

usitt newsletter

October, 1986

Editor: Ron Olson

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Summer Retreat Report

On the 8th and 9th of August this year, before the Summer Board Meeting, USITT held a Retreat in Denver which was unique in content, structure and participation. This was the first combined COMMISSIONERS and SECTION CHAIR Retreat. The meetings turned out to be one of an outstanding series created by the Institute.

Attendance by both groups was above 80%. A great deal of effort was made by Vice Presidents Dick Devin and Tim Kelly to see that the two groups got to know each other, and what the other's goals were. It gave an opportunity for each to talk about the projects that they were individually working on, and to find out that many of their own problems and frustrations, were also those of their counterparts. The commissions have done this for many years. This was the first such meeting by the Section Chairpeople.

Because of the interest in this Retreat, there was high participation by the Board of Directors in the events of the Retreat meetings. In the Section meetings, there was an opportunity for the Administrative Board to tell of the operation of the Institute and how the system which has been set up works. It gave an opportunity to show how the system serves these important groups of the Institute, and the general body of the Institute itself. Each of the Officers was called upon to give an overview and to state the importance of their responsibility. Bill Byrnes told of his efforts toward Fund Raising, and the control that is necessary in that effort. Jan Musson talked about that ever-present aspect of the Institute, money. She told of how it is raised, how it is spent, and most importantly, how she works with the Finance Committee, chaired by Sarah Nash Gates, to determine how the income is distributed, and how those decisions are made. Jared Saltzman had the opportunity to talk about the day-to-day administrative office functions, and how the National Office is used to support the rest of the Institute. Henry Tharp gave insight into how Sections host, and work on the National Conference, and the importance of this activity for the betterment of all. Bob Braddy, Chairman of the Membership Committee, told of the extensive plans his committee develops in the direction of obtaining new members, and keeping the old ones. He outlined the reasons that Membership in the USITT is important, and answered the question "what is the Institute doing for me" (a printed brochure is now out which lists these reasons for membership). In combined meetings, Dick Devin and Tim Kelly gave some detail into their own responsibilities of Administration of the Commissions and Sections, respectively. David Hand gave a very brief history, and outline of the structure of the Institute with some philosophy under which we function. The "Five Year Plan" was outlined, and explained. This Plan is a set of Objectives and Goals set up a year ago in the Summer Board Meeting. Just as a general note, the "Five Year Plan" is right on schedule, and has generated a high level of excitement. The Institute has Goals and is working hard to see that they are fulfilled. Now, the WE/THEY part! In a combined, general meeting of the two groups, it became evident that each felt that there was some sort of "body on high"

which created everything that "they," did not do, or answered the questions which "they" could not answer, or provided, where "they" could not provide. It soon became evident, that there is a misconception generally in the Institute, that WE is the individual or group on some lower level who are taking a responsibility for a given project or action. THEY are this mystical group "on high" who gets everything else done. In reality, this group is mythical, not mystical.

WE, is you. THEY, is also you!!

Probably the misconception develops from the fact that the Board or the Executive Board act as some sort of Policeman who directs the traffic of the Institute. Yes, policy is made, and By-Laws are changed on the Board level, but it is the Committees who generate these actions. Possibly there are some members who feel that "they" are having these decisions "inflicted" upon them, because they have not been communicated with. Well, sorry folks, but there is every opportunity for each and every member to participate. The literature available tells each person what committees are functioning, and there are Committee Chairpeople; Commission Chairpeople; and Vice Presidents to communicate with, who can help to include each member in the communication process. That is what WE as a volunteer association are all about.

Once again, please understand that we are all WE; there is no THEY. WE are all working toward one goal, together. We are working to communicate. We are working for the betterment of the Industry which we serve. We are working toward increased participation of our existing members, and to include many more members within our Industry who, too, are dedicated toward the betterment of our profession.

Commendation is in order, to all Members who made this Retreat so highly successful. This type of Retreat will be carried forward in the future. It is most important to the Institute to enhance our communication.

One last note of importance. WE would like to stress a commendation which was proposed to the Board, by past President Lee Watson, following a presentation by Vice President, Bill Byrnes. Bill has dedicated a great deal of his own time and effort, to mobilizing a number of hard working Committees to create a new image for USITT. This image is available for all to see in the form of new printed literature, forms, letterhead, brochures, literature binders, etc. His presentation was outstanding, and we echo Lee Watson's statement that this was the finest presentation and result of prompt activity the Institute has ever known. We know, that this is a forerunner of Membership effort which will be seen in the future.

Keep up the good work, all of you. Participate and Communicate. The Institute needs you and WE thank you.

David Hale Hand, President

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
Colortran, Inc.
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Kliegl Brothers Lighting Co., Inc.

Malabar Ltd.
Mendenhall & Associates, Inc.
Musson Theatrical, Inc.
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Samuel Scripps
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Teatronics, Inc.
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Vincent Lighting Systems
Wenger Corporation

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BML Stage Lighting Co., Inc.
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DeSisti Lighting Equipment
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Dyna-Might Sound and Light
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Feller Precision, Inc.
Gagnon La Forest
General Electric Lamp Division
Peter George Associates, Inc.
W. Gerriets International, Inc.
Grand Stage Lighting
Great American Market
Grosh Scenic Studios
GTE/Sylvania
H & H Specialties, Inc.
HM Electronics, Inc.
A. Haussmann International
Hoffend and Sons, Inc.
Holzmueller Corp.
Irwin Seating
Joel Theatrical Rigging Ltd.
Joyce/Dayton Corp.
Kryolan Corp.
Lany Fax of America, Inc.
Lehigh Electric Products Co.
Lighting & Electronics
Lighting Associates Templates
Lighting Dimensions
Lite-Trol Service Co., Inc.
Little Stage Lighting Company
Lycian Stage Lighting
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Equipment Co., Ltd.
Mutual Hardware
Ness Imports, Inc.
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Olesen Company
Ornamental Resources, Inc.
W.E. Palmer Co., Inc.

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Production Arts Lighting
Richmond Sound Design, Ltd.
Risk International, Inc.
Rose Brand Textile Fabrics
Sapsis Rigging, Inc.
Secoa
Shopworks Incorporated
Sine-Tex Connector
Spectrum Design & Development, Inc.
Stage Equipment & Lighting
Stage Lighting Distributors Corp.
Stagecraft Industries
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
Weststar Corporation
S. Wolf's Sons



USITT National Conference '87

April 21-25, 1987

Will Be . . .

Did Arthur Frommer know the USITT was holding its National Conference in the Twin Cities when, on a recent visit, he heralded the area as one of the top ten vacation spots? The Northern Boundary Section members hope that you have already made plans to join us April 22-25, 1987 and are passing information on to colleagues, friends, and students who may not have had a chance to see USITT publications and will not be receiving registration materials until around February 1st.

Last month's update highlighted the many cultural and entertainment resources near the downtown Minneapolis conference site. NBS is also planning opportunities to explore the cultural resources of St. Paul. Mention was made of the Minnesota Museum of Art partially housed in the Landmark Center, originally a Federal Courthouse, which is now renovated and is a home to arts and humanities organizations featuring the Weyerhaeuser Auditorium and the Shubert Club Keyboard Collection. Also, close by, is the Actor's Theatre of St. Paul which recently transformed a movie theater née 3000 seat Civic Opera into a 346 seat hall with the help of project architect Jim Strapko.

Heading north on Wabasha Avenue, one sees the World Theater, home of *A Prairie Home Companion*, featuring Garrison Keillor. Built as the Sam S. Shubert Theater, which opened in 1910, Conrad Schmitt Studios of Milwaukee were brought in to research and restore the luster of the original house, and to rebuild the removed opera boxes, and to restore the carved oak proscenium arch. Duane Schuler served as the theatrical consultant. The two balcony 930 seat house is a jewel, available for rental for a variety of activities. Will Minneapolis restore the grand old State Theater as a result of the success of The World? The State Capital of Minnesota, designed by Cass Gilbert, is a typical masterpiece of architectural style.

Look for future articles dealing with specific programming, being finalized by the Institute as this Newsletter deadline draws near. but most of all, plan **NOW** to join us!

First USITT Theatre Technology Exhibit To Be Held

The objective of the Exhibit is to recognize and display the work of practicing theatre technicians.

Exhibits should represent a wide range of technical solutions. Each presentation should focus on one of three categories:

- 1) A DEVICE – demonstration of theatrical ingenuity, craft, or engineering
- 2) A MATERIAL – a new material used to solve an old problem or a familiar material used in a new application
- 3) A PROCESS OR TECHNIQUE

EXHIBIT PARTICULARS

- A. Any Practitioner in Technical Theatre can enter: students amateurs and professionals.
- B. All entries must represent work that has been realized and contributed to solving a problem in the theatre or a production.
- C. All entry forms and fees must be completed and mailed prior to January 1, 1987 to:

Bronislaw Sammler
Yale School of Drama
222 York St.
New Haven, CT 06520

(Forms and further information will appear in the November Newsletter).

- D. The Exhibit Coordinators, Bronislaw Sammler of Yale and Dennis Dorn of the University of Wisconsin will be responsible to select the entries that will be exhibited.
- E. Once accepted for exhibit, each entry will be responsible for sending their complete exhibit before March 1, 1987 to:
Dennis Dorn
University of Wisconsin
Dept. of Theatre and Drama
Madison, WI 53706
- F. The Exhibit Coordinators will be responsible for the displays of all exhibits items.

DEBUT PAPERS

Since the emphasis on "publish or perish" does not seem to have decreased recently, but the opportunity to present papers has, a new and valuable special category will be devoted to "Debut Papers" where students and others who have not previously published or presented convention papers will have the opportunity to do so.

The call is 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 of 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 & Safety Codes and Standards.

Debut Papers: A new feature, these debut papers are to be in the general areas listed above but will be given separate consideration.

DEADLINE FOR SUBMISSION OF PAPERS IS DECEMBER 19, 1986.

Two copies of each paper should 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.



. . . Great!

USITT Salutes SILVER ANNIVERSARY CLUB Members

Without a doubt, the **Silver Anniversary Club** drive conducted these past 12 months, revealed the deep generosity of USITT members and their great concern for the ongoing work of the Institute. The club drive celebrated the 25th Anniversary of the Institute, a period that brought USITT to the forefront of its profession. Those who joined the **Silver Anniversary Club**, contributed to the USITT Endowment Fund.

The Endowment was established several years ago to promote research and support special projects of the Institute. The purpose of these projects is the development of new knowledge and technology for USITT members and the advancement of our profession. As an endowment, the principal of the fund remains protected and the interest provides annual service to the Institute. A strong endowment for funding worthy projects keeps the USITT membership dues below the average of other professional organizations.

The first use of the fund for its intended purpose began last year. A grant from the Endowment was awarded to a research project conducted at the University of Wisconsin at Madison. This is the beginning of yearly research support from the Endowment. Applications for grants are encouraged and worthy projects are selected for grant awards.

The club drive was the **first** all-Institute fund raiser ever conducted by USITT. It was not an intense, structured campaign but a simple appeal to the membership. Yet in these few months club membership brought in **over \$20,000** in donations and pledges for the Endowment Fund. This has raised the principal of the Endowment to more than **\$50,000**. While the club drive ended in September, the Endowment continues to need contributions. If nothing else, it is hoped that the club effort emphasized the importance of the Endowment and the need for regular donations by USITT Members so it will grow substantially. Contributing to the fund is truly an **investment in the future** of the Institute.

Now, with the completion of the year-long drive, we are pleased to list below the members of the **Silver Anniversary Club**. They represent a cross section of the Institute — individual members, students, sustaining and contributing members. They include several USITT regional sections and student chapters. USITT is grateful for their support of the

Institute. We extend our thanks to all of them, to the members of the Silver Anniversary Club committee, and to everyone who helped during the year to make this drive a success. **Thank you!**

Richard Arnold, Chair

Contributors:

Jerry Abbitt
Stanley Abbott
Alexander Adducci
Aimslite, Inc.
Peter Albrecht Corp.
John L. Altieri
Richard Arnold
Richard Arnold, Jr.
Artec Consultants
• (Robert Wolf)
Artios Designs
Associated Theatrical
Contractors
A. Baer Company
Tommy Baker
Ballantyne of
Omaha, Inc.
Barbizon Electric Co.
Bash Theatre Lighting
Tom Beagle
William Beautyman
Willard Bellman
Diane Berg
Byrne Blackwood
Tom Bliese
Betty Blyholder
Joseph Bonanno
Ned Bowman
Robert E. Braddy
Lawrence Bradley
Leon Brauner
C. Lance Brockman
J. M. Burian
Jack Byers
William Byrnes
Don Calvert
Dennis Chandler
Susan Christensen
Andreas Claus
Michael Connell
Douglas Cook
Darwin Corrin
Michael S. Corrison
Costume Crafters
Country Theatre
Workshop
Lewis Crickard
Helene Curtis
Nicholas D'Antoni
Paul Daum
Randall Davidson
Jerry Davis
Richard Devin
Walter Dewey
Ken Dorst

Gregory Downing
Kenneth Dresser
Karen Drews
Thomas Dunn
John Duran
Richard Durst
James R. Earle Jr.
Lyle Ehlers
Eldon Elder
Joy Emery
Harold Emmert
George Epting
Philip Evola
Feller Precision
Eric Fielding
Charles E. Flaks
David Flemming
David R. Fletcher
Chris Frandsen Design
Associates
Brackley Frayer
Ken Frazza
Gary Gaiser
John Gallagher
Sarah Nash Gates
Howard Gee
Gerriets International
Patrick Gill
J. Michael Gillette
Jay Glerum
Jennie & Jerrold Gorrell
Kathleen Gossmar
Bernice Graham
Mary Griswold
GTE Products
H&H Specialties, Inc.
(in memory of
John H. Higgins)
Haas Center Theatre
Dept.
David Hale Hand
Harold (Pete) Happe
Russell Hastings
Richard Hay
Alan Hendricksen
John Herochik
Mitch Hefter
Ken Hewitt
Stephen Hild
James Hill
Thomas Hird
Horlbeck Lighting
Jean Jackson
Jaffe Acoustics
Tom Jensen
Ted Jones
Rodney & Christine
Kaiser
Katem Theatricals
Lawrence Kellermann
Associates
Tim Kelly
Richard Kendricks
Marna King
Steven & Margo Knight
Albert Koga
David Kriebs
Kryolan Corporation
Gagnon La Forest, Inc.
Gerard Laliberte
Carolyn Lancet

USITT Salutes CLUB Members

John Larrance
Barton Lee
Elizabeth Lee
Michael A. Leo
Carol J. Lewis
N. Frank Lewis
Lighting Dimensions
Cindy Limauro
George Lindsay
Richard Loula
Robert Lovejoy
Duncan MacKenzie
MacLachlan, Cornelius
& Filoni Inc.
Lloyd McKinney
James Macrostie
Mainstage Thea. Supply
Magnum Productions
Malabar Limited
James Maronek
Glenn C. Martin
Mendenhall & Assoc.
Wayne Merritt
Adel Migid
James H. Miller
Stan Miller
Ira Minkoff
Ron Morissette
Philip Mosho
Jan Musson
Lucy Nowell
David Oehler
James O'Keefe
Ronald C. Olson
Dennis Paoletti
Oren Parker
Scott Parker
James Pearson
Peterson/Vine
Associates
Colin C. Petch
Robert Pevitts
Van Phillips
Michael Ramsaur
Jeffrey Ravitz
John Redman
Robert J. Rody
Rose Brand Textile
Fabrics
Joel Rubin
Gene Rudolph
(Lite-Trol Service Co.)
Douglas Russell
Judith Ryerson
Sacramento Theatrical
Lighting
Jared Saltzman
Robert Scales
Frank Scarlatta
Robert H. Schiller
Herb Schmoll
Larry Schoeneman
Samuel Scripps
John Seaman
See Factor
Kevin Seligman
David Shaw
Duane Shuler
Don Shulman

Doris Siegel
Dennis Size
Owen Smith
Nathan Sonnenfeld
Spectrum Design & Dev.
Stage Equip. & Lighting
Mary Lynn Startzman
Richard Stephens
Strand Lighting
Leroy Stransky
Strong International
Harvey Sweet
Don Swinney
Alan Symonds
Syracuse Scen. & Stage
Lighting
Technical Prod. Services
Henry Tharp
David Thayer
Theatre Crafts Magazine
Rollin Thomas
David Thurow
Tsokos Associates
Tracy Underhill
USITT Heart of
America Section
USITT Midwest Section
USITT New York Area
Section
USITT Northern
Boundary Section
USITT Upstate New
York Section
USITT Stud. Chap. -
San Jose
USITT Stud. Chap. -
Austin
Mark Vassallo
Martin Verillo
Paul Vierra
Vincent Lighting
Systems
John Von Szeliski
Luis Walsh
Lee Watson
Thomas Watson
Gilbert D. Wechsler
David Weiss
Weststar Corporation
Charles Williams
John & Diane Williams
Kenneth Wilson
Mary Hunter Wolf
Wayne Wolfert
Fred Wolff
Bernhard Works
James C. Wright
Stephanie Young
David Zierk
Leon Zornes

*Please continue to
support the
Endowment Fund.*

TECHNICAL PRODUCTION

The Technical Production Commission provides a forum for projects and programs that serve the interests of the Production Personnel in the Performing Arts: Technical Director, Shop Foreman, Artisan, Craftsperson, Stage Hand, and Technician.

Contact:

Richard D. Stephens
Department of Drama
University of Texas
23rd and San Jacinto
Austin, Texas 78712
(512) 471-7544

or
Robert R. Scales
Seattle Repertory Theatre
155 Mercer St.
Seattle, WA 98109
(206) 443-2243

PRESENT PROJECTS OF THE COMMISSION:

1. Computer use in Technical Production
Project: Hardware, Software, and communications
2. Rigging Projects — Safety and Basic Practice
3. Portfolio Standards for Technical Directors Project
4. Tenure Guidelines for Technical Directors Project
5. National Theatre Technical Exhibit Project

POSSIBLE PROJECTS AND AREAS OF INTERESTS OF THE COMMISSION

1. Technical Facilities Operation
2. Freelance Technical/Craftsperson Contract and Agreement
3. Why I quit as a Technical Director
4. Problems of Tech Director/Designer combination
5. Stress management in the Technical Production Area
6. What would make a product sell, new ideas, improvements on existing product — "I would buy it if . . ."
7. Specs for theatre and stage equipment
8. Resource Guide for Technical Information
9. Survey of technical production scene shops — tools, equipment, techniques, specialties — to help determine training, experiences, and skills needed by the workers there and what equipment is commonly used in a scene shop
10. Survey of the historical emergence of the technical production positions in the US
11. Projects to concentrate efforts to communicate the needs of the practitioner in technical theatre to all other related areas such as the artist, manufacturer, architect, etc.
12. Preparation of packaged programs, demonstrations, exhibits, and workshops for section meetings, schools, and conferences.

COSMAK's CORNER

by Bernice A. Graham

HAVE YOU HEARD THIS ONE?

Everywhere I go, I find hordes of hints ... some old, some new. I found these in an old *Ladies' Home Journal*:

1. Try removing animal or human hair, dandruff, lint, etc. with a damp sponge, moving in one direction only.
2. Fuzzy sweaters, robes, towels, etc. can be renewed between washings in a low or no-heat dryer. Velour, velvet or similar fabrics can be renewed by placing them in medium-heat dryer with a couple of damp items.
3. When hemming an article by hand, tie a knot in the thread every few inches. If thread breaks during wearing, only small portions will have to be re-hemmed.
4. Repair small holes in knit shirts by ironing lightweight fusible interfacing on wrong side.
5. For correct length of hand basting thread, thread needle directly from spool and begin to baste. Cut thread from spool and knot after basting job is completed.
6. Store edgings (ribbons, rick-rack, lace, braid) on empty thread spools.
7. When sewing on large, bulky items, support excess materials on ironing board adjusted to machine table height.
8. Transfer tissue patterns to non-fusible interfacing for durability.
9. Before working jewelry chain knots out with a straight pin, loosen knot with a drop of vegetable oil.
10. To clean canvas shoes, brush dirt off, spray with carpet shampoo foam, brush gently, let foam dry, brush again.
11. Paint the inside and outside of smelly sneakers with a thin paste of baking soda and water to cut odor. Repeat as needed.

TCU Search

Texas Christian University is seeking a Lighting Designer/Technical Director/Shop Supervisor. Twelve month position. Salary negotiable. MFA preferred. TCU is an EOAA Employer. Contact:

George T. Tade
School of Fine Arts
Texas Christian University
Ft. Worth, TX 76129
(817) 921-7601

Ladislav Vychodil in Residence in San Diego

Professor Ladislav Vychodil, a founder of O.I.S.T.T., Artistic Director of the Slovak National Theatre - Bratislava Czechoslovakia and Head of the Slovak Academy of Musical Arts, will be in residence with the San Diego Repertory Theatre during the month of October. Following a preliminary visit last July, he will be designing the scenography for the Rep's production of *Jekyll and Hyde* (an original script). The Rep is pleased to announce that they, in conjunction with travel sponsor TWA, will be offering limited space Master Classes of interest to professionals, educators, and students in the field. For additional information and schedules contact Ms. Phyllis Hoffman, San Diego Repertory Theatre, 79 Horton Plaza, San Diego, CA 92101. (619) 231-3586.

Programming Nearing Completion for 1986 Conference

The Commissioners of USITT and the Minneapolis conference planners met in Denver in early August to develop the schedule for the April, 1987 Annual Conference. Commissioners came with clearly developed sessions from the membership and are currently notifying the various chairs of the events of their selection for the Minneapolis conference. The planning session resulted in a blending of national interests that could benefit from the resources of the Twin Cities of Minneapolis-St. Paul. Reports about the Local Programming will be sent to the USITT Newsletter following a major planning session in the Twin Cities by the Northern Boundary Section in late September. The Newsletter will serve as a link to each member's commission, in addition to the Conference mailing, due to be in your hands by February 1st. Keep reading the monthly bulletins from Minneapolis for information about the events scheduled for the 1987 annual conference.

Sangamon Seeks

The Community Arts Management Program, Sangamon State University, is soliciting candidates for a tenure track position available January 1, 1987.

Michael S. Bernstein
Sangamon State University
Springfield, IL 62708
SSU is an EOAA Employer.

COMMITTEE ON NOMINATIONS PRESENTS SLATE

The Committee on Nominations met on August 9 in Denver to deliberate and select the final slate of Officers and Members of the Board of Directors-at-Large. The Nominations Committee is a broad-based group which includes the Immediate Past President as Chair, the President, the Secretary (ex-officio) and Representatives from the Board of Directors (2), the Commissions (2) and the Regional Sections (4).

In the first meeting of the Committee in Oakland, more than 100 names were proposed to fill vacancies. Contact was made with each individual to determine their willingness to have their names considered. The qualification of those willing to serve were considered and discussed in depth at the meeting in Denver, and the Committee presents the following slate for election in 1987:

President Elect Richard Devin
Vice President for
Commissions and
Projects Harold (Pete) Happe
Vice President
for Development . . . William Byrnes
Secretary Jared Saltzman

Ten individuals for seven positions on the Board of Directors-at-Large:

Stan Abbott
Deborah Bell
Lance Brockman
Randall W. A. Davidson
Jody Good
Ken Hewitt
Carolyn Lancet
Ron Morissette
Samuel Scripps
Fred Weller

As members of the USITT, you are reminded that you have the opportunity to review the above list, and to nominate additional candidates for any of these positions, if: (1) a 35 word biography of the proposed candidate, (2) a signed note indicating the proposed candidate's willingness to serve, (3) a petition bearing the signatures of fifty (50) members in good standing in the Institute and (4) if this information is received in the National Office by December 1, 1986.

Any questions about the nominations process should be directed to Randy Earle, Theatre Arts Department, San Jose State University, San Jose, CA 95192 (408) 277-2768.

Engineering Projects

The Engineering Commission proposed three USITT standards at the August meeting of the Board of Directors in Denver. All three were approved.

The first will be known as USITT #AMX192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers. This is a defacto standard to Strand Lighting's CD80 signal protocol. The second standard will be known as USITT #DMX512 Digital Data Transmission Standard for Dimmers and Controllers. This is based on Colortran's digital signal protocol, but uses a higher transmission rate. Both standards are undergoing editorial corrections and should be complete and published before the end of October.

It is hoped that these standards will be widely adopted, but compliance with the standards is voluntary. The dimmer control signal standards are not intended to replace existing protocols of manufacturers, but rather are an addition to the existing protocols in order to broaden the installed base of controllers and dimmers to communicate with each other.

The third standard is actually a revision of the USITT Connector Configuration Chart (Stage Pin Connectors) first published in 1980. The revisions consist of adding connector dimension details in accordance with ANSI format for connector standards. These changes were requested by Underwriter's Laboratories for inclusion in their standard for connectors. This standard will be known as USITT #498/86 Connector Configuration Standard. Once the artwork revisions are complete (before the end of 1986), this standard will be forwarded to Underwriters Laboratories.

This connector standard is a defacto standard for the Entertainment Industry. Unlike the dimmer control signal standards, compliance with the connector standard for all manufacturers of stage pin connectors is necessary for electrical safety and compliance with the National Electrical Code.

Copies of these three standards will be available for a nominal charge from the National Office - details should be available in the next Newsletter. They are also expected to be available in other publications.

Special thanks go to Strand Lighting and Colortran for their assistance on the Dimmer Signal Standards, and especially to Steve Terry of Production Arts Lighting for his work in putting these two standards together. Thanks, also, go to Dick Wolpert of Union Connector and Jack Kalbfeld of Kalico Technology for their work on the Connector Standard.

Engineering Commission Participation

The May-June 1986 Newsletter included a form to sign up for participation or information on Engineering Commission Projects. As of the end of August, fewer than 30 people have responded. We know that there are more than 30 people interested in Engineering Commission activities. Please let us know by completing the form below and sending it in as soon as you can. Thank you.

Engineering Commission Participation

Return to: Mitch Heffer - Engineering Commissioner
c/o Strand Lighting
18111 South Santa Fe Avenue
Rancho Dominguez, CA 90221

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

INFO	PARTICIPATION	
<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 (Joint w/Lighting Design)
<input type="checkbox"/>	<input type="checkbox"/>	Electrical Safety Workshop (Joint w/Health and Safety)
<input type="checkbox"/>	<input type="checkbox"/>	1990 NEC
<input type="checkbox"/>	<input type="checkbox"/>	+ 10V Dimmer Control Signal Standard
<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 or Paper

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 _____

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ENLIST A NEW MEMBER TODAY!

Fourth Biennial Scenography Tour

October:

Department of Drama Gallery
University of Alberta
Edmonton, Alberta, Canada

November:

(Venue, T.B.A.)
Montreal

December:

Brunner Gallery and Museum
Iowa State Center
Ames, Iowa

IES Seeks Representatives

A March, 1987 delegation to the People's Republic of China is being sought on behalf of the TTFL sub-Committee of the Illuminating Engineering Society.

Eagerly seeking response is Michael Klein, China Delegation Coordinator for the IES, 345 East 47th St., New York, NY 10017 (212) 705-7926.

(more)

Preliminary timetable has been announced:

10-31-86 Deadline for the greater TTFL community response to participate in the delegation.

11-15-86 Confirmation of topics to be presented by the delegation.

12-15-86 Written texts and slides to be presented in China made available for translation.

Solicitation procedures are as follows:

1. Applications from our committee membership to fulfill our 10 to 15 member delegation (excluding accompanying persons).
2. Applications from the greater TTFL community if the committee response falls short of the anticipated number of delegation participants.
3. Involvement in the coordination of topics of presentation to be delivered to our Chinese counterparts.

Delegates are presumed to fulfill the following:

1. Spend 2½ weeks in China away from work.
2. Assume approximate costs of \$3,000 per person for the 2½ weeks in China (Seattle to Seattle).
3. Assume cost of transportation to and from Seattle.

Calendar of Events

OCTOBER

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

Southwest Theatre Conference

Hilton Hotel
Dallas, TX
October 31 - November 2.

DECEMBER

USITT Mid-Winter Meetings
Hyatt Regency, Minneapolis
Committee on Finance, Dec. 5-6
Scenography, Dec. 6
Board of Directors, Dec. 7

Something's Coming . . .



. . . It Is Gonna Be Great!

THE DEADLINE FOR THE NOVEMBER NEWSLETTER IS SEPTEMBER 27, 1986

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8 / October 1986