

NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
245 WEST 52nd STREET NEW YORK, N. Y. 10019 (212) 757-7138

VOLUME X NUMBER 4

SEPTEMBER/OCTOBER, 1971

PRESIDENT'S COLUMN

We are making efforts and undertaking studies by which we hope to enhance the dissemination of information, studies in progress, facts, and news for the membership. One fine suggestion has been the inclusion of loose leaf supplements in future newsletters prepared by the research committees.


You will recall the excellent Administration Supplement of a year or so ago.

Many members found that to be helpful, and have requested a resumption of this practice of informational dividends. If the research committees can provide this service on a rotating basis for circulation through the newsletter, such contact with the efforts of these committees will be very beneficial to the committees themselves as well as to the individual member.

More thorough preparation of some of the supplemental material would follow, occasionally, in the Journal. In a way, each supplement could become a tryout, trial balloon, or sounding board for ideas and studies which may have merit for in-depth study and followthrough. Also, to know what a committee has rejected and what did not seem to work out, and certainly why, is often useful information, and sometimes extremely helpful and interesting.

Working reports, summary precis, blue sky ideas, together with the latest publications in the field, all in supplement form, would keep members abreast of the important research activities of the Institute. This indicates action and interest, and would provide reference possibilities which will make keeping in touch a breeze.

Who needs us? You do! We all do!


WALTER H. WALTERS
President, USITT

ENGINEERING COMMITTEE

STANDARD STAGE LIGHTING SYSTEMS & CALLOUTS

USITT members have been mailed a complete copy of the proposed standard stage lighting symbols and call-outs. It is requested that the membership submit its suggestions, corrections, and deletions without further delay.

SOUND & ACOUSTICS COMMITTEE The Engineering Committee's Sound and Acoustics sub-committee met in New York on October 5, and the Klepper project on Theatre Communications Systems was reported incomplete. Interim reports were delivered by Russell Johnson on the Orchestra Pit Project, and Chris Jaffee reported on Stage Enclosure Projects. Plans were developed for Mr. Jaffee's presentation to the Central Opera Service in Washington, on 5 November.

NEW OCCUPATIONAL SAFETY ACT The new Occupational Safety Act requires that all stage and television lighting instruments be wired with three-wire, straight-blade or twist-lock connectors. These devices (outlet, cap, and body) can be obtained from the Harvey Hubbell Company, in Bridgeport, Conn., which maintains them in stock. Sizes range from 15 to 30 amperes in several voltages.

The edict, issued under the new act appears in the Federal Register of May 29, 1971. The responsibility to include the connectors rests SOLELY with the user, and not with the manufacturer of lighting equipment. The effective date is August 28, 1971 except in New York and California, where there will be an extension of between 9 months and two years.

COMMITTEE APPOINTMENTS With the commencement of the fall season it is hoped that the lack of response from sections to the request for appointment of no less than 2 and no more than 4 individuals to the Engineering Committee will be corrected. It is disappointing to report that numerous requests for these appointments have been disregarded to date, with the exception of New York, Northern California, and Midwest. However, to date, there have been no reports of their activities. WAKE UP!

SERVICES & RESEARCH

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GRANTS

We would like to take this opportunity to announce and acknowledge the following grants awarded to USITT in the recent past:

- from GTE/Sylvania to permit transcription of the Presentation Committee's January '71 symposium "Let There Be Light", facilitating its appearance in the May '71 JOURNAL.
- from Mrs. Douglas Auchincloss to permit transcription of the Architecture Committee's April '71 symposium "Theatre in the Urban Environment", facilitating its appearance in the October '71 JOURNAL.
- from the Capezio Foundation to permit transcription of the USITT/American Guild of Musical Artists/Association of American Dance Companies March Seminar on "Stage Floors for the Dance", facilitating its consideration for future USITT publication.
- from the NY State Council on the Arts, a four thousand dollar grant; to the New York Area Section in support of its Regional Services Program (\$2500) and to the National Office (\$1500) in support of national operations and services.
- from the Coordinating Council of Literary Magazines, administering funds received from the New York State Council on the Arts, a sixteen hundred dollar grant in direct support of USITT's publications program.

RESEARCH

By now USITT membership will have received the National Engineering Committee's project-in-progress on "Standardized Lighting Symbols". We urge interested members to review and respond to the project.

At its 5 October meeting the Engineering Committee's National Sub-committee on Audio and Acoustics reported out two projects by David Klepper: "Theatre Communications Systems" and "Criteria for the Design of Orchestra Pits".

The Presentation Committee recently announced the following projects not previously reported on here:

- +"Performance Problems of Opera", Robert Buckley and Margaret Heymann.
- +"A Report on Various Types of Steam Iron Equipment Usable in Theatrical Costume Shops", James Campbell and Terry Wells.
- +"Costume Storage and Retrieval Methods", James Campbell.
- +"Correcting Distortion in Projection on Irregular Surfaces", Gary Gaiser, Robert Gillette, Robert Teitelbaum.

In the recent past, USITT leadership has concerned itself with means by which detailed information on projects and activities of the Research Committees can be more rapidly transmitted to the membership-at-large. Presently under examination is development and implementation of a program which would find each issue of the NEWSLETTER containing a separate supplement for each of our six research committees. We will report further on this in the immediate future. Meanwhile, the National Office would welcome comments from the membership.

SERVICES

Publications Available: By this time USITT membership will have received the initial announcement of the Publications Available Program. The professional staff solicits the active assistance of the USITT membership in this ongoing program, by bringing to our attention articles, pamphlets or books which

would be of interest to USITTers and are available in bulk quantities.

USITT Publications: Recent Executive Council action will find the USITT Publications Program expanded in 1972 to include distribution of a Membership Directory and an Annual Report as annual membership privileges.

Theatre Survey: Recent Executive Council action transferred administration of the Survey of Theatres Built in the U.S. and Canada Since 1960 to the professional staff. We are pleased to report that a portion of the NY State Council grant will permit immediate reactivation and implementation of this project, initially in the New York State Area.

Theatre Consultants List: On acceptance of the report and recommendations of the Theatre Consultants List Project, Joel Rubin, Chairman, Executive Council made implementation and administration of this project a function of the professional staff. It is likely that USITT membership will have already received the project announcement and application forms by the time this NEWSLETTER arrives. If not, they will shortly. Present plans call for the first edition of the USITT Theatre Consultants List to appear in early 1972.

Speakers and Seminar Bureau: Annual Conference of the Central Opera Service of the Metropolitan Opera Association, Washington, D.C., Nov. 5: Member James Lyon will give a demonstration on "Innovative Projection Techniques" and an interim report on the Presentation Committee's project on "Performance Problems of Opera", and member Russell Johnson will deliver an interim report on the "Criteria for the Design of Orchestra Pits" project of the National Sub-committee on Audio and Acoustics.

USITT Executive Director Thomas DeGaetani will address the Florida Speech Communications Association, Jacksonville, 15 Oct.

Annual Conference: Thanks to the efforts of Conference Chairman Charles Williams and his Northern California colleagues, we are able to prominently list elsewhere in the NEWSLETTER the time and place of our 1972 Annual Conference: MARK HOPKINS HOTEL, SAN FRANCISCO, 26-29 MARCH, 1972. Make your travel arrangements early!!!

Members William Davis and Robert Wolff have each recently communicated to the National Office their desire to see USITT investigate the question of the U.S.A. converting to the Metric System. In anticipation of our moving into this area, the professional staff solicits comment from the membership.

Have you actively participated in the EVERY MEMBER GET A MEMBER CAMPAIGN by getting a friend or colleague to join USITT???

Inquiries and comments concerning the above programs and projects are most welcome, and should be addressed to:

Thomas DeGaetani, Executive Director
USITT
245 W. 52nd St.,
NYC, NY 10019

NOTES OF INTEREST

PERFORMING ARTS MANAGEMENT COURSE. The nation's oldest continuing course in cultural administration, the Performing Arts Management Institute, will be held for the 14th consecutive year on November 5, 6, & 7 at New York's Park Sheraton Hotel. The intensive three-day program is designed to supplement the knowledge and skills of both students and professionals interested or involved in managing theatres and other arts institutions. The complete cost is \$95.00. Registration forms available from Performing Arts Management Institute, Rm. 315, 300 East 42d St., New York, or by phoning Alvin H. Reiss at (212) 245-3850.

CENTURY STRAND HEADQUARTERS MOVING. Century Strand, manufacturers of theatrical, television, and architectural lighting equipment and controls, has announced the move of its headquarters to 3411 West El Segundo Blvd., Hawthorne, California 90250. New York City and Eastern region needs will continue to be met by existing facilities in Clifton, New Jersey.

LOCAL 350 ENTRANCE EXAMINATIONS. The U.S. Scenic Artists of American Local 350 will hold entrance examinations for design directors, scene designers, scenic artists, lighting designers, and costume designers on December 4 & 5, 1971. For applications and further information contact: Examination Committee, United Scenic Artists, 360 North Michigan Avenue, Chicago, Ill. 60601

EXHIBITION OF ITALIAN STAGE DESIGNS. An exhibition of Italian stage designs from the collection of the Museo Teatrale alla Scala opened on September 10 at the National Gallery in Washington and ran through October 17. It will also be displayed on the following dates and locations:

Nov 6 thru Dec 5	Indianapolis Museum of Art
Dec 18 thru Jan 16	1200 West 28th Street Indianapolis, Indiana
Feb 1 thru Mar 5	Detroit Inst. of Arts 5200 Woodward Avenue Detroit, Michigan
Mar 18 thru Apr 16	University Art Museum College of Fine Arts Univ. of Tex. at Austin Austin, Texas

MEMORY CONTROL SYSTEMS SYMPOSIUM POSTPONED

The Symposium, HUMAN ENGINEERING CRITERIA IN MEMORY CONTROL SYSTEMS, which was to have occurred at the Metropolitan Opera House in New York on November 1 & 2 has been postponed.

Plans are presently afoot, however, to hold the Symposium within the next six months, and interested USITTers should check the Nov/Dec NEWSLETTER for additional information.

STAFF NEWS

In order to better serve the membership and leadership of USITT, the following part-time staff additions have been made recently: **James Powers**, Finance Officer of the College of Arts and Architecture, Penn. State U., will serve as USITT book-keeper and aide to the Ways and Means Committee. **Debby Mayer**, formerly a staff member at PEGASUS, will provide general assistance for the national office. **Mrs. Priscilla Hartke**, Director of NYU's Management Training program, provides the national office with one day a week of voluntary help. **Exec. Dir. DeGaetani** continues to represent USITT on the Council of National Arts Organizations Executives, which expects to ratify its aims and purposes in early November.

PRESENTATION COMMITTEE

SHOW AND TELL EVENT AT AETA
CONVENTION IN CHICAGO

Presentation Committee Chairman Ann Folke Wells reports that the Presentation Committee's Show and Tell event went off without serious mishap at the AETA Convention in Chicago on August 16th.

The event opened with the demonstration first of an effect involving the use of a slide with a cellophane tape overlay which when put in a projector and polarized produces a peculiar pulsating effect.

Next demonstrated was a fiber optic box, a device with a screen of fiber ends exposed in one of the box's sides and which contained two electric motors - one powering a spinning disk punctured with holes and the other powering a color wheel. The effect upon the observer was one of slow motion sunbursts developing on the fiber optic screen.

Randy Davidson, Chairman of the Codes Committee's sub-committee on safety, appeared in a fireman's suit behind a miniature fire truck. Surrounded by an array of fire-fighting apparatus, he discussed the various safety aspects related to the operation of the devices being shown at the event.

A repeating cannon (devised for a production of Henry VIII) was described by Terry Wells. This device is capable of six shots on one loading, and is fired by a re-wired oil burner injector. A red lamp warns when the cannon may be re-fired.

Terry Wells went on to demonstrate a smoke pot which involves the introduction of the smoke-making powder into a hollowed out cylinder fuse. It was suspected that this device was not Code in New York.

Next described was a method for creating red fire, initially devised for a scene in *You Can't Take It With You*. This involved the introduction of flash powder into an aluminum cooking pot, the powder being battery ignited by means of a "grain of wheat" lamp the bulb of which had been broken and some flashpowder put in.

Charles Berliner, of the faculty of UCLA Dance Department, exhibited an exam-

ple of his technique for the simulation of stained glass windows. His method uses frosted plexiglass upon which the design is painted with shellac, alcohol and dyes as well as small bits of pigment in order to achieve an opaque effect. His product was felt to be both convincing as well as extremely durable.

Bill Stock, of Wisconsin State University demonstrated a moving cloud effect. India ink is placed on a glass slide, introducing as many bubbles as possible, covering with another slide. The whole is sealed and left over night. When placed in a projector, the heat of the instrument causes the bubbles to move and expand, creating the effect of clouds, stars, and occasional comets in a night sky.

Chairman Wells demonstrated a technique for creating a dagger that glows in the dark. The dagger was cut out in silhouette in clear plexiglass, and then sandwiched between two plywood pieces that represented the handle. A penlight was then placed facing toward the blade end butted up against the handle end. The ability of plexiglass to carry light introduced at one point to all other parts evenly, achieves the glowing effect.

And finally, once again as at Committee meetings earlier this year in New York, Jim Lyons demonstrated Interfuse -- his method of projecting on simulated fog -- but this time with a difference: motion picture projections were added to the straight slide projections seen before -- to very good effect.

NEW YORK SECTION

STREET THEATRE DISCUSSED

Jay Keene, vice-chairman of the New York area section reports that the section held its first meeting for the 1971-72 season at St. Clements Church in Manhattan on September 18th. The session dealt with the subject of street theatre.

More than thirty attended, representing a range of street theatre organizations in New York and Chicago which included delegations from the Rapid Transit Theatre of Chicago, the Free Street Theatre of Chicago, the New York Alliance of Latin Arts, the Puerto Rican Travelling Theatre, Broadway in the Streets, the Mass Transit Street Theatre, the Town of Hempstead Arts Council, and the New York City Department of Cultural Affairs.

Howard Fox, Chairman of the New York section's Presentation Committee, moderated the meeting.

The group addressed a variety of subjects intimately connected with street theatre. Group members began by outlining their reasons for their involvement in street theatre, and concluded with discussions of their problems in funding.

The "why" of street theatre tended to center around two basically different types of involvement: the first type included small

ad hoc collectives or communes which had generated from within neighborhoods and which were primarily interested in presenting programs dramatizing social and political problems of their respective neighborhoods while at the same time satisfying their own artistic needs as groups. The second type involved large, civically-funded groups that travel throughout the city or state in comparatively elaborate vehicles to present entertainment, generally musicals. These latter groups came into being a few seasons ago, and many felt that their intention was to "cool" the ghettos, but in any case, they have reached a more extensive audience including upper-middle-income neighborhoods.

Most groups have ethnically mixed companies and all feel that they are playing to differing kinds of neighborhoods -- which facts it was agreed were socially enlightening for both the performers and their audiences.

All agreed that the setting up process was often as important to the creation of local goodwill as was the performance itself -- great effort was made to elicit the cooperation of local citizens in concert with local "block captains" and street associations.

Large housing developments were felt by all to be among the hardest to play, due to their lack of any centralized feeling of community.

Most troupes utilized a warm-up period to break the ice before beginning performances, which averaged an hour in length. Music was felt by most to be an absolute necessity, and most groups kept dialog requiring close attention to an absolute minimum.

If continuity of plotline was necessary, narrators were employed to keep the show moving. Not infrequently, audiences would catch the spirit of the performance and sing along with the entertainers.

Microphones and a good amplification system were deemed the most essential items of technical equipment for all but the smallest of groups in order that the actors or other performers could be heard above the din of surrounding noise ranging from children's chatter to the roar of airplanes overhead.

Another important consideration was felt to be a stage that could be set up quickly. Some groups used equipment that cost as much as \$20,000 -- others used sets composed of small platforms which were carted around by truck and set up by hand. Of course, only the more generously funded troupes could afford the more expensive set-ups.

Capitalization ranged from nearly \$400,000 for the Illinois State Council of Arts to a mere \$6 gleaned for one performance, raised by passing the hat. There were factions on the question of charging audience members for the performances -- the civic-funded companies presented free performances on the theory that viewees had paid enough in taxes to support performances. Communal groups relied on some financial support from their audiences for their living expenses, although their actors and technicians usually supplemented their individual incomes with various odd jobs.

All groups represented felt that more money was needed, and most were devoting significant amounts of time and effort to raising new funds.

Collectively, it was agreed that commercial

capital should be tapped, as should available civic and foundation funds, although it was generally accepted that although no right censorship was necessarily imposed in such cases of funding, donors did tend to take an over-interest in the subject matter of the entertainments.

The meeting concluded with a general discussion session. It was agreed among all that there needed to be some clearly defined criteria formulated, which would be made generally available to anyone willing to organize street theatre units -- ranging from simple checklists of materials to film strips, cassettes, and other available materials demonstrating detailed technical problems which might arise.

USITT might well volunteer to meet this challenge by pledging its resources to the development of such materials through its organization -- to any and all who might want the information.

MIDWEST SECTION

James Campbell, recently-elected Chairman of the Midwest area section, reports that over 80 attended the September 10th meeting of the section, which was held at the Goodman Theatre in Chicago.

The topic for the evening was Sound Effects and Sound Equipment. Program Chairman Bernhard Works introduced the speaker for the meeting: Mr. Tom Holman. Mr. Holman, who is a member of the Audio Engineering Society and who is currently Director of Lab Sound in Urbana, has prepared many recorded sound effects for productions at the University of Illinois.

The emphasis of Mr. Holman's presentation was on methods of achieving greater realism in sound recording and reproduction. He demonstrated various methods of recording sound in order to achieve particular qualities and effects, and illustrated the use of different types of microphones, filters, and acoustical environments to make recordings of intimate, inner thoughts of characters, to simulate the effect of distance, changed character position, and the quality of outdoor environments.

Mr. Holman went on to explain tape track systems, proper splicing, ways to make reverberations and echo recordings, methods of de-ticking recordings and also of making location recordings.

Also demonstrated were uses of a music synthesizer and electronic sounds to evoke special moods and achieve fantasy effects. Various equalizers and filters usable in recording, and keyable program expanders in the preparation of composite sound recordings, were also discussed.

A special invitation to all Midwest section members was extended by Dr. John Reich of the Goodman Theatre to attend a special preview performance of Stuart Vaughan's *Assassination 1865* on October 20, 1971. Reservations are required and all paid-up members may make arrangements to attend by calling the section office by October 12th. Based upon historical fact, the play is to be performed for the first time at the Goodman Theatre.

TEXAS SECTION

TECHNICAL SHORT COURSE

The first annual Technical Short Course took place on September 18th & 19th.

Co-sponsored by the Texas area section of USITT and the Theatre Arts section of Texas A & M University, it was attended by more than 60 high school drama directors and their students from the area.

Instruction is being offered on the basics of tools and construction, stage lighting, scene design, basic playing spaces, and the unit-set concept of high school production.

Faculty for the Short Course is made up of Gene Diskey, Chairman of the Texas section and professional Dallas theatre consultant; Lynn Murray, Texas section member and state drama director for the University Scholastic League; Andrew Gibbs, Texas section committee member and on the faculty of East Texas State University; Arthur Umlauf, of the faculty of the University of Texas at Austin; and four members of the Texas student chapter who are presently working on advanced degrees: C.H. Parker, Susan Hallman, James Bruce, and James McHugh.

Also involved are Glen Martin of Texas Scenic, Inc., and Robert Wenck, of the faculty of Texas A & M, and Chairman of the Texas area section and chairman of the performing arts, training, and education committee.

NEWSLETTER, TEXAS STYLE

The Texas section is considering printing an 8x11-inch broadside designed to dispense information on new theatre innovations, techniques, materials, etc., to its membership. Student members of the University of Texas at Austin and at El Paso are asked to submit logo designs for the binder cover. The final design will be selected by the Texas section's executive board, and the winner will receive a free year's student membership in USITT. Texas student members interested in entering their designs are asked to send their entries to Donald T. Middleton, Texas Student Chapter Chairman, 201 De Leon Drive, El Paso, Texas 79912.

STUDENT NEWS

STUDENT NEWS FROM TEXAS

Donald T. Middleton, advisor for the USITT Student Chapter at the University of Texas at El Paso, has been appointed Director for the El Paso's Fine Arts Council's "Blending of Cultures Festival," which opens on October 24th, 1971.

Ron Turner, chapter president, suggested that the chapter's national project should be to work with Mr. Middleton to organize and design the opening night event which will feature Metropolitan tenor Placido Domingo.

The University of Texas at El Paso's student chapter urges other chapters to become involved in similar projects.

STUDENT QUESTIONNAIRE

Marty Harris is preparing a questionnaire concerning theatre students' involvement with USITT. She requests that interested members write to her c/o Department of Drama & Speech, University of Texas at El Paso, El Paso, Texas. Any ideas or suggestions concerning her projection questionnaire would be greatly appreciated.

MIDWEST REPORTS ON HIGH-SCHOOL THEATRE

In the past few years, there has been a growing interest among high schools in the many programs and goals of USITT-Midwest.

High-school teachers and students have frequently attended section meetings and programs, and have expressed a desire to become more involved. This has prompted scene-designer Loren Riggs of New Trier High School West and his students and teachers in the greater Chicago area to discuss high school student involvement in USITT activities. The meeting is scheduled for Sunday, October 24, 1971, at 2:00 PM, at New Trier West in Northfield.

High school students and teachers in the area are invited. The purpose of the meeting is to outline high school student activities and workshops for the potential sponsorship of USITT, Midwest.

After the meeting, interested students will be given the opportunity to tour the New Trier theatre facilities.

USITT WELCOMES THE FOLLOWING NEW MEMBERS

Afro-American Studio for
Acting & Speech 3-0
New York, New York

Afro-American Total Theatre
Arts Found., Inc. 36-0
New York, New York

Setsu Asakura
Tokyo, Japan

Sam Bagarella 4-SN
Haines City, Florida

Edwin R. Beard, Jr. 3-SN
Keystone Heights, Florida

Richard T. Beaty
Houston, Texas

Martin L. Brackin 3-SN
Wheaton, Illinois

Michael C. Burcke 5-SN
St. Mary's University
San Antonio, Texas

Billy B. Burson, Jr. 3-SN
Daly City, California

James M. Campbell 3-I
Chicago, Illinois

Sally R. Cannon 3-SN
Bowling Green, Kentucky

Nicholas Carter 3456-I
Amarillo, Texas

J.H. Channon Corp. 3456-UN
Chicago, Illinois

Gordon E. Cordell 5-I
Pasadena, California

John B. Crabtree 4-I
Cambridge, Massachusetts

Patrick M. Cullen 3-I
St. Paul, Minnesota

Tom Daly 35-SN
Ottawa, Ontario, Canada

David T. Deacon 4-SN
Kingsville, Texas

Jon F. Downs 3-I
Decatur, Georgia

Holmes Easley 4-I
New York, New York

A. Elsom Eldridge, Jr.
Medfield, Massachusetts

Phillip A. Evola 3-SN
Chicago, Illinois

Margaret U. Ezekiel 3-I
Cleveland Heights, Ohio

Hy Faine 6-I
UCLA, Los Angeles

Kenneth R. Fause 5-I
Ithaca, New York

Dorothy Fieldbinder 36-SN
Gainesville, Florida

John A. Figola 34-I
Clifton, New Jersey

Edward M. Fleming, Jr.
Miami, Florida

Christine Francello 3-SN
Buckness University
Lewisburg, Pennsylvania

Kenneth C. Frisch 36-SN
Athens, Ohio

Larry C. Gatzke, Jr. 45-I
Houston, Texas

John M. Gavis 4-SN
North Kingston, R.I.

William E. Gensel 6-SN
Riverside, California

Peter J. George 45-I
New York, New York

Robert S. Gilette, Jr. 3-I
Abilene, Texas

Douglas P. Grove 6-SN
Bucknell University
Lewisburg, Pennsylvania

Spencer H. Hall 4-SN
Berkeley, California

Edward L. Harris, Jr. 35-SN
Wayne, New Jersey

Priscilla Hartke 36-I
New York, New York

Katharine M. Hartzell 5-I
St. Lawrence University
Canton, New York

David Henderson 3-SN
El Paso, Texas

Don Henschel 3-I
Midwestern University

Hoffend & Sons, Inc. 3456-UN
Rochester, New York

(aun) Douglas Hoffman 3456-SN
Skokie, Illinois

Richard M. Hoover 3-I
Wayne, Illinois

Roy R. Hudson 3-SN
Burkburnett, Texas

Walter B. Huntoon 5-I
Kliegl Bros. Western Corp.
Burbank, California

Robert Jiminez 3-SN
El Paso, Texas

Arsene Joukovsky 45-I
Bruxelles, Belgique

S. Ridgway Kennedy 3-I
Hiram, Ohio

Willie Kimble 3456-SN
Miami, Florida

Candace M. Kling 4-I
New York, New York

Dan Koetting 4-SN
St. Louis, Missouri

Bernadine E. Kopec 3-I
XHI Bayne, New Jersey

Claude Langlois 5-I
Montreal, P.Q., Canada

Jose L. Leiva 3-SN
San Francisco, California

Richard Lieberman 3456-SN
Miami, Florida

Michael R. Limiero 45-SN
Tampa, Florida

Jon M. Livingston 35-SN
Mead, Oklahoma

David E. MacArthur 3-I
Seal Beach, California

Eugene G. McGinty 35-I
San Francisco State College
San Francisco, California

K.H. Miller 5-I
Austin, Texas

Robert D. Miller 3-I
Pittsburgh, Pennsylvania

Stan Miller 3456-UN
Rosco Laboratories, Inc.
Port Chester, New York

Richard I. Mix 35-I
Prospect, Kentucky

Frank Morigi 3-I
Chicago, Illinois

Robert G. Moxley 356-I
Dallas, Texas

Millard Nachtwey 3-SN
Bucknell University

NEMA 2, Inc. 3-O
West Hartford, Connecticut

New York Costume Co., Inc.
345678-UN
Chicago, Illinois

Northern Illinois University
3456-O
DeKalb, Illinois

Arv Olson 3456-SN
Miami, Florida

Larry Opitz 3-SN
Rosedale, New York

Scott J. Parker 3-SN
Greensboro, North Carolina

Pastime Players 3-O
Elberton, Georgia

Victor Pavone 3-SN
Tampa, Florida

Joseph J. Peterson 3456-I
Sunnyvale, California

H. Lee Pharr 4-SN
Clermont, Florida

Robert D. Phillet 3-I
Edmonton, Alberta, Canada

The Playhouse 346-O
Fredericton, N.B., Canada

Playmakers 3-O
New Mexico State University

Harvey M. Powers, III 3-SN
Lewisburg, Pennsylvania

Felice Proctor 3-SN
State College, Pennsylvania

J. McC. Robbins 3-I
Pt. Richmond, California

Richard M. Rose, II 3-I
Broward Community College
Ft. Lauderdale, Florida

Clyde H. Russell 5-I
Dallas, Texas

Russell Johnson Assoc.
Philadelphia, Pennsylvania

Frank Rutledge 46-I
Michigan State University
Ann Arbor, Michigan

Gregory Schiller 3-SN
Buffalo, New York

William A. Snare, Jr. 3-I
Denton, Texas

Spangenberg Theatre 36-O
Palo Alto, California

R.K. Speedie 56-I
Gretna, Louisiana

Stage Decoration & Supplies,
Inc. 3456-U
Greensboro, North Carolina

Charles Stainer 3-SN
Bloomington, Minnesota

Richard Wm. Tidwell 3-I
Richmond, California

Michael M. Towne 3-SN
El Paso, Texas

Ronald M. Turner 3-SN
Anthony, Texas

Charles Ursenbach 34-I
Calgary, Alberta,
Canada

Jeanne Van House 3-I
North Hollywood, Calif.

R.H. Vehlow 6-SN
Whitewater, Wisconsin

Jon R. Vermilye 35-I
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3456-UN
Toronto, Ontario, Canada

David C. Weigard 5-I
Emmaus, Pennsylvania

Bert Weil 6-I
Houston, Texas

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Bradford, Massachusetts

Lester R. Westphal 35-I
Erie, Pennsylvania

Donald K. Wood 5-SN
Logan, Utah

Frederick M. Yost 3-I
Merion, Pennsylvania

Thomas J. Ziegler 3-SN
Batavia, Illinois

PERSONALITIES

BOWMAN GUEST OF WEST GERMANY Dr. Ned A. Bowman was a guest of the West German government for a two-week study tour of theatres and drama performances during June. He visited theatres and shop facilities in Cologne, Frankfurt, Munich, Berlin, and Hamburg. He also presided at a publications commission session at the Prague conference of the OISTT, held in conjunction with the Prague Quadriennale exhibition of world stage design.

KUSHNER AT LITE-TROL Bob Kushner, former vice president of engineering, research, and development for Century Strand, is now an associate of Lite-Trol Service Company, 72 Glenwood Road, Glen Head, N.Y. 11545.

CALENDAR

STEERING COMMITTEE:	Los Angeles	October
BOARD OF DIRECTORS:	" "	October
ENGINEERING COMMITTEE:	" "	October 24
PRESENTATION COMM.:	New York	October 28
TRAINING THE PERFORMING		
ARTS TECHNICIAN:	Chicago	November 5

USITT NEWSLETTER

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