

usitt newsletter

June, 1988

Editor: Ron Olson

Vol. XXVIII No. 6

Updates on Commission Activities

COSTUME COMMISSION

Anaheim Conference Report

A full five days of activities filled everyone's schedule at the 28th Annual Conference and Stage Expo at the Disneyland Hotel in Anaheim. Herb Camburn should be applauded for a wonderful job in coordinating the programming for the Costume Commission: this included 15 panels, 2 commission meetings, an orientation meeting for new members, a pre-conference workshop on beading and embroidery, a day at Universal Studios and a day at Disneyland. It was an exciting time to learn, to explore, to meet old and new friends and to relax in the beautiful warmth of Southern California in mid-March -- a welcome relief for those of us from the Mid-west and East!

Following the Keynote Address and the Conference Kick-off Luncheon, the first panel was "The Designer Dilemma--Using New Construction, Rental and Old Stock." Chaired by Richard Levering, panelists included Barbara Hinrichsen, Anne Shanto, and Debbie Shapazian. Each addressed ways in which they tackle design solutions with limited budgets, time, and manpower (and director's who tend to think BIG). Some worked by re-cycling old costumes and/or working from basic sets of pieces to which adornment and accessories could be added.

The "Care and Feeding of Designers" dealt with the interaction between visiting designers, staff shop managers, and technical directors. Martha Mattus, Chair, brought together representatives from both the academic and commercial theatre: Cynthia Savage, Costume Shop Manager, Seattle Opera; Diane Berg, Costume Shop Manager, North Carolina School of the Arts; Patrick Gill, Technical Director, Little Theatre, Cornell University; and Robert Rantolo, Manager of Shops, Center Theatre Group. Their discussion centered on handling budget, time-management and personnel when working with the guest designer. They related how they help the designer to make the job easier for both sides. Betty Edwards reviewed her work with drawing on the right side of the brain in her panel on "New Ways to Look at Color." She related her work to business and how the process can be used for creativity and problem solving in advertising and the business world. Dr. Edwards reviewed various theories on creativity, seeing and thinking, and related them to basic perceptual skills of drawing and seeing. This session was followed on Saturday by a hands-on session on "Drawing on the Right Side of the Brain".

Ron Gloekler chaired a panel on "Costume Design and The Beginning Student" which explored methods and approaches to costume design for the undergraduate first-year student. Marie Chesley spoke on an approach to the design process, followed by Kevin Seligman speaking about formation of concept and metaphor. Sylvia Hillyard then spoke on visualization of character and personality in costume. Ron then concluded with a sample of content of a first year course. William Smith and Members of the California State University at Long Beach Make-up Club then presented a session on "High Tech Prosthetic Techniques for Practical Makeup." They talked about and demonstrated new methods of prosthetic and physiological transformation in makeup. Of other interest, James V. D'Arc presented a very informative visual exploration of the style and artistry seen in the original costume and production designs of the master epic filmmaker, Cecil B. DeMille. Many of the original designs were a part of the Scenography Exhibit on display at the conference.

Thursday morning started early for a long, full day of programs and events for the Commission. Two Sessions ran back-to-back: "Costume Design Portfolio Review for the Costume Technician and Costume Craftperson" and "Figure Drawing Problems and Rendering Techniques." Diane Berg and Sherry Linnell co-chaired the Portfolio Review. Three students, Maria J. Gutierrez and Heather Hudson whose primary work is in millinery and accessories, and D. J. Gramann II whose primary work was in pattern drafting, presented their portfolios to a panel for review. Irene Corey, Design Associates; Connie Peterson, Hinson Associates; Maribeth Hite, Center Theatre Group; Cynthia Savage, Seattle Opera and Kim Haley, South Coast Repertory offered the following suggestions after reviewing the portfolios, slides, and actual representations of each student's work: be honest about what part of a costume you worked on; if realizing someone else's design, it is important to have a picture of the rendering along with the finished product. Photo records of one's work should show the step-by-step process and the finished garment or article should be shown finished on a real person if at all possible. In addition to including schedules and budget sheets, life drawings and rough sketches are also desirable. While you are possibly applying for a specific job, make sure you list all additional skills and techniques on your resume. All related that the most important factor in getting a costume job are one's references; most shop managers will directly contact references by phone.

(more page 3)

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

Amecon, Inc.
Applebox Technical Services, Inc.
Associated Theatrical Contractors
Avolites, Inc.
Electro Controls, Inc.
Gerriets International, Inc.
Great American Market
Interstate Consolidation Service
KM Fabrics, Inc.
Lee Colortran, Inc.

Malabar Ltd.
Musson Theatrical, Inc.
On Cue, Inc.
Osram Corporation
Rosco Laboratories, Inc.
SICO, Inc.
Sacramento Theatrical Lighting, Ltd.
Samuel H. Scripps
Soft-17
Stage Engineering International Ltd.

Strand Lighting
Syracuse Scenery & Stage
Lighting Company, Inc.
Teatronics, Inc.
Theatrical Services & Consultants
Wenger Corporation

Sustaining Members

Adirondack Scenic
Peter Albrecht Corporation
Alcone Company, Inc.
American Seating
Artec Consultants, Inc.
Artifex Corporation
ArtSoft, Inc.
Ascot Dinner Theatre, Ltd.
Automatic Devices Company
AVAB America, Inc.
B.N. Productions
Backstage, Inc.
Baer Fabrics
Barbizon Electric Company, Inc.
Bash Theatrical Lighting
Belden Communications, Inc.
BML Stage Lighting Company
Brannigan-Lorelli Associates, Inc.
Broadway Press
Cal Western Paints, Inc.
Canvas Specialty Company
Celco, Inc.
Centre Theatre Group
Chicago Scenic Studios, Inc.
Cinemills Corp.
City Lights, Inc.
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Columbine Fabrications
Costums Crafters, Inc.
DeSisti Lighting Equipment
DesignLab Chicago
DesignLine, Inc.
DMA Associates
Electronics Diversified, Inc.
Electronic Theatre Controls, Inc.
Entertainment Technology, Inc.
FM Productions
Feller Precision, Inc.
Fox-Rich Textiles, Inc.
Foy Invention Enterprises, Inc.
Gagnon Laforest

General Electric Lamp Division
Peter George Associates, Inc.
Goodspeed Opera House
Grand Stage Lighting
Grosh Scenic Studios
GTE/Sylvania, Inc.
H & H Specialties, Inc.
HM Electronics, Inc.
Harris Consulting
Haussmann International
Hoffend and Sons, Inc.
Hudson Scenic Studios, Inc.
Irwin Seating
Jachem & Meeh, Inc.
Jim Weber Lighting Service Inc.
Joel Theatrical Rigging Ltd.
Joyce/Dayton Corporation
JWT Management Consultants
Kryolan Corporation
L.S.C. Electronics Ptg. Ltd.
Lehigh Electric Products Co.
Leprecon/CAE, Inc.
Lighting & Electronics, Inc.
Lighting Associates Templates
Lighting Controls, Inc.
Lighting Dimensions Magazine
Limelight Productions, Inc.
Lite-Trol Service Co., Inc.
Little Stage Lighting
Magnum Production Services
McManus Enterprises
Mid-West Scenic & Stage
Equipment Co., Ltd.
Mutual Hardware
NSI Corporation
L.E. Nelson Sales Corp./Thorn EMI
Ness Imports, Inc.
Norcostco In
Ben Nye Cosmetics
Olesen Company
Phoebus Manufacturing
Prism Theatrical Lighting
Production Arts Lighting

Richmond Sound Design, Ltd.
Rigging Innovators
Risk International, Inc.
Rose Brand Textile Fabrics
Samuelson Group PLC
Sanders Lighting Templates
Sapsis Rigging, Inc.
Secoa
Shopworks Incorporated
Sine-TEX Connector
Spectrum Design & Development, Inc.
Stage Equipment & Lighting
Stage Lighting Distributors Corp.
Stagecraft Industries
Stageworks Production Design Inc.
Stage Right
Stage-Rite Corp.
Strong International Electric Corp.
Systems Design Associates
TEI Electronics
Texas Scenic Company, Inc.
Theatre Crafts Magazine
Theatre Projects Consultants, Inc.
Theatre Techniques, Inc.
Theatre Visions, Inc.
Theatrical Services & Supply, Inc.
James Thomas Engineering
Tiffin Scenic Studios, Inc.
Tomcat, Inc.
Touch Technologies, Inc.
Tracoman
Tuxedo Wholesaler
Union Connector Co., Inc.
Universe Stage Lighting
Unnatural Resources, Inc.
Veam
Vincent Lighting Systems
I. Weiss & Sons, Inc.
West Star Corporation
S. Wolf's Sons

Costume Commission (continued)

Doug Russell and Herb Camburn co-chaired the session on "Figure Drawing Problems". The session was divided into two parts. First, Pete Miniffe presented his own renderings and discussed them with regard to techniques used, body positions, relationship of the figure to design, etc. His work covers theatre, television, revues, Las Vegas Spectacles and the circus. This was followed by a hands-on session on figure drawing conducted by Pete Mendez and two models which participants could draw.

The Costume Commission then boarded busses for a ride into Los Angeles proper, and our first stop at the Los Angeles County Museum of Art, where an afternoon of programs was presented. We started out with a lecture and slide presentation on the mounting of the recently closed Hollywood Costume Design Exhibit. We then had time to take tours of the Design and Research Center at the Museum and look at the David Hockney exhibit and spend money at the Museum Shop! Dr. Leonard Pronko and Takao Tomono then presented a visual program on Kabuki costume; as the costumes were described, we watched two actors get dressed from head to foot. The afternoon sessions ended with "Hello Freddy: A Heritage Session with Freddy Wittop", chaired by Sylvia Hillyard. Janet Smith Morley introduced Mr. Wittop to us; Mr. Wittop then provided a lecture and a slide presentation of his career. Mary Martin accompanied Mr. Wittop to lend him a supporting hand.

We then re-boarded the buses for a quick trip downtown, and a reception at The Otis Parsons School of Design. Tours of the school were conducted as well as a chance to see an exhibit of Academy Award Film Costume Design organized by Stephanie Schoelzel. We all then took a quick walk up the street for a dinner followed by a reception for recipients of USITT Awards for contributions to costume design in film, television and theatre. Honored were Majorie Best, Dorothy Jenkins, Renie Conley, Albert Wolsky, Eloise Jenssen, Jean Louis, Bill Thomas, and William Travilla. After a long, full day, we boarded the buses once again for the ride back to the Disneyland Hotel.

Friday was another bus ride back to the valley and a tour of Universal Studios. Programs on Special Effects, Attraction Development, as well as tours of technical buildings and the costume department filled the day. Participants were able to take the guided tour of the studios as well as walk around the public places. Buses returned to the Disneyland Hotel in time for the Cocktail Party and Dinner/Dance and Awards Ceremony that evening. At the Dinner/Dance, Pamela Rehber, a graduate student in the MFA Costume Design program at Northern Illinois University was presented with the annual scholarship of \$ 1,000 provided by The National Costumers Association.

The conference concluded on Saturday; in addition to the hands-on session on "Drawing on the Right Side of the Brain," and a chance to visit Disneyland, two other sessions were held. Holly Cole and Robert MacDougall presented an interesting panel discussion and presentation of costume design and fight choreography considerations entitled "The Costume Designer vs. The Fight Director." And bringing up

the rear, Alexandra Bonds, Leon Brauner, and Kevin Seligman talked about "Overseas Research for The Costume Designer and Technician." Information was shared on Developing travel and overseas research as an extension of traditional research. Information on what happened at the commission meetings will be covered later. I want to thank Linda Acetta, Brenda Jean Ray, Ron Gloekler, and any others I may have missed for taking notes at some of the sessions; I am sorry that not all were covered by recorders so that this could be a more complete coverage of the conference.

At the end of this Conference, Joy Emery stepped down as Costume Commissioner. We all owe her a round of applause for the work she has done for the commission and for the Institute. Please join us at the Costume Symposium in St. Louis, 7-9 August 1988 to officially salute her!

Kevin L. Seligman, Costume Commissioner

Costume Symposium Set

The 1988 Costume Symposium will be held in St. Louis on the campus of Webster University at the Loretto-Hilton Performing Arts Center, August 7 - 9, 1988.

August 7, 1988

9:00 - 10:00	Registration and Coffee
10:00 - 10:15	Welcome Address
10:15 - 11:45	READING A RENDERING - The Draper/Designer Dialogue. A panel discussion of the draper/designer team process preparatory to research and drafting/draping.
11:45 - 12:45	LUNCH
12:45 - 2:15	ADAPTING HISTORY TO COSTUME - Researching and using period patterns in theatrical situations, a presentation of problems and solutions.
2:30 - 4:30	PATTERN DRAFTING FOR TAILORING - A presentation of new methods and formulae for drafting mens wear.
4:30 - 6:30	DINNER
6:30 - 8:30	THE BIAS GARMENT - A presentation of history, patterning and construction techniques associated with bias garments.
8:30 - 10:00	RECEPTION

August 8, 1988

7:30 - 10:00	Registration and Coffee
8:00 - 12:00	LAB SESSIONS - Pre-registered participants only - Hands on sessions putting to use techniques presented in the Tailoring and Bias Garment sessions of the previous evening.
8:00 - 10:00	TAILORING
10:00 - 12:00	BIAS GARMENT
12:00 - 1:00	LUNCH

(more next page)

- 1:00 - 2:00 **DIRECTIONS IN REGIONAL THEATRE** - an address by Steve Woolf, Artistic Director of the Repertory Theatre of Saint Louis.
- 2:15 - 3:45 **REGIONAL THEATRE COSTUME SHOPS** - A panel discussion involving nationally experienced Costume Shop Managers concerning general trends and problems in hiring, budgets, materials and construction.
- 4:00 - 5:00 **COSTUME COMMISSION ORIENTATION AND MEETING**
- 5:00 - 7:00 **DINNER**
- 7:00 - 9:00 **CAREER DEVELOPMENT** - A panel discussion concerning such topics as reclassification of job title for advancement and alternative career opportunities for costumers (educational, professional, free lance)
- 9:00 - 11:00 **ROUND TABLE RECEPTION** - an opportunity for participants and registrants to meet and explore mutual experiences and strategies for making the profession work for us.

August 9, 1988

- 9:00 - 9:30 **COFFEE**
- 9:30 - 1:00 **FINANCIAL STRATEGIES FOR COSTUMERS** - Expanded sessions exploring financial concerns.
- 9:30 - 11:00 **TAXES** - A presentation of tax planning pertinent to the theatrical world and costumers in particular.
- 11:15 - 12:45 **FINANCIAL PLANNING** - discussion of such topics as health and retirement plans, insurance, and unemployment.
- 1:00 - 3:00 **LUNCHEON, SEMINAR** - Where Do We Go From Here? A wrap up session with respondents discussing impressions and directions gleaned from the presentations and discussions.

REGISTRATION FEES:	Pre-registration:	\$ 85.00
	POSTMARKED JULY 1, 1988	
	Late Registration:	\$105.00
	Student:	\$ 40.00
	Workshop:	\$ 20.00 each

HOUSING INFORMATION:

Option #1

Dormitory Housing

Cost: \$15.00 - \$18.00 per person, per night

Types Available: Single - 1 room with private bath, single bed.

Suite - 2 double rooms sharing a multiple bath 2 single beds per room

Conditions: Dorms have minimal amenities, NO AIR CONDITIONING, linens provided.

Location: On the campus, within 5 minutes walk of the Loretto-Hilton Center and within 10 to 15 minutes walk from nearby restaurants.

Arrangements: Can be made through registration.

Option #2

Chase-Park Plaza Hotel

Cost: \$47.64 per room, per night (includes tax)

Types Available: Double room with private bath, occupancy for up to 4 people, 2 beds. Other arrangements available at full price.

Conditions: A full service hotel

Location: Located in mid-town in the Central West End, and about a 15-18 minute drive from the Webster University Campus, within walking distance to several restaurants.

Arrangements: Should be made directly with the hotel.

For Further Information Contact:

USITT Costume Symposium
c/o Dorothy Marshall
Webster University Conservatory
470 East Lockwood
St. Louis, Missouri 63119

Donnie Award

At the first Costume Commission meeting in Anaheim, the Costume Commission presented the first "Donnie Award" to the first Costume Commissioner and the one for whom the award is named, Don Stowell.

The award reads:

Half a Score and three years ago, Don Stowell, bless him, brought together in scenic Anaheim a group of instigators dedicated to the strange notion that all crafts should be seen as equal.

Therefore, in commemoration of that heroic action, the Costume Commission inaugurates the "Donnie Award" and presents it to Don Stowell in recognition of his crusading achievement. March 1988.

We've come along way in a short span of time. Thank you, Don!

EDUCATION COMMISSION

During the 1988 conference in Anaheim, the Education Commission continued its in-service role to educational theatre. One major project came to fruition, several programs aimed at the educator were presented and a number of significant new projects were developed; meanwhile the established projects continue. A brief summary of the activities of the Education Commission follows: Should you be interested in participating in any of these projects please contact the project director. Most projects are eager for help, involvement and input.

Beginning immediately, the National Office will have available an up-to-date edition of INTERNSHIPS AVAILABLE. This project is now under the direction of DAVID G. FLEMMING. David has contacted all previous listings in the directory for revised information and is now seeking additional listings in the directory of internships available in theatre technology

(more next page)

and design. The directory will be stored "on disk" and revised regularly to keep the information as current and accurate as possible. If you are interested in being listed in the directory, contact David Flemming, 915 Houston Road, San Marcos, TX 78666. If you wish to receive a copy of the directory contact the USITT National Office. Price for the directory is \$5.00.

In addition to working meetings for various projects, the Education Commission sponsored the following programs: "Negotiating with the Administration" with Lucy Nowell and Bill Flynn; "Teaching Non-Biased Behavior in the Theatre Shop" chaired by William B. Hektner and Christine Frankeberger; "Realignment of Professional Theatre in America Today: Meeting the Educational Challenge" chaired by Joseph Flauto with Karl Eigsti and Dunya Ramicova; "Method of Teaching: Scenographic Space and Dramatic Composition" with Adel Migid and Harvey Sweet and "Academic and Professional Training in Theatre Production Design and Technology, the Promise and the Reality" with Ming Cho Lee and Adel Migid. If you missed them, you missed some valuable sessions!

Current projects in progress in the Education Commission include:

THE INTERNSHIP PROJECT chaired by David Flemming and described above. The project shall continue to seek new listings, and help is needed in this area. Contact David, please.

THE EVALUATION GUIDELINES PROJECT chaired by Lucy Nowell presented a program entitled **NEGOTIATING WITH THE ADMINISTRATION** and is planning an informational program for the 1989 conference to directly interact with theatre program administrators from ATHE.

THE PORTFOLIO GUIDELINES PROJECT is now working on guidelines for TD portfolios. Barton Lee of the University of South Florida has completed a survey and is now analyzing the data. This project, which is co-sponsored with the Technical Production Commission, should produce guidelines for your consideration at the Calgary conference in 1989.

Leadership of the **PORTFOLIO EVALUATION REVIEW COMMITTEE** has been assumed by Herb Camburn. It is the intention that this project will eventually develop a means to jury professionally portfolios for faculty seeking tenure and promotion.

The **BIAS IN THE PROFESSION** project, co-chaired by Chris Frankeberger and William Hektner, has established a research project which they hope to report on at the Calgary conference. The research is attempting to determine roles, responsibilities, comparable worth and compensation for women and minorities in theatre tech and design. Many members of the Institute should be receiving questionnaires in the early Fall. We hope that you will respond. Not only will this project report on its research in Calgary, it will also bring in a professional speaker or two to help educate both the male and the female population of the Institute about dealing with bias on the job.

A new project has been assumed by Elbin Cleveland of the University of South Carolina. Elbin -- hopefully with a committee will be developing **MODEL CURRICULA** in various

areas in theatre tech and design for BA, BFA, MA, and MFA degrees. The intention is to present these to the membership for response leading to refinement/revision and eventual presentation (only) as models for curricula.

This project dovetails with the **EXIT STANDARDS FOR BFA AND MFA DEGREES PROJECT** being co-chaired by Charles Williams and Dottie Marshall.

Another new area of interest being pursued is the **CRISIS IN ENROLLMENT IN THEATRE TECHNOLOGY AND DESIGN**. A small group of Institute members met to discuss this apparent problem and do some brainstorming about the problem and possible solutions. It appears this will lead to a number of projects and programs during the next year and continuing into the future. So far we have determined a need to verify the existence of a crisis and then analyze the causes leading to determination of solution. This is a major concern for USITT, ATHE and all areas of commercial and educational theatre. Contact Harvey Sweet if you wish to be involved in this multi-part project.

The Education Commission is here to serve YOU, the members of the Institute. We serve you best by involving you -- through your participation and your input to projects and programs. A lot of valuable work has been produced within the Commission for the Institute. Valuable projects will continue with your active support and interest. Please get involved. Check the Membership Directory for the addresses of project chairs, or contact me: Harvey Sweet, Education Commissioner, 902 West 12th Street, Cedar Falls, IA 50613. (319) 277-6946.

ENGINEERING COMMISSION

The Shocking Truth The Physiology of Electric Shock

by Mitch Hefter, Engineering Commissioner

Electricity is a very useful tool and an integral part of our everyday life, but we often forget that it can be deadly. The amount of current it takes to run a 15 watt light bulb is enough to kill you. We use electricity so often without incident that we can be lax in our attitudes toward it. The information below gives the facts about what happens when a human receives an electrical shock.

A simple definition of electricity is that it is the flow of electrons between two points of different energy levels. This difference in energy levels is known as potential difference of voltage. Voltage, measured in volts, is analogous to water pressure. The flow of electrons is known as current and is measured in Amperes (amps). Current can be compared to water flow, e.g. gallons per minute. The force against current flow, like valves in a plumbing system is usually referred to as resistance and is measured in Ohms.

One Ampere of current will flow in a circuit with one Ohm of resistance with one Volt of potential difference applied to the circuit ($\text{Current} = \text{Voltage} / \text{Resistance}$). Electric Power is the product of Current and Voltage and is measured in Watts ($\text{Volts} \times \text{Amps} = \text{Watts}$).

(more next page)

Engineering Commission (continued)

Electrical power systems are designed so that the energy level that current flows to is the earth, referred to in America as "ground". Current takes the path of least resistance through a circuit to get to ground. Electric shock occurs when the only path of least resistance to ground is a human body, such as when a person touches an electrically live piece of equipment while standing in a puddle of water. It's the current that flows through a body that kills or injures, not the voltage. People have been hit by lightning (thousands of volts) and survived, but have been killed with voltages less than 30 volts.

Direct Physiological Effects of Electric Shock:

- 1) Electric shock harms or interferes with proper functioning of the nervous system and the heart
- 2) Electric shock subjects the body to intense heat
- 3) Electric shock causes muscles to contract, usually causing a person to grip the source of the shock

The effects of various currents through the body -

(1 milliamp = 1/1000 amp; abbreviated ma) -

- under 1 ma: No Sensation
- 1 - 8 ma: Sensation, but not painful; can release grip despite muscle contractions. 5 ma is considered the maximum harmless
- 15 - 20 ma: Painful - can not release grip (local muscle control is lost)
- 20 - 50 ma: Painful - severe muscle contractions and labored breathing; onset of paralysis
- 100 - 200 ma: Severe burns; the heart goes into Ventricular Fibrillation (uncontrolled twitching of the walls of the heart's ventricles) - almost always FATAL! This can also occur at a current of 60 ma lasting for longer than 1 second.
- over 200 ma: Severe burns; muscle contractions so severe that the heart is forcibly clamped (which actually protects from Ventricular Fibrillation); breathing is stopped; survival chances are good if First Aid (Cardiopulmonary Resuscitation - CPR) is started immediately

How can these current levels flow through the body? Remember the formula for current : $Current = Voltage/Resistance$.

The electrical resistance of the human body varies -

- Skin: 100,000 to 6000,000 Ohms - Dry
1,000 Ohms - Wet
500 Ohms - Broken/Burnt
- Paths: Hand to Foot - 400 to 600 Ohms
Ear to Ear - 100 Ohms

Let's take the example we referred to earlier - a person touching an electrically live piece of equipment with a sweaty or wet hand while standing on damp ground or in a puddle of water. 120 Volts on wet skin (1000 Ohms) plus a hand to foot path (600 Ohms) results in a current through the body of **75 ma**. This is strong enough that you can't release your grip and your heart will go into Ventricular Fibrillation in about 1 second. A 15 watt light bulb uses **125 ma**.

Effects of Electrical Burns:

The contact point where electric shock causes a burn may show little damage, but the nerves and tissues along the path that the current takes may be damaged: symptoms may not appear immediately. For example, a hand-to-shoulder path shock may result in a lingering aching of arm muscles due to damaged or dying cells, tissues swelling. In some cases, surgery is required to relieve tension in the muscle lining - this must be done without delay. Another symptom may be darkening of the urine due to kidneys excreting degeneration tissue byproducts. Drinking plenty of fluids can aid in flushing the system. Also, as cells die, the body pH goes down (more acidic) which can affect the lungs, liver, and other organs.

Additional Information:

Alternating Current (AC), which is what we all use everyday, is 4 - 5 times more dangerous than "pure" Direct Current (DC), which is what a battery produces. Some currents behave electrically as DC, but they have the same physiological effects as AC. AC induces sweating which lowers skin resistance and causes more severe muscle contraction. 60 Cycle AC which is used in the U.S. and Canada is the most dangerous frequency - it can kill at 25V. Also, longer contact with the shock currents lowers the body's resistance, which increases current flow.

Summary:

It is the amount of current that travels through a body that injures or kills. Voltage is not the determining factor in how dangerous an electric shock can be. This is because the resistance of the human body varies so widely that it is not possible to know how much current will flow through the body exposed to a given voltage. The current range of 100 ma to 200 ma is the most lethal, but currents as low as 60 ma can kill. Also, AC is more dangerous than "pure" DC.

Always have a healthy respect for electricity. Always use equipment that is proper for the purpose, in good condition, and always follow safety procedures. If a person becomes a victim of shock and becomes attached to the electricity, it is important to free him or her immediately. You may have to physically remove the victim if power can't be turned off instantly. Do not grab the person or you will become a victim also. Push them off using something that won't conduct electricity, such as a piece of wood, or block the victim like a football player to knock them free. First Aid, which will normally require Cardiopulmonary Resuscitation (CPR), must be started immediately. Prompt action could save a life.

In an upcoming issue of the newsletter, we will discuss Equipment Grounding and its role in electrical safety.

USITT NATIONAL OFFICE
FAX NUMBER IS;

212-563-5582

OFFICERS & BOARD MEMBERS

PRESIDENT

Richard M. Devin
School of Drama, DX-20
University of Washington
Seattle, WA 98185
H: (206) 325-8340
W: (206) 543-2735

VICE-PRESIDENT FOR RELATIONS

Richard Durst
4815 Pitt
Duluth, MN 55812
H: (218) 525-3812
W: (218) 762-8780

VICE-PRESIDENT FOR COMMISSIONS AND PROJECTS

Pete Happe
2275 Elm Street
Denver, CO 80207
H: (303) 333-6166

VICE PRESIDENT FOR PROGRAMS & PRESENTATIONS

Herb Schmolz
ArtsCom
3505 Frontage Rd., Suite 327
Tampa, FL 33607
H: (813) 885-1233
W: (813) 873-7823

VICE-PRESIDENT FOR DEVELOPMENT

Donald Shulman
ArtsCom
3505 Frontage Rd., Suite 327
Tampa, FL 33607
H: (813) 888-5857
W: (813) 873-7823

SECRETARY

Jared Saltzman
Bergen Community College
400 Paramus Road
Paramus, NJ 07652
W: (201) 447-7197

TREASURER

Christine Kaiser
Syracuse Scenery & Stage Lighting Co., Inc.
1423 N. Salina St.
Syracuse, NY 13208
H: (315) 446-3580
W: (315) 474-2474

IMMEDIATE PAST-PRESIDENT

David Hale Hand
Stage Engineering Int'l., Ltd.
325 Karen Lane
Colorado Springs, CO 80907
H: (303) 630-3576
W: (303) 635-2935

1986 - 1989

Willard Bellman
20314 Haynes Street
Canoga Park, CA 91306
H: (818) 347-3148
W: (818) 885-3086

Ned Bowman
38 East Avenue
Norwalk, CT 06851
H: (203) 846-1157
W: (914) 937-1300

Sarah Nash Gates
3715 Woodlawn Ave. N.
Seattle, WA 98103
H: (206) 633-1895
W: (206) 543-5246

Mitchell Hefter
1607 Elvas Way
Austin, TX 78758
H: (512) 834-8255
W: (512) 385-6800

Henry E. Tharp
University of Missouri-Columbia
102 West Boulevard North
Columbia, MD 65203
H: (314) 443-5040
W: (314) 882-0532

Leland H. Watson
2400 State Street
Lafayette, IN 47903
H & W: (317) 463-4174

John Williams
2240 Central #1
Evanston, IL 60201
H: (312) 328-3185
W: (312) 491-3119

1987 - 1990

Deborah Bell
3804 Parkwood Drive
Greensboro, NC 27403
H: (919) 299-3409

C. Lance Brockman
4401 Grand Avenue South
Minneapolis, MN 55409
H: (612) 823-2780
W: (612) 625-5961

Dr. Randall Davidson
296 East Green Street
Claremont, CA 91711
W: (714) 625-5961

Jody Good
Electro Controls, Inc.
2975 S. 300 West
Salt Lake City, UT 84115
H: (801) 250-3505
W: (801) 487-9861

Kenneth Hewitt
3947 19th Avenue, SW
Calgary, Alberta
Canada T3E 0G5
H: (403) 246-4305
W: (403) 220-4900

Carolyn Lancet
4712 Green Ridge Terrace
Austin, TX 78745
H: (512) 447-8975
W: (512) 471-7593

Fred Weller
1590 South Coast Highway #8
Laguna Beach, CA 92651
H: (714) 494-9999

1988 - 1991

Robert Benson
Knudson-Benson Assoc., Inc.
80 Yesler Way, 3rd. Floor
Seattle, WA 98104
W: (206) 343-7090

Joy Emery
12 Estelle Drive
Kingston, RI 02892
H: (401) 783-5470
W: (401) 792-2713

Jay O. Glerum, Jr.
15846 30th Avenue, NE
Seattle, WA 98155
W: (206) 543-2735

Don Jones
18850 Ten Acres Road
Saratoga, CA 95070
H & W: (408) 867-2732

Tim Kelly
856 Monroe
Denver, CO 80206
H: (303) 399-3085
W: (303) 893-4000

Patricia MacKay
Theatre Crafts Magazine
135 Fifth Avenue
New York, NY 10010
H: (212) 582-4110
W: (212) 677-5997

Jan Musson
Musson Theatrical
890 Walsh Avenue
Santa Clara, CA 95050
W: (408) 277-2768

Robert Scales
McCallum Theatre
73-000 Fred Waring Drive
Palm Desert, CA 92260
W: (619) 346-6505

COSTUME COMMISSION PROJECTS CONTACT SHEET

COMPUTER/COSTUME

Joy M. Erickson
1738 Whitestone Circle
Fargo, ND 58103
(W) 701-237-7705

COSMAK'S CORNER

Bernice Ann Graham
3553 E. Brown
Fresno, CA 93703
(H) 209-222-0506

DECORATIVE ARTS

Alexandra B. Bonds
2797 Baker Blvd.
Eugene, OR 97403
(H) 503-345-6382
(W) 503-686-4194

Marie Chesley

131 NW 11th Street
Corvallis, OR 97330

FABRIC THESAURUS/ SWATCHBOOKS

Jan Hiatt
Department of Theatre
Southern Illinois University at Carbon-
dale
Carbondale, IL 62901
(W) 618-453-5741

FACILITIES CHECKLIST

Deborah Bell
3803 Parkwood Dr.
Greensboro, NC 27403
(W) 919-379-5212

FACULTY PORTFOLIO REVIEW

Anne Thaxter Watson
2014 E. Mercer
Seattle, WA 98112
(H) 206-325-8338

FLAT PATTERNS

Janice Lines
Krannert Center
University of Illinois
500 S. Goodwin
Urbana, IL 61801
(W) 217-333-9717

FLAT PATTERN EXCHANGE

Joy Emery
12 Estelle Dr.
West Kingston, RI 02892
(W) 401-792-5921
(H) 401-783-5470

FLAT PATTERN NEWSLETTER

Mari DeCuir
902 E. Tyson
Knoxville, TN 37917
(H) 615-523-6796
(W) 615-974-2203

GRANTS RESOURCES

Debra Dutkiewicz
Department of Theatre
Waller Hall
Indiana University of Pennsylvania
Indiana, PA 15705
412-357-4474

HEALTH AND SAFETY

Diane Berg
2408 Ardmore Manor Rd.
Winston-Salem, NC 27103
(W) 919-770-3218

INTERNATIONAL CONTACTS

Leon Brauner
1900 Atwater Ave.
Bloomington, IN 47401

OUT OF PRINT BOOKS

Nancy Steele
School of Music
Musical Arts Center
Indiana University
Bloomington, IN 47401
(W) 812-335-2954

RENDERING TECHNIQUES

Herb Camburn
1305 Armando Drive
Long Beach, CA 90897
(H) 213-427-6352

TENURE/PROMOTION GUIDELINES

Lucy Nowell
7108 Richland Drive
Lynchburg, VA 24502
(W) 804-522-8353

ST. LOUIS SYMPOSIUM

1988 - Coordinator
Dorothy Marshall, Vice-Commissioner
3898 Humphrey Street
St. Louis, MO 63116
(H) 314-772-0428
(W) 314-968-6966

CALGARY CONFERENCE

1989 - Coordinator
Lisa Roberts, Vice-Commissioner
Department of Drama
University of Calgary
2500 University Dr. NW
Calgary, Alberta, Canada T2N 1N4
(W) 403-220-4900

WINSTON-SALEM SYMPOSIUM

1989 - Coordinator
Diane Berg, Vice-Commissioner
(See HEALTH AND SAFETY)

COSTUME COMMISSIONER

Keven L. Seligman
Department of Theatre Arts
Northern Illinois University
De Kalb, IL 60115
(W) 815-753-8255
(H) 815-758-7572

COSTUME COMMISSIONERS

EMERITI
Don Stowell, Jr.
Bambi Stoll
Leon Brauner
Joy Spanbel Emery

TECHNICAL PRODUCTION

The first edition of the Directory of Software for Technical Theatre was made available to members at the Anaheim Conference. It contains 46 different software reviews written by 12 individuals and includes 8 CADD programs and a Glossary. But, this is just the beginning. Every effort is being made to make future editions comprehensive by including as many reviews as possible. We are looking for theatre practitioners and instructors to submit reviews of software currently being used. These may include "off-the-shelf" programs, customized applications of "theatre specific" software. There are no editorial restrictions governing submittals other than the obvious ones: the software must run on a real computer, the review must be written and include information requested on the form or in the present Directory. We are eager to include programs for the Amiga and Commodore computers, since these are lacking in the current edition. Please contact the National Office for additional information, or send your review to the address listed on the form.

The Computer Interest Group of the Technical Production Commission is also looking for a local contact in Calgary to create a "Walk-in clinic" like the one in Anaheim for computer instruction. The group is also looking for participants from other commissions. We are beginning to plan computer seminars for the Calgary conference, and may develop sessions for specific computers and/or applications. Please contact Jeff Hickman at California State University, Long Beach, if you are interested. The Software Review Forms may be obtained by writing:

Patrick Finelli, TAR 230,
University of South Florida
4202 E. Fowler Avenue
Tampa, FL 33620

STUDENT TECH OLYMPICS

This year at the Anaheim Conference the 3rd Annual Student Tech Olympics were held. The Tech Olympics consisted of five events in the areas of splicing, sewing, prop shift, hang and focus, saw and nail. Ribbons were given to the top five contestants in each event. The top five all-around winners also received ribbons with the top three winners receiving subscriptions to *Theatre Crafts*. First place was James Pettijohn from University of Texas at Austin; 2nd place was Mike Winkleman from University of Texas at Austin; 3rd place was Chris Ballowe from Lane Community College.

The Student Chapter cup was won by the Student Chapter at University of Texas at Austin. This is the second time they have won. Next year let's give them some competition.

Thanks to everyone who participated in or with the Student Tech Olympics and a special thanks to our sponsors this year: Texas Scenic Company, Rosco and *Theatre Crafts*.

Students and Student Chapters, we hope to see you next year at the Olympics in Calgary.

The Student Affairs Committee met in Anaheim to discuss its future goals and objectives. The committee decided the following:

1. To publish articles in the Newsletter for and about student members.
 2. To establish standing programs for students at the conference.
 3. To get students more involved in the Institute.
- Example: Ask for students to present papers at Calgary or for publication in *T.D. & T.*

Students, if you have any questions or suggestions for the Student Affairs Committee, please let us know. The members of the Student Affairs Committee are Paul Vierra, Richard Durst, C. Elizabeth Lee, Tim Kelly, David Flemming and Jane Price.

This year at the conference David Flemming stepped down as the Student Liaison Officer. This position as Student Liaison Officer was developed to help students and student chapters learn more about USITT and become more involved in the Institute. David's patience and understanding will be greatly missed.

I'm hoping to hear from many of you students as your new Student Liaison Officer. I'm currently assistant technical director at Midland Community Theatre in Midland, Texas, and I've been on the USITT board of Directors since 1985 and really enjoyed my job with Student Tech Olympics this year. I was very active in my student chapter at Webster University, so I'll identify with any problems you may be having! If you need any information, please contact me at (915) 682-2544 or 4315 Neely Avenue, Apt. 926, Midland, TX 79707.

C. Elizabeth Lee
Student Liaison Officer

"THE FABRIC THESAURUS"

In the Fall of 1987 Baer Fabrics of Louisville, Kentucky produced a reference work of fabric examples entitled "The Fabric Thesaurus". This book contains samples of natural fiber fabrics that were selected from an historical Art History perspective. It is a reference collection providing tactile examples of over 200 natural fiber samples; it is not a sample book of current fabrics from which to buy. The original publication price was \$50.50. This remarkable low price was achieved with a significant contribution from Baer Fabrics, the sample maker producing the individual pages of the book, the US Institute for Theatre Technology Costume Commission and various fabric mills. Baer Fabrics in considering publishing a reprint of this valuable reference book, however contributions cannot be counted on again. The new price would have to be somewhere between \$80.00 and \$90.00, the actual cost of producing the book.

Baer Fabrics is also considering a sequel to the book on the topic of man-made fibers. The approach would be similar to the original book, but the examples would illustrate the ability of man-made fibers to duplicate the look of traditional fabrics. The perspective would still be from the historical Art History point of view. Since this book could become more extensive in its examples than the natural fibers book, the cost could be as high as \$95.00 to \$100.00,

(more next page)

Thesaurus (continued)

We want to know of your interest in the project and whether the necessary cost of making the books available is prohibitive. A minimum of 200 copies of each is necessary to produce the books at these costs.

PLEASE CIRCLE YOUR RESPONSE;

1. I would definitely order a copy of the Thesaurus:
Natural Fibers for \$80 or \$90. Yes No
If No: I already own a copy Yes No
The cost is too high Yes No
2. I would definitely order a copy of the Thesaurus:
Man-Made Fibers for \$90 or \$100.
Yes No
3. I need to know more before I can respond, please
send information to:

Joy Emery
12 Estelle Drive
W. Kingston, RI 02892

or: Stuart Goldberg
Baer Fabrics
515 E. Market Street
Louisville, KY 40202

SECTION RETREAT SCHEDULED

On August 12th and 13th the Regional Section Retreat will take place in St. Louis, Missouri. There will be more details regarding place and times, etc., at a later date.

The Sections held a retreat in Denver two years ago. This is meant as a strategy/planning/information exchange session. Discussions will range around funding, programming, legal aspects of the Sections and their relationship to the National. For further information contact Tim Kelly, VP for Relations.

NEWS FROM THE NATIONAL

by David Diamond

One topic that was given much discussion at the Conference this year was the possibility of moving the National Office. The rationale behind such a move is two-fold. Currently we occupy about 750 square feet and our rent recently went up considerably.

Among the new locations under discussion are the following cities: Atlanta, Denver, Kansas City, New York, St. Louis, Washington D. C.. If you have any thoughts on these or other locales that you would like to share with the "office relocation" committee, please address all comments to the committee chair, Leon Brauner, 1900 East Atwater Avenue, Bloomington, IN 47401. Alternative spaces in Manhattan and other boroughs of New York are also being considered.

USITT has stepped into the '80's with the purchase of a FAX machine located in the National Office. Our FAX number is: 212-563-5582. Newsletter/Journal editors will also have a FAX machine shortly which should facilitate getting timely news items into the newsletter.

If you would like a copy of the alphabetical list of Conference Attendees. We have them available for \$20. Send your request and check to the National Office.

All previous problems with the VISA "ONE" cards we are offering have been cleared up. If you have applied, you should be hearing from the bank shortly. The only thing that has changed is that they are no longer the "ONE" card. The bank will send out "generic" VISA cards instead. Attention New Members: If you have not received an application form for this card yet, it will arrive to you shortly.

THE DEADLINE FOR THE JULY NEWSLETTER IS MAY 31, 1988

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
330 West 42nd St., Suite 1702, New York, NY 10036 (212) 563-5551

Non-Profit Org. U.S. POSTAGE PAID TUCSON, ARIZONA PERMIT NO. 2042

BROADWAY PRESS
120 DUANE STREET
SUITE #407
NEW YORK, NY 10007

ENLIST A NEW MEMBER TODAY!

8/June 1988