutch Center sees this subject as the rather classic argument of training in the theatre: is it better to be practically trained from within the theatre, or theoretically trained? How do they intermix? How do you develop the talents of those who are passionately concerned? There will be only three major speakers followed by an open discussion and the Chair has arranged for one of these speakers to be an American. Who cares to take up the challenge? A fine opportunity to promote our American educational training systems!

And, also thrown into this important week in Amsterdam is a technical theatre tradeshow (getting more and more extensive - in 1985 over 1,250 Dutch visitors and 350 foreign). And this is the week for culmination of the OISTAT International Architectural Competition. We can expect to see many of the entries presented in the public foyers of the Muziektheater and we will witness the awarding of the prizes by the international jury for the competition.

The Congress in Amsterdam is going to be very busy, very exciting, and in its own way just as important for U.S. participation as the Prague Quadriennale. With all of the events planned, including the publication of a "Who's Who in Dutch Theatre", another book by the Dutch theatre architects on their recent theatre buildings, this congress is being sold by our Netherlands colleagues as *the presentation of the Netherlands as a theatre nation*. We will be looking for a volunteer from International Liaison to head up our USITT activity for the *Theater Technisch Congres* in Amsterdam in late August of 1987. Address Committee:

c/o Joel E. Rubin & Associates  
Suite 911, 119 West 57th Street  
New York, New York, 10019  
(212) 757-5646

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## REMINDER!

### Endowment Fund 1986-87 Guidelines Set

#### Statement of Purpose

The Goal of the USITT Endowment Fund is to further and perpetuate the objectives of the Institute. Accomplishment of the goal will be achieved through the financial support of specific undertakings of Institute members. Only new projects and research with the expressed purpose of the advancement of the industry will be given consideration by the Trustees of the Endowment Fund. Grants awarded are intended for a complete project or as seed money for a given project, not as ongoing support.

#### TIMETABLE

March, 1986	Announce Fund at Annual Meeting
July, 1986	Announce Guidelines & Application Forms in USITT Newsletter
Oct. 1, 1986	Application Deadline
Dec., 1986	Announce 1986/87 Grant Awards at December Board Meeting
Jan., 1987	Starting Date for Projects
Dec., 1987	Ending Date for Projects

If you were on vacation or away from your desk, please check the July Newsletter for complete information, forms, etc.

# BOOK REVIEW

by Tina Margolis

*New York's First Theatrical Center: the Rialto at Union Square* by John W. Frick is a splendid study of the theatrical heyday of the 14th Street area. The level of detail is excellent and captures a sense of the show business hustle and bustle of the period (1870-1900) and place. Frick has an eye and ear for the outrageous and conveys the serious strivings of artists and managers against the efforts of showmen to exploit the public's taste for spectacle and sex.

In his chapters on the major legitimate theatres and concert/lecture halls – such as the Academy of Music, the Union Square, and Chickering Hall – Frick provides description of the exterior and interior spaces, including the stage dimensions, color schemes, types of seating, stage equipment, and ornamentation. In addition, Frick traces the history of the major facilities from their opening to their demise, while elaborating on the types of performances that were booked and the ostensible reasons for the theatre's fortunes. For example, Frick notes that the scarcity of private boxes in the Academy of Music – “the Academy's 18 boxes were as exclusive as seats on the stock exchange” – led to the building of the Metropolitan Opera House by the city's newest millionaires.

In addition to covering drama and music, Frick delves into the world of popular entertainments, which were a prime part of the area's offerings. The work as a whole might have been better served, from the point of view of chronology and tone, to have presented these two chapters first. Nevertheless, by the end, they do blend into the pattern of the study.

Some of the most fascinating chapters are on the theatrical support businesses, such as French's play publishing company and the costume houses of Eaves and Dazian's. Similarly, information on the satellite enterprises, including the hotels and restaurants, enliven the work. One incident about Luchow's Restaurant involved a lion caged next door at Hubert's Museum who was fed on scraps from the restaurant. One night the animal, old, toothless, and barely ambulatory, escaped and waddled into the dining room of Luchow's in search of leftover sausage ends and dumplings. These and many other telling quotes and anecdotes lend the book a gritty texture that evoke the life of the Square.

There are 63 reproductions of period photographs as well as maps that Frick constructed. While the photos are rare and certainly invaluable, they generally

are not dated. Therefore, we are not always sure, for instance, if we are looking at an original facade or one that has been renovated. This is unfortunate, but perhaps unavoidable given the materials available.

In sum, *New York's First Theatrical Center* is an intelligently-handled and often amusing history that illuminates not only the story of particular playhouses, performers and productions but the theatrical environment of Union Square along with the tastes and the social consciousness of a city and a culture. *Purchase/publication information: New York's First Theatrical Center, by John W. Frick, published by UMI Research Press, Theatre and Dramatic Studies, 300 North Zeeb Road, Ann Arbor, MI 48106, (313) 761-4700, price: \$39.95 plus tax and postage.*

## COSMAK'S CORNER

by Bernice A. Graham

### “BOOTS ARE MADE FOR WALKIN”

Frontier cowboys loved their boots, and so do many modern business people. Each had or has his or her reason for choosing to wear boots . . . from comfort to making a personality statement . . . or both. In any case, boot wearers usually keep their footwear until they are complete hopeless cases. Or so they think. According to The Cowboy Cobbler (of California's Western Boot Service), with proper equipment and materials, complete boot rebuilding is possible. Boots can have soles of leather, neoprene or other possibilities; heels raised or lowered; inside heel pads replaced or added; heel counters installed to help straighten up boots; minor rips, tears or cracks repaired (even on lizard or alligator skins); be dyed, or simply cleaned and shined to look like new. Worn or water damaged welting (leather that holds sole to upper part of boot) can be replaced. Wing tips (decorative leather on toe of boot) can be replaced or added if tip or toe is damaged. (Note: For proper wing tip installation, soles, heels and welting must be replaced.) Custom golf soles, roller skates or zippers can also be added or installed. English riding boots can be rebuilt or have their tops raised or lowered. Auburn's Cowboy Cobbler's knowledge, abilities and equipment to accomplish the above tasks are utilized by several noted boot manufacturers. The Western Boot Service is located at 1662 Auburn, Ravine Road, Auburn, CA 95603. Phone is 916-823-3489. Is there a “cowboy cobbler” in your neighborhood? Let's face it, boot wearers . . . everywhere . . . love their boots!

### “PUBLISH OR PERISH!”

Some educational institutions are allowing designers' works on stage to fulfill their requirements to publish. However, many do not.

Costume and makeup artists! Prop masters and scenic and lighting technicians! Attention! Try your wings at writing while sharing some of your knowledge and/or ideas with your fellow artists! Where? Take your choice:

1. Flat Patterns Newsletter  
%Mari DeCuir, General Editor  
902 Tyson St.  
Knoxville, TN 37917

(See Nov-Dec 1985 USITT Newsletter, Flat Pattern Newsletter Supplement for specific area editors and formats of various columns.)

2. “Bias Line” Newsletter  
%Bobby Ann Loper  
140 Glendale, Suite 243  
Lakeland, Florida 33803
3. Cosmak's Corner in USITT Newsletter  
%Bernice A. Graham  
3553 E. Brown  
Fresno, CA 93703

### “TREASURE”

You've heard of the “Treasure of Sierra Madre” – one of Nature's precious elements. Today we will speak of the “treasure of USITT's 1986 Oakland Conference” – a sourcebook: *The New York Theatrical Sourcebook 1985-86* Edition, Broadway Press, 350 West 85 St., NYC 10024-3832 212-724-6556.

It was compiled and edited by The Association of Theatrical Artists and Craftspeople (ATAC) based in New York. Some 2,593 companies are represented in the book. The PRODUCTS AND SERVICES section is in category form, “similar to the ‘Yellow Pages’,” including everything from glues to fabrics, from medical equipment to religious goods and reweavers, from wicker items to winemaking supplies. A quick search for a particular company can be found in the COMPANIES section with references to the PRODUCTS AND SERVICES page noted.

A special page is devoted to a list of area bookstores offering laminated pocket maps of Manhattan addresses, zips, bus and subway routes and a map just for Greenwich Village prepared by Streetwise Maps, Inc.

The Appendices section includes:

1. Business that offer services after 1 a.m. and before 7 a.m. and
2. Organizations and unions that provide support services.

# MEMBERSHIP DRIVE STARTS

The USITT is undertaking a membership recruitment campaign this Fall. Our goal is 500 new members by April 1987. As a current member YOU are an integral part of this campaign. PLEASE, make it your business to sign on a new member today. Xerox the form below and make a personal plea to your colleagues to join today. Thank you for helping us to be a stronger USITT.

## PROFILE AND APPLICATION

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ St./Prov. \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (Office) (\_\_\_\_) \_\_\_\_\_

(Home) (\_\_\_\_) \_\_\_\_\_

Which #'s in Directory:  Office  Home

CONTRIBUTING, SUSTAINING OR INSTITUTIONAL MEMBERS

Designated Voting Rep \_\_\_\_\_

Institution/Company \_\_\_\_\_

Product/Service \_\_\_\_\_

PERSONAL MEMBERSHIP

Occupation \_\_\_\_\_

Self-employed: check here

**TYPE OF MEMBERSHIP & ANNUAL DUES**

Please check one:

Students \$25     Individual \$50     Joint \$65

Sustaining \$300     Contributing \$600     Nonprofit \$50

Check payable to **USITT**     Bill me     VISA     MC

# \_\_\_\_\_ Exp. \_\_\_\_\_

Signature \_\_\_\_\_

**ENDOWMENT INVESTMENT** - Your help is needed!

Why not add in your **tax-deductible** investment and build the **ENDOWMENT FUND**? The fund earnings help pay for member research projects.

Suggested Amounts: \$1000, \$500, \$250, \$100, \$50, \$25

My Investment \$ \_\_\_\_\_

TOTAL DUE \_\_\_\_\_

United States Institute for Theatre Technology  
330 W. 42nd St. Suite 1702, N.Y. 10036

### COMMISSION AND INTEREST AREAS

- ( ) 1 ARTS ADMINISTRATION
- ( ) 2 ARCHITECTURE
- ( ) 3 COSTUME DESIGN
- ( ) 4 COSTUME TECHNOLOGY
- ( ) 5 DESIGN EXHIBITION
- ( ) 6 EDUCATION
- ( ) 7 ENGINEERING
- ( ) 8 FACILITIES MANAGEMENT
- ( ) 9 HEALTH & SAFETY
- ( ) A INTERNATIONAL LIAISON
- ( ) B LIGHTING DESIGN
- ( ) C LIGHTING TECHNOLOGY
- ( ) D NATIONAL LIAISON
- ( ) E PRODUCTION MANAGEMENT
- ( ) F PROPERTIES/CRAFTS
- ( ) G SCENIC DESIGN
- ( ) H SOUND DESIGN
- ( ) J SOUND TECHNOLOGY
- ( ) K TECHNICAL PRODUCTION
- ( ) OTHER \_\_\_\_\_
- ( ) OTHER \_\_\_\_\_
- ( ) OTHER \_\_\_\_\_

### OTHER INTERESTS

- ( ) 1 Concerts    ( ) 4 Industrial
- ( ) 2 Dance (Ballet/Modern)    ( ) 5 Opera
- ( ) 3 Film    ( ) 6 Television
- ( ) Other \_\_\_\_\_
- ( ) Other \_\_\_\_\_
- ( ) Other \_\_\_\_\_

### REGIONAL USITT SECTIONS - Please check your region

- ( ) 1 ALBERTA
- ( ) 2 ALGONQUIN (ONTARIO)
- ( ) 3 BRITISH COLUMBIA
- ( ) 4 CHESAPEAKE (MD VA WV DE)
- ( ) 5 DELTA (LA AL MISS ARK)
- ( ) 6 FLORDIA
- ( ) 7 HEART OF AMERICA (KS MO NB OK AK)
- ( ) 8 MIDWEST (IL WISC MI IND)
- ( ) 9 NEW ENGLAND (ME MA VT NH RI CT)
- ( ) A NEW YORK AREA (NY NJ CT)
- ( ) B NORTHERN BOUNDARY (MN ND SD IA)
- ( ) C NORTHERN CALIFORNIA
- ( ) D OHIO
- ( ) E PACIFIC NORTHWEST (WA OR)
- ( ) F ROCKY MOUNTAIN (CO WY)
- ( ) G SOUTHEAST (GA NC SC TN KY AL MS FL VA WV)
- ( ) H SOUTHWESTERN (AZ NM TX)
- ( ) J SOUTHERN CALIFORNIA
- ( ) K ST. LAURENT (MONTREAL)
- ( ) L TEXAS
- ( ) M UPSTATE NEW YORK
- ( ) Z WOULD LIKE SECTION IN YOUR AREA

### BACKGROUND - OPTIONAL MEMBER INFORMATION

Please help us learn a little more about our members. Thank you.

**EDUCATION** (Check highest level)    **INCOME**

- ( ) 1 High School    ( ) C under \$15,000
- ( ) 2 BA, BFA    ( ) D \$15-\$25,000
- ( ) 3 MFA    ( ) E \$25-\$35,000
- ( ) 4 MA    ( ) F \$35-\$50,000
- ( ) 5 PHD    ( ) G \$50-and above

**SEX**

- ( ) H Male
- ( ) J Female

**AGE**

- ( ) 7 18 and under
- ( ) 8 19-30
- ( ) 9 31-45
- ( ) A 46-60
- ( ) B Over 60

**RACE**

- ( ) K American Indian or Alaskan Native
- ( ) L Asian/American
- ( ) M Black
- ( ) N Caucasian
- ( ) O Hispanic

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## Fourth Biennial Scenography Tour

**September:**  
Mezzanine Gallery  
University Theatre  
University of Calgary

**October:**  
Department of Drama Gallery  
University of Alberta

**November:**  
(Venue, T.B.A.)  
Montreal

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**Something's Coming . . .**



**. . . It Is Gonna Be Great!**

## China Stage and Sound '86

A major International Exhibition, China Stage and Sound '86, will take place December 1 - 6, 1986, in Beijing, The People's Republic of China. The event is designed to bring together the manufacturers of stage, theatre lighting and sound equipment and technology with the end users and decision makers responsible for equipping and upgrading the thousands of theatres and cultural facilities throughout China.

With the support and endorsement of China's influential ministries and International Trade Organizations, China Stage and Sound '86 will draw a national attendance of serious buyers as well as an International representation of supplies to the theatre/stage industry.

For further information, contact: Joann Coviello, Director of Marketing and Sales, China Expo Management Corporation, 6 East 39th Street, Suite 700, New York, NY 10016. (212) 689-9580 Telex: 279919 FOUNG UR.

## Calendar of Events

**SEPTEMBER**  
Dance Theatre Workshop  
Tom Brazil Photography  
219 West 19th Street, NYC  
September 2-26.

**Taliesen Seminar**  
"Architecture for the Performing Arts"  
Spring Green, WI  
September 20

**ACUCAA**  
Midwest Regional Meeting  
Clarion Hotel, St. Louis, MO  
September 26 - 28

**Video Expo New York**  
Jacob Javits Convention Center  
New York City  
September 29 - October 4.

**OCTOBER**  
New England Theatre Conference  
Park Place  
Boston, MA  
October 31 - November 2.

**Southwest Theatre Conference**  
Hilton Hotel  
Dallas, TX  
October 31 - November 2.

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**THE DEADLINE FOR THE OCTOBER NEWSLETTER IS AUGUST 30, 1986**

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**U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.**  
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**ENLIST A NEW MEMBER TODAY!**

8 / September 1986