

usitt newsletter

NOVEMBER, 1988

Editor: Ron Olson

Vol. XXVIII No. 11

CALGARY 1989 "MAKING THE MAGIC. . ."

USITT ANNUAL CONFERENCE AND STAGE EXPO '89

The 29th Annual Conference and Stage Expo of the United States Institute for Theatre Technology will attract over 2,000 delegates and exhibitors to Calgary. The conference features four days of workshops, programs sessions, demonstrations, exhibitions and tours, and a final day, Saturday, to relax and unwind with a trip to Banff, Alberta.

Stage Expo '89 is the conference's trade show, and is the largest of its kind in the world, featuring over 40,000 square feet of exhibits by all the major industry suppliers in North America.

Exhibitions form a major component of every USITT conference and Calgary will be no exception, with three major exhibitions:

- 1) The Associated Designers of Canada will present an exhibition of Canadian Costume and scenic designs in the lobby of the Martha Cohen Theatre. ADC will be holding their annual meetings coincident with Conference '89.
- 2) The USITT's Second Annual Technical Production Exhibit features the actual "solutions" to technical staging problems displayed through models, drawings, and the actual working devices.
- 3) Architecture: USITT's Architecture commission will again mount an exhibition of the latest in theatre architectural designs from the world's major theatre consultants.

Programming: A preliminary list of conference programs will be included with the registration mail out in January, and work is well underway on the more than 120 programming sessions currently planned.

A number of sessions will take advantage of the theatre spaces in the Calgary Center for the Performing Arts, including one series of panel discussions, tours and demonstrations that will focus on the acoustics of modern concert halls, like the Jack Singer Concert Hall at the Centre. Another session will utilize the dimming system in the Max Bell Theatre to facilitate a discussion of testing and reporting methods being used to validate dimmer performance criteria. And yet another will use the Martha Cohen Theatre as a basis to examine the successes and failures relating to modern constructions based on the Georgian Courtyard theatre design. There will be a live audio mixing seminar in the Max Bell Theatre.

Many programming sessions focus upon the training and education of theatre technicians and designers across North America. One session sponsored by the Lighting Design Commission will present career alternatives to theatre for lighting designers; another by the Technical Production commission will examine technician training in the United States. ADC will host one session entitled "Theatre Design Opportunities in Canada", while another session examines "the variety and unique nature of theatre design education in Canada".

There are many "hands-on" or technical sessions that focus on specific technical problems and solutions. The "CAD Shoot-out" will feature a comparison of common theatre drafting programs, and will utilize the computer "walk-in" room where conference delegates can get hands-on experience of commercial software used throughout the industry on a variety of PC computers and related hardware. Other sessions will focus on "Cheap Tricks" for costuming, guidelines for stage rigging and stage machinery, building lighting cues, design and construction of ruffs for costumers, stencilling techniques for scenic design, and many, many more.

There are also sessions which focus on personal and professional 'management' in the theatre environment, including a Production Manager's Round Table a discussion of the "ideal" stage manager, personal liability for technicians and designers, "Negotiating with the Administration", teaching non-biased behavior, and "How to Say 'NO' on the Job".

This is just a glimpse at a very few of more than 120 programming sessions at the conference. Some sessions will be linked to performances in one of the theatres, and vouchers will be provided for reduced ticket prices to performances by Alberta Theatre Projects ("The Marriage of Bette and Boo") and Theatre Calgary ("Fire" by Paul Ledoux)

Banff: On Saturday, April 25, the conference will travel to Banff for a tour of the Banff Centre for the Arts, including the newly completed Peter and Jean Lougheed Building, and a Final "Gala International Dinner" at the Banff Springs Hotel.

Hotels: Delegates will make their own choice of hotels at the conference. We have block bookings in the Skyline Hotel, Palliser Hotel and Delta Bow Valley Hotel. All offer the same rate of \$85.00 CDN (approx. \$70 US).

Information:

For further information please contact the Alberta Section, USITT at (403) 220-4905, 2500 University Drive NW, Calgary, Alberta, Canada, T2N 1N4.

Other important phone numbers:

OFFICIAL AIRLINES:

Delta Airlines: 1-800-241-6760 (refer to file N-0251)

Air Canada: 1-800-361-8072

OFFICIAL HOTELS:

Skyline Hotel: 1-800-648-7200

Palliser Hotel: 1-800-828-7447

OFFICIAL TRAVEL AGENT:

D'Asilva Travel: (403) 263-8550 (collect)

Watch for the December Newsletter for Further Specific Program, Meeting and Travel Arrangements.
... "Creativity through Technology." CALGARY 1989

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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Unnatural Resources, Inc.
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I. Weiss & Sons, Inc.
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SCHEDULE FOR MEETINGS DECEMBER 2-4, 1988 CALGARY

FRIDAY DECEMBER 2

9:30 a.m. - 5:00 p.m.

Ad hoc Committee for Short/Long-Range Planning

Budget Hearings:

Presidential Cost Centers:

7:00 p.m. National Office

7:45 P. Q. , Liaison Committees

8:00 Editor

8:30 Vice President for Development

8:45 Membership Committee

9:00 Secretary; nominations

9:15 Vice President for Liaison; Sections, Student Liaison

9:30 Treasurer

SATURDAY DECEMBER 3

Committee Meetings

8:30 - 10:30 a.m.

Conference Policy Committee

Membership Committee

10:30 - 12:00 *Publications Committee, Design Expo Committee, Endowment Committee*

12:00 - 1:00 p.m. LUNCH

1:00 - 3:00 *Task Force to Study Professional Conference and Institute Management*

1:00 - 3:00 Budget Hearings continued

1:00 Vice President for Commissions and Projects Design Expo, Tech Expo, Commissions, Costume Symposium

1:45 Vice President for Programs and Presentations;

Conf. 89 (update), Conf. 90 (update)

2:00 Membership, Editor as needed

2:30 - 5:00 *Finance Committee - draft budget (executive session)*

2:30 - *Nominations Committee Meeting* if necessary

3:00 - 5:00 *Exhibitors Committee Meeting*

5:00 - 6:30 *Finance Committee* dines together

6:30 - 8:30 *Finance Committee* continues budget draft (Executive Committee stand by; we might be done before 8:30.)

8:30 - 11:00 *Executive Committee*

SUNDAY DECEMBER 4

8:00 - 9:00 am *Finance Committee* review of 88-89 Budget, new business
National Liaison Committee

Other Committee meetings as needed

9:00 - 12:00 Board of Directors Meeting

12:00 - 1:00 LUNCH

1:00 - 3:30 Continue Board of Directors Meeting

USITT GALLERY EXHIBITS UPDATE

Scenography Exposition 1986

Still on tour in Australia, where it opened in Melbourne September 22, although parts of this exhibit have been returned to their owners.

Design Exposition 1988

Contact: Carolyn Lancet

After a truly successful exhibit at the Anaheim convention these materials are about to begin a nationwide tour including bookings at both the Kennedy Center in Washington D.C. and the Lincoln Center in New York, the latter of which will be the site of a "gala opening" on May 19, 1989 to launch the exhibit in proper fashion!! The remainder of the two-year tour is nearly totally booked, as well, due to the tremendous efforts of both Deborah Bell and Jeff Quinn.

Prague Exhibit

Contact: Joel Rubin

The Prague exhibit as well as a Russian exhibit on the works of Chekov is currently planned as part of the Milwaukee conference to be displayed at the Milwaukee Performing Arts Center. More information concerning a national tour should be forthcoming soon.

Technical Production Exhibit

Contacts: Ben Sammler, Dennis Dorn, Mike Taugher

The next tech exhibit, planned for Calgary, is well under way with budgets, development ideas, and other planning in full swing. Mike Taugher of the University of Calgary has become the "Calgary Contact" in this operation and can be reached at 403-220-5421.

Canadian Design Exhibition

Contact: Ken Hewitt, Doug Welch

This exhibit, similar to our own Design Expo, is being planned by Associated Designers of Canada to be displayed at the Calgary Conference.

NEWS FROM THE NATIONAL

by David Diamond

We have had tremendous response to our offer of the *Backstage Handbook* at a discount for members. The bad news is that we have run out of our original supply and are waiting for a new batch to be printed. The book has been so successful that it is already going into its second printing. If you have ordered copies and have not yet received them, please be patient. We expect to have them out to you sometime this month. If you haven't ordered yours yet, they are still available at the discount price of \$10 per copy. They make terrific Christmas gifts, so order them for friends. But don't delay; this offer will end soon. Due to increased postage costs, we will now be adding a small postage and handling charge to every publication order. The fee will be based on the total price of items ordered.

Because of problems that have developed between the Grantsmanship Center and Empire of America Bank, we have found it necessary to suspend the VISA card program that we had been offering you. If you already have a VISA card ordered through USITT, there is no problem with your continuing to use the card with confidence. The only change is that USITT will no longer benefit from your use of the card as it had in the past. We are currently looking into alternative VISA card programs that will have equally reliable rates and also benefit USITT. We apologize if this has caused you any inconvenience.

All USITT Officer and Directors are now covered by Directors and Officers Liability Insurance. We have also applied for Professional Liability Insurance, and hope to have that in place soon. Other insurance we are investigating includes Major Medical Coverage to be offered to Members who need it. We will inform you when we have a concrete proposal.

Our award-winning exhibit of set and costume designs at PQ '87 will be touring the Soviet Union and if all goes well, a Soviet Exhibit and our PQ exhibit will then tour the U.S. together. Look for the premiere showing at the 1990 National Conference in Milwaukee.

Speaking of Conferences, excitement is mounting in anticipation of the 1989 Conference in Calgary. Make your plans now to spend April 12-15 with us in this beautiful Canadian city.

SOUND DESIGN COMMISSION REPORT

by John Bracewell

At the meeting of the USITT Board of Directors in St. Louis, the Board passed a resolution commending Charles Richmond for his service as the founding commissioner of the Sound Design Commission. All of us who are members of the Commission wish to add our gratitude to Charlie.

In fact, Charlie did his job so well that all projects in hand during his tenure as commissioner are finished. How about that? But that leaves us with a need for something to do; so the first order of business right now is to generate some work for ourselves. There are many things that need to be done.

For example, someone at last year's roundtable suggested that we need to define just what a sound designer is and does. Yes, I know that's an old one; but, like a lot of wheels, it keeps coming back for revision, if not exactly for re-invention. The evidence that the question hasn't been answered completely is the continuing complaint that sound designers often don't seem to feel like an equal part of the production team, and that their work isn't always treated with the kind of professional respect that other designers enjoy. That feeling stems from a very real lack of understanding on the parts of directors and producers of the practice of sound, to the extent that technicians are asked to design and designers are asked to serve purely technical functions, usually in the name of economy.

Of course, this question of identity, professionalism, and areas of responsibility ultimately leads back to the question of the sound designers' union. Unions do define their areas of hegemony, and in consequence create a definition of their professional identity. The Sound Design Commission, however has carried that discussion as far as it can. We have clearly established that sentiment in support of a union exists, but it's up to somebody outside USITT to take the steps necessary to form a viable union. The question of what a sound designer is and does; however, can be a stand-alone matter, not necessarily tied to any other issue. If we address it, we may be able to clarify the matter in ways that will facilitate the job for whatever organization does eventually form a union for sound designers.

In the interest of stimulating discussion of the definition of sound design, I'm going to write down some of the ideas that I have occasionally heard in conversations about this matter. I don't necessarily agree with all of them, but they are and should be components of the debate.

I know people who still claim that the very term "sound designer" is an oxymoron -- that design is a visual art and can't apply to sound; but most of these people won't concede the term "composer" either, claiming that a composer is a musician and that the normal practice of theatre sound really has nothing to do with the profession of music (other than the ability to dub music from one storage medium to another.)

Then, how does music fit into what we do? Do we mainly adapt someone else's music to the needs of a particular theatrical entertainment? Are those people who deny the need for musical credentials correct? Or is the day coming, as some people think, when credentials for a sound designer will necessarily include musical ability, perhaps including the capability to compose, arrange, and perform?

Clearly, the name "sound designer" is somewhat imprecise. We don't have a good definition for what constitutes the profession of sound design; we don't have standards of training by which to suggest to people how to become sound designers; we don't have recognized limits to the responsibilities of the sound designer; and we don't have even the foggiest conception of division of labor between the design and technical areas of the audio profession in theatre. (In support of the last clause, consider the problem of how much of the actual handling of tape processing any sound designer would be willing to give away. Can you think of a sound designer who would willingly try to direct a technician in splicing tape or looping a digital sample?

Other design professions are well established and have definitions, standards of training, and limits that prescribe the role of the specialists within a profession. We in sound design are in the process of developing all of those concepts. The fact that we recognize the lack of form and shape and are concerned to remedy the problem is all to the good. We simply have to remember how young our discipline really is.

Thirty Years ago people were marking grooves on 78 rpm records with white wax pencils, trying to "spot" the cue dead-on under the pressure of live performance. Thirty years ago a frequency response of 250 to 8000 Hz. was considered reasonably high fidelity for theatre. Thirty years ago microphones were so big and bulky and so inefficient that the very idea of reinforcement was almost ludicrous (although Burris-Meyer and Mallory had reinforced the Metropolitan Opera quite satisfactorily almost 60 years ago!)

Our art, to be a widely practicable craft, let alone a profession, really needed the technological sophistication of contemporary electronics. What modern electronic technology has accomplished, however, is to make an incredible array of "toys" accessible to almost anyone. Most of us have not really undertaken to acquire precise knowledge of the real basis of our art, namely, the nature and character of human hearing. Thirty years ago Harold Barris-Meyer started telling us that the way to use sound most effectively was to understand how sound touches human emotion and why. Without that understanding we are limited to what intuition and experience together can provide. How well that intuition and experience have served those who developed it is a measure of the inherent power of the art of sound.

As I said earlier, the ideas expressed above are drawn from topics that this observer has encountered in listening to various discussions and debates concerning the nature of our craft/art/profession -- call it what you will at the moment. I don't necessarily agree with all of them; but I find the debate fascinating and important, and I urge you to join the conversation to the end of better knowing who and what we are. There is potential material for some interesting and useful projects for the Commission to undertake embedded in the topics of our discussion, and I urge you to find and propose them.

If any of these things spark your interest and motivate you to become involved in further discussion, please write to me and let's find ways to air your concerns. My address is:

Dr. John L. Bracewell
USITT Sound Design Commissioner
c/o Dept. of Theatre Arts
Ithaca College
Ithaca, NY 14850

THEATRE TECHNOLOGY EXHIBIT '89

The Technical Production Commission is sponsoring the second biennial Theatre Technology Exhibit to be presented at the 1989 USITT Conference in Calgary. Following the success of the first Theatre Technology Exhibit in Minneapolis, exhibit coordinators Ben Sammler and Dennis Dorn are looking forward to an even bigger and better exhibit in Calgary.

RULES AND REGULATIONS

The objective of the Exhibit is to recognize and display the work of practicing theatre technicians, (technical directors, electricians, properties craftspersons, costumers, etc.) 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 or engineering
2. A material - describing how to use a new material to solve an old problem or a familiar material used in a new application
3. A process - a procedure used to solve a technical problem.

The exhibit is your opportunity to share your successes and help all of us avoid reinventing the wheel. Don't delay - fill out the entry form today!

Exhibit rules, schedule and entry form are below:

1. All entry forms, fees and papers must be received by December 5, 1988 and mailed to:
Ben Sammler
Yale School of Drama
222 York Street
New Haven, CT 06520
2. The exhibit coordinators will be solely responsible for the selection of the entries to be included in the Exhibit. Those entries invited to submit completed projects for inclusion in the Exhibit will be notified by January 9, 1989. Completed exhibits must be received by February 20, 1989, United States entries should be sent to:
Dennis Dorn
University of Wisconsin
Department of Theatre & Dance
Madison, WI 53706

Canadian entries should be sent to:

Mike Taugher
Alberta Section USITT
2500 University Drive N.W.
Calgary, Alberta, Canada
T2N 1N4

3. Entry forms must be accompanied by a one to five page paper. The papers for those exhibits selected for presentation in Calgary will be assembled in a pamphlet and made available for those viewing the exhibit.
4. Entrants are advised that the exhibit display will include bulletin board area and/or table space. Exhibits may be made up of drawings, photos, data sheets, actual devices or models, samples of finished products and the like.
5. The entry fee is \$20.
6. Prizes of \$400, \$300 and 6 @ \$250 each will be offered. An awards committee will review the Exhibit in Calgary and recipients will be announced at the Convention.

(Because of transportation problems, all deadlines are final.)

TECHNOLOGY EXHIBIT ENTRY FORM

Copy as necessary: a separate entry form and fee must accompany each entry. Make check payable to USITT.

EXHIBIT DATA

Entrant's Name: _____

Theatre or Organization: _____

Exhibit Title: _____
(AS IT WILL APPEAR IN THE DISPLAY)

Exhibit Category (check one): Device _____, Material _____, Process _____

List up to 6 additional subtitles to be used in the display.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

DISPLAY OPTIONS

_____ 2' - 6" W X 8' - 0" L table space with 3' - 0" H X 8' - 0" L bulletin board backing

_____ 2' - 6" W X 4' - 0" L table space with 3' - 0" H X 4' - 0" L bulletin board backing

_____ 1' - 9" W X 8' - 0" L table space with 3' - 0" H X 8' - 0" L bulletin board backing

_____ 1' - 9" W X 4' - 0" L table space with 3' - 0" H X 4' - 0" L bulletin board backing

_____ 4' - 0" W X 4' - 0" L table space with 3' - 0" H X 4' - 0" L bulletin board backing

110 volt AC power source (YES, NO) - circle one

AWARDS

Prizes awarded to this entry should be made payable to:

NAME OF INDIVIDUAL OR ORGANIZATION

RETURN MAILING LABEL

_____ MY 1 TO 5 PAGE PAPER ACCOMPANIES THIS FORM

_____ MY ENTRY FEE OF \$20.00 ACCOMPANIES THIS FORM

I understand that each entry chosen for display at the National Convention in Calgary will be insured for \$100 and returned via UPS from Madison, Wisconsin following the convention.

COSTUME COMMISSION REPORT

I expect everyone is now into full swing in the new semester and production season: I want to wish you all good luck with the new year. Plans are set for a full and exciting conference in Calgary in April; start making your plans to attend now. A full pre-conference report will appear in the next newsletter. I want to call your attention to the notice on the Theatre Technology Exhibit '89 which reappears in this issue of the Newsletter. This was started in Minneapolis, and a number of costume commission members were disturbed that no costume technology exhibits were displayed. So if you have a new device, a new method of working with materials, old or new, or a process to solve a technical problem think about entering it in the exhibit. All entry forms, fees and papers must be received by 5 December 1988.

One of the highlights to come out of the St. Louis Symposium was the decision of the Professional Costume Shop Managers to become a project under the auspices of the Commission. Holly Poe Durbin, Costume Shop Manager, Repertory Theatre of St. Louis, was selected to serve as a new Vice-Commissioner to head this project. I would like formally to welcome them to the Institute and the Commission.

The Brandeis/London Program which Maureen Henegan Tripp conducts in England during the summer has added an alternative choice for costume research centered on The London Scene. The dates are 1 - 14 August 1989, with programs tailored to participants' special interests; options are available for individual travel, study, and theatre going. If interested, write Edith Leavis Bookstein, 1547 Washtenaw Avenue, Ann Arbor, Michigan 48104 (phone is 313-769-0833). The initial deposit is due 1 December 1988.

The International Institute for Health and Safety will be holding the first "International Congress for Health and Safety" in England in the Fall of 1990. For more information, write Randy Davidson, Health and Safety Commissioner.

Bruce Summers, Co-Editor of the new Cutter's Research Journal, made a very impressive presentation in St. Louis

regarding the plans for the Journal. If you subscribed to the Flat Pattern Newsletter, you will automatically get a first copy. If you have information to share in the area of flat patterning, send it to Bruce and Janice Lines. We look forward to the first issue. Both the USITT Finance and Publication Committees have offered both their support and encouragement to get this new project started.

The dates are set for next summer's Symposium: 13-15 August 1989 in Winston-Salem, North Carolina. Diane Berg has put together a preliminary program which will focus on the 18th Century and a full day at Old Salem. Circle the dates on your calendar now. The dates for the 1990 National Conference in Milwaukee have been changed to 11 - 14 April 1990. Start thinking of program ideas and bring them with you to Calgary.

A few changes have occurred with projects of the Commission. Betty Blyholder, University Theatre, University of Arkansas, Fayetteville, Arkansas 72701, has taken over as chair of the Health and Safety Project. The Tenure/Promotion Guidelines project which Lucy Nowell chaired has completed its mission with the approval and publication by the Institute of the *Guidelines for Promotion and Tenure*. We all owe Lucy our deepest appreciation for a superb job. While the project is being "tabled" at this time, Lucy still welcomes any questions, concerns, cares, etc., you might have in this area. I also would urge you to let her know if the *Guidelines* have been used at your University and the impact they had in the tenure/promotion procedures and decision.

Cheers!
Kevin L. Seligman
Costume Commissioner

NEW ADDRESS FOR VP FOR DEVELOPMENT

Please note that the new permanent office mailing address for USITT Vice President for Development, Don Shulman, is as follows:

Donald Shulman
Sarasota Chamber of Commerce
1551 2nd Street
P.O. Box 308
Sarasota, Florida 34230
(813) 955-8187

FOUNDER FOUND

Arthur J. Benline, recipient of USITT's most prestigious FOUNDERS AWARD and upon whom was bestowed the designation of FELLOW of the Institute has recently corresponded with Van Phillips, current Chair of the USITT College of Fellows.

While he has suffered some health problems over the past few years, he expressed his delight to see that "a great many from the earlier days are still going strong." He has been able to stay in touch with some local, New York Area USITT members, but would be delighted to hear from his many USITT friends across the country:

Arthur Benline
Hotel Ansonia
Broadway at West 73rd Street
New York, NY 10023

Mr. Benline, after a distinguished career as an engineer with the United States Navy, became an architectural and engineering specialist in theatre construction; served on the New York State Building Code Commission; became the 15th President of Building Officials and Code Administrators International, and served in the 1960's as New York City's Commissioner of Air Pollution Control.

His work on behalf of the USITT over the years is immeasurable. We salute him and thank him. The membership sends best wishes and good health for the future.

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For advertising rates and information contact:

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USITT Journal-TD&T
330 West 42nd St.,
Suite 1702
NYC 10036-6978
(212) 563-5551
FAX (212) 563-5582

NOTE TO COSTUMERS

The Cooper-Hewitt Museum, 2 East 91st Street, New York has announced a special exhibition on special textile techniques.

This exhibition includes the textile techniques used to make purses, pockets, portfolios and pouches, objects of great charm and personality. Approaches to purse-making varied; sometimes they were mass produced to be sold in fashionable shops. At other times they were unique; handmade from a fascinating variety of unexpected materials such as straw or paper.

Purses, pockets and pouches have come in a surprising vocabulary of shapes and sizes including drawstring purses, the flat envelope style, a throttle-neck "miser's purse" and an amphora form. The flat envelope style was known as a portfolio --"carry-paper"-- and was first used by gentlemen. Examples of knitted, netted, tatted, beaded, crocheted and embroidered small bags dating from the 17th to the 20th centuries may be viewed in this exhibition.

The museum is open (nominally 10:00 am - 5:00 pm) Tuesdays through Sundays. The exhibition will be on display from December 6, 1988 - March 5, 1989.

UPCOMING REGIONAL CALENDAR OF EVENTS SECTION MEETINGS

October 29, 1988

Heart of America Section
Seratean Center,
Oklahoma State University
Stillwater, OK

Host: Jerry Davis (405) 744-9205
Business Meeting and attendance at two ACTF performances.

October 29, 1988

Midwest Section
University of Wisconsin
Milwaukee, WI
Scenography Workshop

November 19, 1988

Upstate New York Section
Syracuse Stage, Syracuse, NY
Contact: Bill Tiesi (315) 443-4008
Turntable Workshop and Demonstration of Hospelt Bender.

January 21, 1989

Chesapeake Section
Fine Arts Building, Towson State University
Towson, MD
Contact: Tom Cascella (301) 321-2788
Scenography Exposition, Workshops, Lectures, Juried Exhibit.

NOVEMBER

New England Theatre Conference
Biltmore Hotel, Providence RI
Contact: Marie Phillips
(617) 893-3120
November 4 - 6

Professional Arts Management Institute
Turtle Bay School, New York City
Contact: Alvin H. Reiss
(212) 245-3850
November 11 - 13

Lighting Dimensions International
Infomart
Dallas, TX
November 18 - 20

DECEMBER

USITT Winter Board Meeting
Calgary, Alberta Canada
December 2 - 4

**USITT NATIONAL OFFICE
FAX NUMBER IS:**

212-562-5582

THE DEADLINE FOR THE DECEMBER NEWSLETTER IS OCTOBER 31, 1988

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

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