



NEWS LETTER

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

Volume XIV Number 2

March/April 1975

USITT ANNUAL CONFERENCE SHOW BIZ: THEATRE PLUS A SMASH HIT! ACCOLADES TO THE PRODUCERS

TIME: Seven O'clock a.m., March 12, 1975.

LOCATION: Anaheim Convention Center, Anaheim, California.

Exterior shot: Sunrise over snow capped mountains (or was it the Matterhorn at Disneyland) set against the cyclorama of a cloudy blue California sky. Weather: seasonal. Pan to the Convention Center for panoramic sweep of laborers uncrating sophisticated theatrical equipment from huge vans. **MUSIC UNDER:** "Anaheim", to the tune of "California Here I Come", building, building for quick dolly in on arriving "conventionees" -- all singing:

Anaheim, we've all arrived
For our Conference Seventy-five,
Etc.

Close-ups of smiling faces, sleepy faces, jet lag faces; short happy people, tall happy people, thin happy people, fat happy people; then fade in to Interior shot of the California Room.

SCENE 1: A beehive of activity -- exhibitors setting up, electricians laying cable, people scurrying about. There is a sense of organized chaos. Rush shot framing Bernard Skalka paging Richard Thompson via walkie-talkie.

SKALKA: Dick Thompson, please report to the Conference office.

Cross fade: Richard Thompson hurrying toward the Conference office, intercepted by a dozen or more people -- all frantically asking questions; then a zoom shot on Peter Frink setting up the Architecture Exhibit. Panoramic sweep of the California Room to a crew setting up the Student Design Competition, and the arrival of canteen trucks and people breaking for coffee and danish.

It would be impossible to report on all the Programs, Demonstrations, discussions and meetings which took place at the Anaheim Convention Center and the Royal Inn of Anaheim, March 12-15, 1975.

This reporter will try to relate highlights of the Conference, and further information, and photographs hopefully, will be included in the May/June issue of the Newsletter.

KEYNOTE LUNCHEON

The opening day luncheon session was keynoted by Gordon Davidson, Artistic Director of the Mark Taper Forum, Los Angeles Center. He pointed out that perhaps Gordon Craig was right, i.e., "the theatre would work all the time, if it weren't for the actors and directors!" Mr. Davidson was concerned because there is an "energy crisis" in the theatre, and there is also an "exploration gap" -- no one, anywhere is involved in the serious process of progressing the art of theatre with any degree of continuum. And, this is not only true for theatre, but also for science. The researcher is another class of the underprivileged in this country. The terms, "success", "failure" and "socio-economic value" are irrelevant to either science or art. Search is the key, and the researcher must be able to pursue his research wherever it may lead him. The "exploration gap" must be brought back to the theatre.

We need three things: We need money to keep research going as process only -- Second, we need space, suitable space -- Third, we need the explorers themselves. Mr. Davidson continued: "We in the theatre should not consider ourselves to be 'creators', but rather developers, experimentors, researchers and explorers. Our ideas can become concepts that will change perception, alter life and lead to extension after extension. Ultimately, in our work in the theatre, unless we take the time to work and protect our search, the energy we waste is sure to be our own". The full text of Mr. Davidson's speech will appear in THEATRE DESIGN AND TECHNOLOGY.

At the General Membership Meeting held at noon on Friday in the Santa Ana Room, President Arnold announced the results of the election of Officers and members to the Board of Directors. Minutes of the last General Membership Meeting were read and approved. Al Cohen presented the Treasurer's Report, and President Arnold pointed out some of the outstanding achievements of the Institute throughout the past year. (Membership Directories and copies of the Annual Report of the Institute will follow to each member in a separate mailing).

AND BANQUET

Cont'd. Page 13

SECTION AND COMMISSION REPORTS

ALLEGHENY WEST VIRGINIA U. HOSTS SECTION MEETING

West Virginia University's Creative Arts Center was the scene of the February 22nd meeting of the Allegheny Section. Over sixty people from a dozen schools around the Region attended the all-day meeting. The topic of the meeting was SCENE SHOP LAYOUT AND EQUIPMENT.

Registration commenced at 9:00 a.m., and the day was highlighted by demonstrations and discussions in the shop: A bandsaw technique for cutting sweeps; the use of motorized mitre box saws for operations usually done on the radial arm saw; and set-ups for cutting circles, grooving dowels, etc.

Everyone had the opportunity to see the theatres and other production facilities and browse through the tech. book shelf. Many who attended stayed to see the production of FOLLIES that evening.

NEW YORK AREA TWO SYMPOSIUMS SCHEDULED

Under the joint sponsorship of Montclair State College and the USITT/New York Area Section, a continuing symposium concerning CONTEMPORARY AMERICAN THEATRE will be presented at the College on Tuesday, April 8th, at 8:00 p.m.

Guest speakers will include Mr. Joe Bella, Costume Designer, and Clarke Dunham, Scenic Artist and Costume Designer. Both gentlemen are members of the United Scenic Artists, and their discussions should prove the evening to be an exciting and stimulating experience. This is the first meeting of the New York Area Section in 1975.

The second meeting of the Section will be on Sunday, May 11th, in conjunction with the OPERA SCENERY PROJECTIONS SYMPOSIUM, at Symphony Hall, Newark, New Jersey. The election of new officers for the Section will take place at this meeting.

Refreshments will be provided at both meetings.

OPERA PROJECTIONS SYMPOSIUM USITT Members Urged to Attend

USITT members are invited to attend a free two-hour SYMPOSIUM and DEMONSTRATION on Sunday, May 11, 1975, 10:00 a.m., at Symphony Hall, 1018 Broad Street, Newark, New Jersey. This SYMPOSIUM and DEMONSTRATION is presented under the joint sponsorship of the USITT New York Area Section, Strand Century Inc., the New Jersey State Opera, and the I.A.T.S.E. Local #21 (Newark).

Cont'd. Page 3

INT'L. LIAISON PRAGUE QUADRENNIAL

The Executive Committee and the Program Commission of the OISTT (Organization of International Scenographers and Theatre Technicians), held a joint session in Prague, January 25th and 26th, and confirmed that the Prague Quadrennial and the Fourth Congress will open January 5th through January 9th, 1976.

The theme of the Quadrennial will be WORLD THEATRE IN THE FIGHT FOR PEACE and the theme of the Congress will be THE TRAINING OF SCENOGRAPHERS AND THEATRE TECHNICIANS.

Dr. Joel E. Rubin, Chairman of the International Liaison Commission reports that the USITT delegation will be limited to select students, and possibly a few observers. Dr. Rubin appointed Ms. Deborah Dixon, State University of Pennsylvania, as Student Coordinator for a project that will enable ten students from the United States to attend the Congress. The Ministry of Culture has agreed that because of the theme of the Congress, it is desirable that students attend, and will supply student hostel accommodations.

The general theme of the Congress, TRAINING OF SCENOGRAPHERS AND THEATRE TECHNICIANS, is divided into four general discussion areas: 1) Special concentrated training seminars, 2) Training systems in schools and academies, 3) Training systems in the theatres for theatre workers, and 4) Training systems integrated between disciplines. The Program Commission of OISTT suggests that the main task of the Congress is to provide examples, experiences and contradictions between the training systems of the various countries, not to provide pat solutions. It sees the Congress as a congress for teachers on the one hand (since the Congress should yield them much material to make for better teaching) and for students on the other (an opportunity to meet and compare notes on the student level, hence a fine opportunity for international exchange).

The U. S. exhibit of scenic and costume design at the Quadrennial has been formulated by the U. S. Center of I.T.I. under the title DESIGN 70's and is currently on exhibit at Lincoln Center, New York. Dr. Rubin suggests that while the exhibit space within the Brussels Pavilion is limited, a small space could possibly be obtained for an exhibit of U. S. theatre architecture, and suggests further that USITT's Theatre Orientation Package might be the basis for this exhibit, or alternatively, perhaps the architecture panels on exhibit at the Anaheim Conference. The A.I.A. Commission on Architecture for Arts and Recreation have offered to collaborate with USITT.

NATIONAL LIAISON

Through the good offices of Paul G. Birkle, a Masters Class was established, utilizing Jules Fisher, for the Midwest Section, February 28 - March 2, 1975.

Cont'd. Page 3

SECTION REPORTS

The major feature of this meeting will be a demonstration of the new Ludwig Pani Metallogen Scenic Projectors from Vienna. These powerful wide angle projectors utilize the Metallogen HMI 4000 watt arc lamp first developed by Osram of Holland in 1969. In 1973, Kurt Winter, Lighting Designer for the annual Wagner Festival at Bayreuth, West Germany, adapted these lamps (more than twice the light output per watt of power consumed and with 6000° Kelvin temperature), to wide angle scenic projection. Last year, Ludwig Pani, Inc., of Vienna began producing the first commercial units, now widely used in Europe, most notably at the Paris and Berlin Operas. The Pani Projector has not been seen, up to this time, in the United States.

Lee Watson, Lighting Designer, has arranged to demonstrate two of these projectors at Trenton and Newark for the New Jersey State Opera's new production of "CARMEN". Mr. Watson has designed the sets and lighting for this new production and all five scenes will be shown with full scenery and projections.

With particular application to opera, guest speakers Jo Mielziner, Broadway Designer and Theatre Consultant; Shep Kerman, Creative Director, In-Terspective Communications, Inc., and Projection Designer for "SEE SAW"; George R. Snell (who will demonstrate his firm's new 1000 watt Metallogen Arc Carousel Projector); and Thomas M. Lemons, P.E., of TLA Lighting Consultants, leading expert in the United States on Metallogen HMI lamps, will speak about projected scenery and projection equipment.

Clear, sharp, bright wide angle background projection has not been possible until now. The tremendous new possibilities that this opens to the theatre designer is the subject of this Symposium. The four sponsoring organizations urge you to attend. For further information, please contact:

Lee Watson, Lighting Designer
2387 New York Avenue
Huntington Station, New York 11746
Tel: (516) 549-8925

The New Jersey State Opera production of "CARMEN" and the importation of the Pani Projectors has been made possible by a grant from the National Foundation for the Arts in Washington, D. C., as a test project to discover new, more economical means of providing scenic backgrounds for operas.

NOR-CAL 4th ANNUAL TECHNICAL THEATRE CLINIC PLANNED

The FOURTH ANNUAL TECHNICAL THEATRE CLINIC will be held Saturday, May 24, 1975, 10:00 a.m. - 6:00 p.m., at San Jose State University, Department of Theatre Arts, Speech and Drama Building, where leading manufacturers will have on display some of the latest developments in theatre technology.

Demonstrations of specific "home brew" solutions for any number of technical theatre problems; Rap Sessions on problems faced by the designer; Tours of local theatre plants and facilities; Special Sessions on the basic theme of the Clinic: SHIFTING OF SCENERY IN THE THEATRE: AN OLD PROBLEM REQUIRING NEW AND INNOVATIVE SOLUTIONS, with special emphasis given to electro-mechanical, hydraulic and pneumatic power applications relating to scenery shifting, are just some of the scheduled events.

Cont'd. Page 6

COMMISSION REPORTS

With the realization of the Fisher Masters Class and the urging of Edward F. Kook, the National Liaison is now in the process of studying the demand and feasibility of establishing a series of domestic masters classes to be made available to the Sections and USITT membership. To this end preliminary contact has been established with Jo Mielziner, Donald Oenslager, Ming Cho Lee, and Mordecai Gorelik. Details of these Master Class opportunities will be made available to the membership at the earliest possible date. The National Liaison would, of course, welcome indications of individual and sectional support for these Master Classes.

Following last summer's successful cooperation between ATA and USITT in forming the A.T.A. Design and Technology Convention Program, the Presidents of both organizations have established a joint commission to study future cooperation efforts. As a wing of A.T.A., the American Theatre Student League has appointed Ms. Deborah G. Dixon to represent its interest to USITT. Consequently, Ms. Dixon has been appointed USITT/ATSL Representative to both the National and International Liaisons. Student members of USITT who wish to assist Ms. Dixon in her liaison efforts may contact her at Pennsylvania State University, Theatre Department. The National Liaison welcomes student participation in its activities and hopes to see more students become active in its programs.

Van Phillips, Director of Theatre Design and Technology at Purdue University has announced that the National Congress on DESIGN TECHNOLOGY IN THE PERFORMING ARTS scheduled for the Spring has been postponed.

"Although the economy and the quick fall of the stock market has forced the postponement", Van stated, "the importance of the Congress remains".

It is hoped that funds will be made available so that the Congress can be held this Fall. The objective of the Congress will of course, remain the same. It is also hoped that those who have expressed an interest in attending or participating in the Congress, will keep their Fall Calendars relatively free. As soon as specific information can be made available it will be forwarded.

PATE PROJECT IS "ALL SYSTEMS GO"

The "NATIONAL INTERNSHIP CLEARING HOUSE FOR STUDENTS IN THEATRE DESIGN AND TECHNOLOGY", is a project of USITT's Performing Arts Training and Education Commission, the Florida State University School of Theatre, and the Charles MacArthur Center for American Theatre. This project brings together as part of an educational experience student artists/technicians and their professional counterparts.

This bridge between academic and commercial theatre people has been at the heart of the USITT and integral to many academic programs across the country. By placing students in the working profession for a period of time, certain benefits are realized: (1) A more realistic understanding among students about the profession; (2) A stimulation of attitudes and techniques in the academic community from returning students; and (3) A clearer definition of the professional needs which can be met by improved training in schools.

Cont'd. Page 6



SHOWBOAT'S A COMIN'

Innovative New Project Underway

Currently under construction in New London, Connecticut, SHOWBOAT, a 156 foot long and 40 foot wide floating theatre complex, will be piloted by tugboat through New York harbor from one playing site to another, offering a wide variety of performances and programs by some of the most notable theatre companies around the world. This innovative traveling theatre was conceived by David Hays, Director of the National Theatre of the Deaf, and is a project of the Eugene O'Neill Theatre Center, in association with the City Center of Music and Drama, the South Street Seaport Museum, and the United States Committee for UNICEF, designed to meet the critical need for an imaginative center for quality children's theatre in the United States.

SHOWBOAT'S auditorium and horseshoe balcony will have a seating capacity of 234, and a 700 square foot performing area. Dressing rooms, control and projection rooms, rehearsal space, box office, lobby and cloakroom have been designed. In addition, SHOWBOAT will contain a fully equipped classroom. Specialists in theatre, dance, music, visual arts, media and education will conduct training sessions for student teachers. Participatory theatre workshops for children and teachers; workshops in puppetry, dance, opera and instrumental music will also be offered.

It is hoped that a minimum of four sites per borough in New York will be developed, with SHOWBOAT remaining at each site for one to two weeks. The projected opening date for this floating theatre complex is Fall, 1975. The dock site for SHOWBOAT will be the South Street Seaport Museum. Further details are available by contacting David Hays at the Eugene O'Neill Theatre Center.

SCENOGRAPHIC CONFERENCE AT DENISON U. SVOBODA WORKS EXHIBITED

On April 6th, Denison University, Granville, Ohio hosted a Scenographic Conference while exhibiting the work of Czech Designer Josef Svoboda. Top representatives of the theatre scenographic movement were drawn to the Denison campus where over 80 large photographs of Svoboda's design work were exhibited. Svoboda, Chief Designer and Technical Director of the National Theatre of Prague since 1950, attended the exhibit opening and took part in the Conference.

Ten panel members were featured at the Conference: Ming Cho Lee, principal designer for the New York Shakespeare Festival; Dr. Robert Scales, Technical Director of the Stratford Shakespearean Festival, Miroslav Pflug, a Montreal Projection and Lighting Consultant; Nicholas Bryson, head of research and development for Rosco Laboratories; L. L. Funtek, Artistic Director and Manager, Banff Center; Van Phillips, of Purdue University's School of Fine Arts; Peter Perina, head of scenographic

studies, Dalhousie University; Dr. Joel Rubin, Kliegl Brothers Lighting; and Calvin Morgan, Technical Director of the Denison University Theatre.

The events at the Conference were sponsored by the Ohio Theatre Alliance, the Ohio Arts Council, Denison, and 17 other colleges, universities and art-theatre groups. In conjunction with the Conference and Exhibit, the 150 member Ohio Theatre Alliance held its Annual Meeting.

1st NATIONAL BLACK TOURING CIRCUIT

Twelve theatres across the United States will act as participating producers for the first NATIONAL BLACK TOURING CIRCUIT, for the purpose of touring significant productions to regions where Black audiences seldom have the opportunity to see plays and performances other than commercial or local resident productions.

The theatres listed are congratulated by USITT for their cooperative effort to provide these regions with productions that will advance the art of the theatre:

AFRICAN REVOLUTIONARY THEATRE, Newark, New Jersey
AFRO-AMERICAN TOTAL THEATRE, New York, New York
BILLIE HOLIDAY THEATRE, Brooklyn, New York
CONCEPT EAST, Detroit, Michigan
D.C. BLACK REPERTORY THEATRE, Washington, D. C.
FREE SOUTHERN THEATRE, New Orleans, Louisiana
HARLEM CULTURAL COUNCIL, New York, New York
INNER CITY REPERTORY, Los Angeles, California
KARAMU HOUSE THEATRE, Cleveland, Ohio
NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS, Boston
NEW FEDERAL THEATRE, New York, New York
SPELLMAN COLLEGE DRAMA PROGRAM, Atlanta, Georgia

For additional information about the first NATIONAL BLACK TOURING CIRCUIT, contact: Ms. Joan Sandler, Black Theatre Alliance, 162 West 56th Street, New York, New York 10019. (212) 245-8125.

HOLOGRAM WORKSHOP Tung Hon Jeong to Direct

Lake Forest College will offer three consecutive hologram workshops during June, 1975. Each workshop consists of five days of classes and laboratory practices, with special emphasis on basic procedures and applications.

The workshops will be offered during the weeks of June 9, June 16 and June 23. Total cost, including tuition and laboratory fee, is \$300.00. Room and board are available in the College.

Like introductory photography workshops, artists and scientists alike can participate without having prior experience in the field. Tung Hon Jeong, internationally recognized authority on holography and professor of physics at Lake Forest College, will direct the workshop.

For further information, write to: Hologram Workshop, Lake Forest College, Lake Forest, Illinois 60045.

Cont'd. Page 5

TEATRO PUERTORRIQUENO

Perhaps, because New York City is the "hub" of theatrical activity and news of this activity is not readily accessible or does not reach some regions throughout the country, many members of the Institute are unaware of some of New York's "acclaimed" theatrical companies whose services are available outside of the "Big Apple".

One such company is THE PUERTO RICAN TRAVELING THEATRE, a bilingual, professional company founded by actress Mariam Colon in 1967. Productions are presented both in Spanish and English, THE OX CART, DOCTOR IN SPITE OF HIMSELF, WINTERSET, EL MALEFICIO DE LA MARIPOSA (The Evil Spell of the Butterfly) by Federico Garcia Lorca, THE GOLDEN STREETS, by author Piri Thomas (Down These Mean Streets), are just a few of their past productions. The works of Puerto Rican playwrights Jaime Sanchez, Jaime Carrero, Luis Rafael Sanchez, Gerard Paul Marin and Pedro Juan Soto have been given very careful, touching and loving productions by this highly talented group.

At its 17th annual presentation, the International Film and TV Festival of New York, awarded a gold medal to the company's Channel 4, NBC-TV production of THE GUEST (El huesped), by Pedro Juan Soto, directed by Paul Freeman and produced by Ms. Colon.

THE PUERTO RICAN TRAVELING THEATRE has for the last three years conducted a training unit where more than 100 students from low income homes are receiving training, free of charge, in several disciplines of the theatre. Both their Experimental Laboratory and the Training Unit are located at 124 West 18th Street, in New York City. The Theatre sustains its activities through grants and the assistance of private foundations, and performs in financially deprived neighborhoods throughout New York City and, lately, at selected colleges and other out of town locations. Information about bookings and tours are available from PUERTO RICAN TRAVELING THEATRE, 141 West 94th Street, New York, New York 10025.

EAA NAT'L. CONFERENCE TO BE HELD AT SEATTLE

140 guest faculty members of national and international prominence will attend the 1975 EDUCATIONAL ARTS ASSOCIATION NATIONAL CONFERENCE, to be held at the Seattle Center in Seattle, Washington, June 25th - 28th.

The four-day ACTION Conference will focus on the most effective ways to integrate the arts into the classroom, a wide variety of alternative approaches to "traditional" education, and ways to meet the needs of special education.

Included in the wide array of sessions will be: "Development through Drama", "Drama for Teaching Other Subjects", "Drama and the Secondary School", "How to Use Improvisation and Theatre Games Successfully in the Classroom", "Social Drama" and "Improvisation and Dramatization Involving Movement and Speech: Open Staging and Media".

The EDUCATIONAL ARTS ASSOCIATION NATIONAL CONFERENCE gives specialists, teachers, administrators and parents the opportunity to choose from among some 300 workshop

sessions a program to best meet their individual needs. Further information may be obtained by writing, 1975 EDUCATIONAL ARTS ASSOCIATION NATIONAL CONFERENCE, 90 Sherman Street, Cambridge, Massachusetts 02140.

THEATRE CRAFTS May/June Preview

Dr. Joel Rubin, Vice President of Kliegl Brother Lighting, joins the rostrum of speakers on computerized lighting control systems in Q-File and Q-Level.

Glenn Loney examines the 12-hour production design -- focusing on costumes -- in "Costumes For the Byrds Dressing Robert Wilson's Life and Times of Joseph Stalin".

Randy Davidson of the International Safety Institute in OSHA and Show Biz gives a detailed study of the frequently ignored safety hazards in theatres -- How does the Occupational Safety and Health Act of 1970 effect the entire entertainment industry?

PUBLICATIONS And New Editions

The first edition of a new annual Touring Directory of the Performing Arts in Canada, 1975, has been issued by the Touring Office of the Canada Council to meet the demands for complete and factual information on sponsors, facilities and attractions involved in touring the performing arts.

Published in both English and French editions, the first issue contains over 300 pages of valuable information on the availability of performing artists and companies; on established and potential sponsors; on technical specifications of performing facilities; and on available touring services. The Touring Office plans to update and expand each issue of the Directory. It will be published annually in the Fall in order to enable artists, companies and sponsors to plan their season more in advance than has been possible up to now.

The Touring Directory is available from the Touring Office of Canada Council, 151 Sparks Street, P. O. Box 1047, Ottawa, Ontario K1P 5V8, or any Information Canada outlet at a cost of \$5.00.

• • • • •

The American Theatre Association (ATA) has just published its annual SUMMER THEATRE DIRECTORY, which lists over 300 summer theatres auditioning throughout the United States and Canada.

Types of theatres, capacity of the theatres, length of season, types of plays performed, salaried and unsalaried positions, application and audition procedures, acting and technical availabilities are all included in the Directory.

Copies may be obtained from ATA, 1317 F Street, N.W., Washington, D. C. 20004. Cost to ATA members is \$2.50, and \$3.00 for non-members, and must be prepaid.

• • • • •

The new 1975 edition of the Encyclopedia of the U.S. Government Benefits has just come off the press. Containing over 1000 pages and 750 photographs, the new edition presents, in easy form, over 5000 services and

James Randy Earle, Jr., Theatre Arts Department, San Jose State University, invites YOU or YOUR FIRM or INSTITUTION to actively participate in this very important day. For firms and manufacturers, tables, display space, and suitable power will be provided for any displays or demonstrations they might wish to provide and/or tables and bulletin boards will be made available for distribution and display of literature and specification sheets.

Individuals who wish to participate are asked to bring their latest creation, solution, or invention and let other technicians and designers see what you are doing. Where possible, bring slides for presentation. If you wish to participate in a special discussion group and/or suggest a topic that needs covering, write to Mr. Earle and let him know your feelings.

IF YOU WISH TO ATTEND begin planning NOW! Reserve the above date and tell others in your area who might be interested about the program AND about USITT and NOR-CAL USITT.

Guests of members are welcome.

TEXAS SECTION SECTION NOW IN ITS FIFTH YEAR OF OPERATION

Completing its fourth year of operation, the Texas Section has increased its membership, and has become an "official" participating organization in the annual Texas Theatre Council Convention.

The Convention was held January 23rd through January 26th in San Antonio, at the El Tropicana Motor Hotel. A two-hour seminar "LOW-BUDGET PRODUCTION" was conducted by Barry Sutton and Robert Wenck, and the Student Chapter of Stephen F. Austin University, Nacogdoches, Texas, gave a presentation on "STAGE MAKEUP TECHNIQUES". "MAKING SCENERY JOINTS" was the topic of another presentation given by the Southwest Texas State University Student Chapter, San Marcos.

The past year, the Section was extremely active. During June, an exciting technical short course was given at SWTSU, and was attended by twenty state-wide high school teachers. Testimonials were given as to the value of the USITT/Texas Section and its program in the state -- testimonials prompted by the excitement generated at the meeting. The faculty included: Andrew Gibbs and Frederick March, and presentations were given by Gene Emerson Diskey, Ken Miller, Kay Butler, and Robert Howery. In October, at SWTSU, the Student Chapter gave a presentation on "FIBERGLASS MASKS AND ARMOR" followed by a luncheon business meeting at which time the Texas Educational Theatre Association Convention was discussed.

The Section anticipates another year of dynamic activity and growth. It is playing a very real role in the improvement of the status of the performing arts in Texas.

1. A "Go-fer" program in which interested and able students are available for a maximum of six weeks to serve a company or a master artist/technician as needed. The host provides clear-cut supervision of the student's work, but has no further obligation to provide anything other than moral and civil support to the student. This short-term relationship may serve as the initial contact before either Internship or Apprenticeship takes place.
2. An "Internship" program in which particularly skilled students serve for a minimum of three months in whatever capacity is desired by a company, so long as it relates to the student's abilities and professional goals. There must be a precise idea of exactly what work the student would be expected to perform and to whom he is to report. While there might well be acquisition of new skills involved in this program, the student would be certified by his home institution as being capable of performing the normal skills required of one in the proposed position.
3. An "Apprenticeship" program in which a particularly skilled student is allied to a recognized master artist/technician for a minimum of three months to serve in whatever capacity is desired by that master. There must be a clear-cut idea of exactly what the student will be expected to do and what goals might be realistic to the situation. The student would be certified by his home institution as being capable of performing the normal skills expected of one in his situation.

The National Internship Clearing House (NICH) will make available information about internship possibilities by matching student requests to professional needs. All negotiations beyond the initial matching will take place between the outside parties, consistent with the guidelines established by USITT. No agency can supplant this personal contact.

Students enrolled in an institution must be certified by a USITT member as being capable of working at an indicated level of competency before NICH can match their skills to the stated needs of a working situation. Persons or shops which need or will accept student interviews must supply necessary information to NICH for processing.

In its broadest interpretation, education can mean any enrichment of information, attitudes on skills already present in a person. This is not a program for neophytes, nor is it for the experienced professional. Interns are not to be used to replace or supplant regularly employed persons, but they must be capable of making a worthwhile contribution to their host.

Three relationships have been defined to provide a variety of experiences for students and to meet a variety of needs for professional institutions. A "Go-fer" program provides on-the-job experience for a student with no previous contact in a professional production situation, while "Internship" and Apprenticeship" programs are for students with experience and/or exceptional skills and insights and who would profit from a longer working relationship.

PATE Cont'd. from pg. 6

In evaluating, the host professional or individual provides the sponsoring school a written, audio-taped or telephoned report on the student's work with them immediately upon a completion of that work. The report should cover 1) the level of the student's competency at the outset of the program, 2) a listing of the precise work undertaken by the student, 3) the degree of success of the student's work, 4) the attitudes expressed by the student, 5) the degree of learning that took place by the student, 6) the adaptability demonstrated by the student, and 7) an overall comment on the value of the student to the theatre community.

The student will provide his sponsoring school a written report on his work with the host institution immediately upon his return to school. The report should cover 1) a listing of the actual work engaged in, 2) how closely the actual work done related to the expected work as stated by the host, 3) the appropriateness of the work undertaken to the needs of the student, 4) the attitudes of the host institution towards providing opportunities for new experiences and for learning, 5) an evaluation of the quality of work produced by the host institution, 6) a statement of the value of the Off-Campus experience to the student in his growth.

Evaluations will be exchanged between the host and the student after they have been received by the sponsoring school.

The sponsoring school is not obligated to support a student during any of the three programs. The host is not expected to finance the short-term "Go-fer" because of the transient nature of the relationship and because the student would probably not have the time to develop into an indispensable resource. Professional companies and master artist/technicians would be expected to support a student during the "Internship" and "Apprenticeship" programs because of the time required of the student, the inconvenience of his shifting his home base, and, basically the fact that he should be fulfilling a significant and valuable role in the work to be done. The interning or apprenticing student should not be used to replace regular permanent staff members and therefore should not expect the full remuneration normally paid company members. This remuneration is considered a fellowship rather than a salary.

The schedule of progress for the NATIONAL INTERNSHIP CLEARING HOUSE FOR STUDENTS IN THEATRE DESIGN AND TECHNOLOGY began in February, with a preliminary statement distributed to PATE Commission members, prospective schools and hosts, requesting response to strengths and weaknesses. In March, the Commission, USITT members, prospective schools and hosts conferred to solidify the statement distributed, and to develop preliminary forms containing queries appropriate to students and to hosts. During April through August, mailing lists will be developed of prospective hosts and forms sent to them, and information will be disseminated through the USITT Newsletter on how students and hosts might participate in the project. Proposals for grant support for supplies, printing, mailing and handling expenses will be prepared and information compiled as received and handling techniques refined. By September, it is hoped that the project will be fully operational.

Cont'd. next column

The PATE Commission requests that you offer yourself as a member of the project, respond with your ideas and suggestions for improving the statement, supply names and addresses of possible host institutions, and encourage students to use NICH once it is fully functioning.

All responses should be sent directly to Dan Stowell, NICH Project, School of Theatre, Florida State University, Tallahassee, Florida 32306.

USITT STUDENT CHAPTERS - WHY and HOW -

USITT By-Laws establish Student Chapters to fill a specific need within the Institute. The By-Laws state that the purpose of the Student Chapter is to "stimulate activity ... at an institution or within a limited geographical area".

Precisely what is a Student Chapter? It is at least eight student members of USITT and one regular member who wish to meet and work together to further the general goals of the Institute.

The question is asked as to the difference between a Regional Section and a Student Chapter. The fundamental difference relates to the implied permanence of the groups. The Section's charter is without term and thus establishes an on-going organization. The Student Chapter's charter is for one year and must be renewed by application each year. This provision permits the Student Chapter to die gracefully and be quickly buried if interest suddenly evaporate due to graduation of key persons or any other reason. It is assumed that a Regional Section has a hard core of personnel that will give it continuity, whereas a Student Chapter is almost by definition made up of short term members.

Is there a need for Student Chapters where Regional Sections already exist? Maybe yes, maybe no. It depends on many factors, but the most important is service. Does the Regional Section serve the interests of student members of USITT in its area? If not, and a Student Chapter could, then there is every reason to establish such a Chapter. If, however, students play an active role in the Regional Section, then there is probably not a need for a Student Chapter.

How does one go about establishing a Student Chapter? USITT By-Laws specify that the application must list the names and addresses of at least eight (8) USITT student members (or persons who become members simultaneously with the submission of the application) and one regular member of USITT to function as a sponsor. Further, the application must spell out a project or program that the Student Chapter will undertake during the forthcoming year.

Student Chapters may apply for a charter at any time. The application is sent to the First Vice President for submission to the Board of Directors at the next Board meeting. Renewal applications should be submitted in October for submission to the winter Board meeting, regardless of the date of the original application and charter.

There it is. The procedure is simple, the rewards can be great. If you have further questions, send them to the First Vice President, USITT.

.....



Cont'd. from pg. 5

resources available from the government and should be particularly useful in these unsettling times.

This edition covers all types of benefits -- business, professional and private -- and encompasses grants, services contracts, programs, financing, leases, royalties, research, loans, health care, scholarships, sports and hobbies. An amazing range of private benefits, many of which people are totally unaware of, such as valuable tips on starting one's own business with government help, services for home and garden, hunting, fishing, skiing, boating, help with family problems, senior citizens, caring for the elderly, college money, student loans, medical and dental care, and more.

Each service's eligibility requirements are explained in detail. The application form for each program is discussed along with suggestions for filling in the form. The amount of time it takes for agencies to approve, and funds to be made available is indicated, as well as the special official to whom the application is to be sent and his address.

The 1975 edition of this Encyclopedia of the U. S. Government Benefits -- hard bound and deluxe thumb-notched -- is available from Government Data Publications, Encyclopedia Division, 422 Washington Building, Washington, D. C. 20005 for \$17.95 per copy.

JOB OPENINGS

Producer/Business Manager, Lyric Theatre of Oklahoma, Oklahoma City, 73112. A year-round non-equity position with well established community theatre in its 12th season. Related experience in theatre management preferred. Salary: \$8000.00 - \$10,000/year. Starting date: ASAP. Contact: Todd Van Every, Lyric Theatre, 5708 Mosteller Drive, Oklahoma City, Oklahoma, 73112.

Theatre Designer/Technical Director, Department of Communicating Arts, University of Wisconsin-Superior, Superior, Wisconsin 54880. Requirements: teach courses in design and execution of stagecraft, lighting, costume and makeup and fundamentals of speech. Designer and technical supervisor for four major productions per academic year, with student staff. Be interested in and willing to cooperate with the other Divisions within the Department: Speech Communication. Radio-TV Film and Journalism. M.A. or M.F.A. required. Portfolio and slides to be submitted. Rank: Instructor or Assistant Professor. Salary: \$9,400 to \$15,000. Additional 18.5% in fringe benefits. A remuneration of 2/9 of the academic year salary is provided if employed full-time in the summer session.

Address inquiries to:

Dr. Donald R. Cain, Chairman
Department of Communicating Arts
University of Wisconsin-Superior
Superior, Wisconsin 54880
Tel: (715) 392-8101, Ext. 269

Technical Director, (Acoustical/lighting/electrical), Anchorage Community College, Anchorage, Alaska. Job requirements: responsible for technical work, advising groups using the auditorium. Starting date: July 1, 1975. Salary: \$1500.00/month -- standard university benefits.

Theatre Director, Anchorage Community College (same as above address). Job responsibilities: scheduling all types of fine arts events, responsible for personnel. Qualifications: Advanced degree in theatre management or theatre arts. Theatre: new multi-use auditorium, continental seating (960), thrust stage 60 ft. proscenium. Salary: \$2000.00/month -- standard university benefits.

Contact: Dewey Ehling, Performing Arts Committee Chairman, Anchorage Community College, 2533 Providence Avenue, Anchorage, Alaska, 99504
Tel: (907) 279-6622

ADVERTISEMENT

PLEASE
BEAR
WITH
US

WHILE
WE

CHANGE
OUR
SPACE

Those members who attended the Conference in Anaheim, and the General Membership Meeting, were apprised of the possibility that the National Office might be moving from its present location to a new premise.

That possibility has become real and we are looking for new offices.

The chaos of re-locating presents many problems. There are files to be emptied and packed into cartons, equipment to be crated etc., and it is a necessary precedence over routine and not-so-routine office duties.

Many of our members and subscribers have written to us and prompt replies have not been forthcoming. We ask that you bear with us until the relocation is completed.

We are very sorry for any inconvenience our relocating may cause you due to unanswered correspondence. We anticipate that our move will be completed by the end of the month, and our new address published in the May/June Newsletter.

NEW MEMBERS WELCOMED

USITT welcomes the following new members who have recently joined the Institute. The code numbers and letters in the right-hand margin indicate the class of membership and Commission participation

- | | | | |
|---|---|---|----------------|
| 1 | PATE (Performing Arts Training and Education) | I | INDIVIDUAL |
| 2 | CODES | S | STUDENT |
| 3 | PRESENTATION COMMISSION | O | ORGANIZATIONAL |
| 4 | ARCHITECTURE COMMISSION | U | SUSTAINING |
| 5 | ENGINEERING COMMISSION | X | EXCHANGE |
| 6 | ADMINISTRATION COMMISSION | V | SPECIAL |
| 7 | PUBLICATIONS COMMITTEE | H | HONORARY |
| | | N | NON-VOTING |

Charles Adams 915 Field Street San Marcos, Texas 78666	S	Allen E. Breed 1242 Barrington Avenue #104N Los Angeles, California 90025	I	Jeff Alan Conley 458-1/2 Hawthorne Street Stockton, California 95204	136-S
Doreen Adamson 4262 Jefferson Avenue Woodside, California 94062	S	Douglas G. Brown 11915 S. W. Murphy Lane Beaverton, Oregon 97005	5-I	Paula Conley Kliegl Brothers Lighting Co. 32-32 48th Avenue Long Island City, New York 11101	56-I
Jozsef Imre Agoston 2506 North Buena Vista Burbank, California 91504	S	William L. Browning 56 Goethe Street Daly City, California 94014	I	Joanne Consolo 11543 Dunham Road Northfield, Ohio 44067	3-I
Jean Anderson Box 645 Jackson, Wyoming 83001	1-S	Timothy Paul Bryson 340 West 920 South #120 Provo, Utah 84601	15-S	William B. Consolo 11543 Dunham Road Northfield, Ohio 44067	I
John E. Anderson University of Toledo Toledo, Ohio 43606	2456-S	Paul Bucalstein 2130 Crescent Avenue #2115 Anaheim, California 92801	1-I	Robert S. Cooper 903 South Mattis Avenue #6 Champaign, Illinois 61820	5-S
Curtis Ardourel 309 Karen Way Tiburon, California 94920	S	Arthur Burke 8047 Oak Hill Drive Kalamazoo, Michigan 49081	I	Roger W. Cooper 7823 S. W. Chestnut Portland, Oregon 97223	5-I
G. Jeffrey Baumann 535 Barbara Drive Norristown, Pennsylvania 19403	3-S	Larry Cada 415 North State Street Diversitronics, Inc. Chicago, Illinois 60645	5-I	Gail A. Crellin 2837 Vista Avenue Long Beach, California 90803	I
Keith A. Baumgartner 205 East Armory Champaign, Illinois 61820	6-S	Kathleen A. Carter CU Box 9643 Northern Arizona University Flagstaff, Arizona 86001	1-S	John M. Cunningham 3206 Chestnut Street Grand Forks, North Dakota 58201	134-S
Jim I. Belmont 60 West 18th Street New York, New York 10011	4-I	Ray Caton 205 East Healey, #25 Champaign, Illinois 61820	135-I	Kimberly Curry 44 Clark Street San Marcos, Texas 78666	S
Wilbur Berger Lehigh Electric Products, Inc. Route 222, Box 3229 Wescoville, Pennsylvania 18106	25-I	Teresa A. Chamberlain 1511A, 770 Lake Merced Boulevard San Francisco, California 91432	S	Dan Daniel 1440 Portola Drive San Francisco, California 94127	134-S
Kathryn M. Bergh 58 East Armory, Apt. #15 Champaign, Illinois 61820	S	Richard H. Chapman 6601 Eucalyptus Drive #80 Bakersfield, California 93306	1245-S	Larry Davidson 1230 Josephine Denver, Colorado 80206	14-I
Connie Joanne Bever 404 South Leroux Flagstaff, Arizona 86001	13-S	John F. Chapot Box JG-3 California Institute of the Arts Valencia, California 91355	35-S	Michele L. Dostert 505-1/2 North Third Grand Forks, North Dakota 58201	1-S
K. Michael Boehk 10 East Mulberry Street Baltimore, Maryland 21202	4-I	Doc Chaves 14011 North Whispering Lane Sun City, Arizona	1-S	Dan Dryden 210 Ocean View Del Mar, California 92014	I
John L. Bordeaux 20730 Longworth Avenue Lakewood, California 90715	S	James Lynn Cobb Route 2, Box 45K San Marcos, Texas 78666	S	Judith F. Erwin 654 Lehigh Road, H-2 Newark, Delaware 19711	5-S
Al Braley 9308 Santa Monica Boulevard Beverly Hills, California 90210	5-I	W. K. Collins Wilkinson Center, Provo Campus Brigham Young University Provo, Utah 84602	1-I	Vincent Faust 307 South Pugh Street State College, Pennsylvania 16801	45-S
Leon I. Brauner 1900 East Atwater Bloomington, Indiana 47401	13-I			Marshall E. Fisher 2908-R Charles Street Rockford, Illinois 61108	1256-I

David G. Flemming 915 Houston Street San Marcos, Texas	I	78666	Thomas Habecker 1111 Mimosa Drive Champaign, Illinois	15-I	61820	Ken Kenyou 3005 Via Revera Palos Verdes Estates, California	S
Sean P. Friedman 3234 East Broadway, #9 Long Beach, California	S	90803	Hollie K. Hardeman Box 4929 Northwestern State University Natchitoches, Louisiana	S	71457	Janet D. Kinzer 907 Trelease URH Urbana, Illinois	S 61801
Ellen P. Gabrielleschi 436 Foster House Ohio University Athens, Ohio	1-S		Willard C. Haynes 2550 E. Ward Terrace, No. 28 Anaheim, California	14-S	92806	Hal Knowles Department of Speech and Drama University of North Carolina Wilmington, North Carolina	14-I 28401
Patrick M. Gallegos 2125 Hayes Street, #4 San Francisco, California	1-S	94117	Thomas G. Hays, Jr. 83-08 Pettit Avenue Elmhurst, New York	I	11373	David Kriebs 14104 Bahama Cove Del Mar, California	I 92014
Charles T. Garey 312 Ellwood Beach Drive, #11 Goleta, California	5-S	93017	Hilary Henkin 18415 Prairie Northridge, California	S	91325	Jim Kunz Theatrical Rigging Systems, Inc. 4090 West Broadway Minneapolis, Minnesota	I 55422
Sarah Nash Gates 110 Dorsey Street Columbia, Missouri	1-I	65201	Ken Hewitt University of Calgary University Theatre 2920 24th Avenue, N. W. Calgary, Alt., Canada T2N 1N4	I		Louis A. Lager Sceno Graphics P. O. Box 101 New Wilmington, Pennsylvania	14-I 16142
Glenn G. Gauer 435 Keith Missoula, Montana	15-S	59801	Vicky Eileen Hice P. O. Box 4122 Northwestern State University Natchitoches, Louisiana	S	71457	Steven M. Lahey 554 La Gonda Way Danville, California	1-S 94526
Erwin Geis The Dutton Company 999 West Highland Road Northfield, Ohio	I	44067	John H. Higgins H. & H. Specialties 2210 North Merced South El Monte, California	5-I	91733	Megan Landry 583 Shepherd Hayward, California	3-S 94544
Katherine Geis The Dutton Company 999 West Highland Road Northfield, Ohio	I	44067	James F. Highland 479 Selborne Road Riverside, Illinois	1-I	60546	Ralph E. Lanzano 17 Cottage Court Huntington Station, N.Y.	5-I 11746
Lisa Geller 608 South First Street Champaign, Illinois	15-S	61820	Edward A. Hotchkiss 968 Stow Lane Lafayette, California	5-S	94549	Paul G. Larsen Brigham Young University A-253, HFAC Provo, Utah	356-I 84602
Richard A. George 4850 S. W. Dakota Corvallis, Oregon	3-I	97330	Paula Joy Howard Box 3424 Stephens College Columbia, Missouri	S	65201	Aileen LeBlanc 409 North Race Street Urbana, Illinois	S 61801
John I. Gilles 3906 Tower Drive, Apt. 5C3 Righton Park, Illinois	4-I	90404	Laurence W. Jaquith 407 Stuart Avenue Kalamazoo, Michigan 49001	I		William H. Lord 9210 College Avenue Indianapolis, Indiana	I 46240
Dr. Douglas-Scott Goheen 11402 South Dobson Chandler, Arizona	5-I	85224	Anne Jaros 618 East Daniel, #1 Champaign, Illinois	1-S	61820	Stuart S. McGee 6055 Heherman Philadelphia, Pennsylvania	16-S 19135
Robert S. Gold 7 Allen Hall, URH Urbana, Illinois	S	61801	Terry Jenkins 1324 West Addison Chicago, Illinois	S	60613	Frederick J. March Drama Department Southwest Texas State University San Marcos, Texas	1-I 78666
James A. Good Paul S. Veneklasen & Associates 1711 Sixteenth Street Santa Monica, California	45-I	90404	E. Ray Jensen P. O. Box 5235 Daytona Beach, Florida	1-I	32020	Laurey C. Masterton 214 South Main Street Newmarket, New Hampshire	45-S 03857
Michael K. Gorman 403 West Green Champaign, Illinois	S	61820	James C. Johnson 1405 Bass Columbia, Missouri	6-S	65201	William F. Matthews 410 Bucknell Street Pittsburgh, Pennsylvania	1-I 15208
Freddie Grimwood National Theatre School of Canada 1182 St. Lawrence Boulevard Montreal, Quebec, Canada	1-0		Thomas K. Joyce 4923 Pawnee Drive Roeland Park, Kansas	4-S	66205	James E. Mayo 1638 East Main Street, #205 Kent, Ohio	45-S 44240
Trey Haagen 126 Scott Street, Apt. 202 San Marcos, Texas	S	78666	Michael Kendall 1527 South Barbara Santa Monica, California	I	93454	William D. Meyer Apt. F-201, University Village Athens, Georgia	45-S 30601

Michigan Technological University Attn: Michael R. Campbell Houghton, Michigan 49931	0	PNS Ustredni Expedice A Dovož Tisku Vimorradská 46, 120 - 43 Prague 2, Czechoslovakia	0	Mark Weston Richmond Box 9, Buckner Southwest Texas State University San Marcos, Texas 78666	S
Craig Miller 273 Market Square Lake Forest, Illinois 60045	4-I	Vincent Ponce 301 Porter University Park, Pennsylvania 16802	5-S	Elizabeth A. Roush Route 5, Granville Road Newark, Ohio 43055	12-S
Thomas C. Miller 2434 Bluff Street Boulder, Colorado 80302	1-S	Karl T. Pope 476 East 2950 North Provo, Utah 84601	1-I	J. W. Royle 6565 -46th Avenue Kenosha, Wisconsin 53140	I
Curtis E. Miner 3110 North 47th Avenue Phoenix, Arizona 85031	14-S	Jeffrey C. Quinn 221 South Barnard Street, #42 State College, Pennsylvania 16801	34-S	Dennis A. Runge 2729 Parmer Fort Worth, Texas 76109	1-I
Jack Mitnick 14348 Martha Street Van Nuys, California 91401	I	Alan Rapoport 807-1/2 West Main Street Urbana, Illinois 61801	5-S	Joan M. Ruthenbeck 1805 South Washington Park Ridge, Illinois 60068	1-S
William A. Moodie 10415 Yolanda Northridge, California 91324	45-I	Barry K. Reed 5422 Dumfries Houston, Texas 77035	5-I	Stuart Sacks 3461 - 24G, S. W. Second Avenue Gainesville, Florida 32607	S
Debbie Moore 1851 Fulton Street, #3 San Francisco, California 94117	S	Duane E. Reed 461 Silver Oaks Drive. Kent, Ohio 44240	1-I	Philip Sandstrom 2101 West White Champaign, Illinois 61820	S
James K. Moore Department of Dramatic Arts University of California-Davis Davis, California 95616	5-I	Thomas D. Reinert 1110 Oregon Racine, Wisconsin 53405	146-I	Linda Kay Sarver 3982 Kilburn Avenue Rockford, Illinois 61103	1-S
Cindy Morris Box 3002 Northwestern State University Natchitoches, Louisiana 71457	S	Niles East High School Attn: Jerry Proffitt Lincoln and Niles Avenues Skokie, Illinois 60016	0	Lora H. Satrom Box 90 Galesburg, North Dakota 58035	1-S
Terry P. Morris 305 East Village Macomb, Illinois 61455	13-S	Donald O. Olson 7402-A Okana Nui Circle Hickam A.F.B., Hawaii 96553	1-S	John H. Scharres 1006 West Church Street, #4 Champaign, Illinois 61820	S
John Murbach 478 Townsend, URH Urbana, Illinois 61801	1-S	Fred B. Otto 169 Main Street Orono, Maine 04473	345-I	Kristin Schroeder C. U. Box 6633 Northern Arizona University Flagstaff, Arizona 86001	13-S
Matt Murphy 250 West Norwich, No. 3A Columbus, Ohio 43201	123456-S	Richard V. Parks C. U. Box 8295 Northern Arizona University Flagstaff, Arizona 86001	13-S	Barbara K. Scott 4745-1/2 Langdon Avenue Sherman Oaks, California 91316	S
Sally E. Murphy 524 Melody Lane Memphis, Tennessee 38117	2-S	Dennis Paschke Box 1100 Gustavus Adolphus College St. Peter, Minnesota 56082	5-S	Janet G. Shedd 1249 Maple Avenue Wilmette, Illinois 60091	145-S
Joseph M. Musco 725 McLane Avenue Morgantown, West Virginia 26505	145-S	Larry Patlovany Siesta Mobile Park, #28 San Marcos, Texas 78666	S	James N. Shelly, Jr. 129 North Bernard, Apt. No. 4 State College, Pennsylvania 16801	35-S
Musson Theatrical 805-D University Avenue Los Gatos, California 95030	0	Perry W. Patterson 1503 South Spring Sioux Falls, South Dakota 57105	156-I	John Shipley 10911-1/2 Whipple North Hollywood, California 91602	S
Mark Negin 30 Ascot Court Grove End Road London, N. W. 8, England	I	Ronald B. Pearson 408 West Columbia Champaign, Illinois 61820	1-S	Elizabeth Sortore C. U. Box 6674 Northern Arizona University Flagstaff, Arizona 86001	1-S
Jeanne Nelson 18433 Los Alimos Street Northridge, California 91324	5-I	Ralph Pine Drama Book Specialists 150 West 52nd Street New York, New York 10019	I	University of the South Department of Speech and Theatre Sewanee, Tennessee 37375	0
Pat Nesladek 802 West Oregon Urbana, Illinois 61801	1-S	A. Frazier Pless 35 Chapel Street Gloucester, Massachusetts 01930	3-S	Gerald B. Stephens 745 Red Oak Lane, #5B Park Forest South, Illinois 60466	1-S

Jill A. Sterling 909 West Oregon, No. 206W Urbana, Illinois	1-S 61801	Marcus A. Weems 1249 North LBJ, No. 111 San Marcos, Texas	S 78666	J. H. CHANNON CORPORATION 2760 North Lincoln Avenue Chicago, Illinois 60614 J. R. CLANCY COMPANY, INC. 1010 West Belden Avenue Syracuse, New York 13204 CONSULTAS TECHNICAS, JBS Apartado 14294, Candelaria Caracas, Venezuela ELECTRO CONTROLES, INC. 2975 South Second West Salt Lake City, Utah 84115 ELECTRONICS DIVERSIFIED 1675 N. W. 216th Street Hillsboro, Oregon 97123 FOUR STAR STAGE LIGHTING, INC. 585 Gerard Avenue Bronx, New York 10451 GENERAL ELECTRIC COMPANY Nela Park Cleveland, Ohio 44112 GTE/SYLVANIA 100 Endicott Street Danvers, Massachusetts 01923 HOFFEND AND SONS, INC. 274-282 Sanford Street Rochester, New York 14620 HUB ELECTRIC COMPANY, INC. 940 Industrial Drive Elmhurst, Illinois 60126 KING PRODUCTIONS 8050 Hosbrook Court Cincinnati, Ohio 45236 KIEGL BROTHERS LIGHTING COMPANY 32-32 48th Avenue Long Island City, New York 11101 LEHIGH ELECTRIC PRODUCTS COMPANY Route #222, Box 3229 Wescoville, Pennsylvania 18106 LITTLE STAGE LIGHTING COMPANY 10507 Harry Hines Boulevard Dallas, Texas 75220 THE MACTON CORPORATION On the Airport Danbury, Connecticut 06810 MAJOR CORPORATION Box 359 Crystal Lake, Illinois 60014 MUTUAL HARDWARE 5-45 49th Avenue Long Island City, New York 11101 NEW YORK COSTUME COMPANY, INC. 10 West Hubbard Street Chicago, Illinois 60610 R. E. NICHOLSON, INC. 75 West Main Street East Bloomfield, New York 14443 OLESEN COMPANY 4304 Camellia Avenue Studio City, California 91604 RICHMOND HILL LABORATORIES, LTD. 1240 Ellesmere Road Scarborough, Ontario Canada ROSCO LABORATORIES, INC. 36 Bush Avenue Port Chester, New York 10573 JEAN ROSENTHAL ASSOCIATES, INC. 765 Vose Avenue Orange, New Jersey 07050 SKIRPAN LIGHTING CONTROLS 61-03 32nd Avenue Woodside, New York 11377
Allen M. Stillman 24 Huntington Avenue Buffalo, New York	35-S 14214	Kerry E. Wetton 704 West Illinois Urbana, Illinois	S 61801	
William H. Stock Department of Communicating Arts University of Wisconsin-Superior Superior, Wisconsin	1-I 54880	Eileen Whalen 840 - 48th Avenue Winona, Minnesota	I 55987	
H. Russell Suiter 1355 Westwood Drive Reno, Nevada	I 89502	J. L. White 19372 Worchester Lane Huntington Beach, California	1-I 92646	
Ronald L. Swartz 17625 Redwood Tree Lane Irvine, California	15-I 92667	Rick White 510 Old Covington Highway Hammond, Louisiana 70401	S	
Debra L. Tate 1204 North LBJ, No. 215 San Marcos, Texas	S 78666	David E. Wills Box 1102 Burlingame, California	6-S 94010	
Ellard Taylor 2116 Huntington Road Stratford, Connecticut	3-I 06497	John W. Williams 710 Oakton, Apt. No. 101 Evanston, Illinois	I 60202	
Scott Templin P. O. Box 4657 North Carolina School of the Arts Winston-Salem, North Carolina	I 27107	Wilmette Park District Attn: Shirley A. Sluizer 7th and Laurel Wilmette, Illinois	0 60091	
Frederick A. Tepper Local 22, I.A.T.S.E. 1329 "E" Street, N.W., Suite B Washington, D. C.	345-0 20004	Brigham Young University Sound Services Rice House Provo, Utah	0 84602	
Wayne I. Toone 602 Pecan Wharton, Texas	I 77488	Raymond Zander, Jr. 3289 Overland Northbrook, Illinois	S 60062	
Janet Urban 231 East San Fernando Street San Jose, California	1-S 93710	SUSTAINING MEMBERS		
Susan L. Van Hoy C. U. Box 9045 Northern Arizona University Flagstaff, Arizona	125-S 86001			
Miles R. Vesich 102 East Oak, Apt. No. 2 West Lafayette, Indiana	1234567-S 47906	Your Newsletter is made possible only through the contributions of the following Sustaining Members. USITT gratefully appreciates the generosity of these friends of the Institute.		
John J. Von Szeliski 2300 Newport Boulevard Newport Beach, California	34-I 92627			
John E. Wagner, Jr. 6921 Belinder Avenue Mission Hills, Kansas	3-S 66208	PETER ALBRECHT CORPORATION 325 East Chicago Street Milwaukee, Wisconsin 53202 ALCONE COMPANY, INC. 32 West 20th Street New York, New York 10011 ASSOCIATED THEATRICAL CONTRACTORS 307 West 80th Street Kansas City, Missouri 64114 AUTOMATIC DEVICES COMPANY 2121 South 12th Street Allentown, Pennsylvania 18103 BOLT, BERANEK AND NEWMAN, INC. 1740 Ogden Avenue Downers Grove, Illinois 60515		
John Edward Wainright 607 West Tucson Flagstaff, Arizona	346-S 86001			
Lisa Walden 3C, Putnam Green Greenwich, Connecticut	1-S 06830			
Jeffrey L. Warburton 1830 Sunset Lane Tallahassee, Florida	S 32303			

President Arnold presided at the Final Banquet for the Conference on Saturday evening, March 15th. Mr. Edward F. Kook introduced the guest speaker for the Conference Banquet, Mr. George C. Izenhour, noted consultant in the theatre. The thrust of Mr. Izenhour's speech dealt with responsibility of people who work in the theatre and their dependance upon those workers who have gone before. He made the point that the ultimate responsibility for the final project working or not working as a performance space should fall upon the consultant rather than the architect or the engineer.

USITT AWARDS 1975 IN RECOGNITION OF

**Gordon Davidson
Kate Drain Lawson
George C. Izenhour
Arthur Benline,
Founders Award**
....

NEW USITT OFFICERS ELECTED

PRESIDENT (1975 - 1976)	EDWARD F. KOOK
1ST VICE PRESIDENT (1975 - 1976)	CHARLES E. WILLIAMS
2ND VICE PRESIDENT (1975 - 1977)	JAMES R. EARLE, JR.
SECRETARY (1975 - 1977)	THOMAS M. LEMONS
DIRECTORS (1975 - 1977)	GENE CHESLEY JOHN CUSTER DAVID ANDREW GIBBS EDWARD PETERSON, JR. GEORGE PETTERSON HERBERT SCHMOLL DONALD SWINNEY

Total attendance at the Conference was 1,072. The exhibit floor of the Anaheim Convention Center accommodated showings by many exhibitors, including commercial firms, colleges and universities and other institutions. Also on the Center floor were professional exhibits along with entries in the student design competition -- begun in San Francisco and continued in New York. This was the largest and most impressive student design exhibit at any of our earlier Conferences. Winners will be announced in the May/June Newsletter.

After four days of "Conventioneering", your Editor was exhausted, but happy for this first experience with the real working of the Institute and happy to have had the opportunity to meet the real foundations of the Institute - its members.

SCENE 2: LIGHTS! CAMERA! ACTION! SHOW BIZ: THEATRE PLUS CUT!

It was a good take!

.....

SUSTAINING MEMBERS

STAGE DECORATION AND SUPPLIES, INC.
1204 Oakland Avenue
Greensboro, North Carolina 27403
STRAND CENTURY INC.
20 Bushes Lane
Elmwood Park, New Jersey 07407
THEATRE TECHNIQUES, INC.
60 Connolly Parkway
Hamden, Connecticut 06514
GEORGE THOMAS ASSOCIATES
7501 Sage Drive
Scottsdale, Arizona 85253
TIFFIN SCENIC STUDIOS, INC.
P. O. Box 39
Tiffin, Ohio 44883
WENGER CORPORATION
90 Park Drive
Owatonna, Minnesota 55060

ARE SALES YOUR MOST IMPORTANT PRODUCT?

TD&T KNOWS THEY ARE!

"SUBSCRIBE-VERTIZE"

THEATRE DESIGN AND TECHNOLOGY is the nation's leading Journal in modern techniques, new developments and research in the design and technology of the performing arts. Its readership consists of professionals in all design and technical areas of the theatre -- designers, technicians, consultants, acousticians, architects, costumers, teachers, managers and administrators. Advertisers are aware that no other group of individuals is more involved in the specification, the selection and purchasing of products and services for the performing arts. Subscribers include individuals and organizations in professional, educational and non-profit theatre ventures throughout the United States. Hundreds of student readers will become the leaders in the profession tomorrow. These are the people you want to reach. You'll want them to know you have something to offer and that you are dedicated to progress in the performing arts.

Covers (II, III, IV)	7" x 10"	\$300.00
Full Page	7" x 10"	\$250.00
Half Page	3-1/2" x 10" or 7" x 5"	\$150.00
1/4 Page	3-1/2" x 5"	\$ 85.00

Additional colors available at \$45.00 per color.

10% discount for continuing ads in four or more publications.

CALENDAR OF EVENTS

APRIL

- 7th - 20th AMERICAN COLLEGE THEATRE FESTIVAL
Washington, D. C.
- 9th - 11th THEATRE, TELEVISION & FILM LIGHTING SYMPOSIUM
Las Vegas Convention Center, Las Vegas, Nevada
- 11th - 13th WISCONSIN THEATRE ASSOCIATION CONVENTION
University of Wisconsin-Oshkosh
- 19th - 26th ASSITEJ, INTERNATIONAL ASSOCIATION OF THEATRES
FOR CHILDREN AND YOUTH - FIFTH CONGRESS
East Berlin, Germany
- 26th NEW ENGLAND REGIONAL FESTIVAL OF THE AMERICAN
THEATRE ASSOCIATION
Roberts Theatre, West Hartford, Connecticut

MAY

- 7th USITT ENGINEERING COMMISSION MEETING
Metropolitan Opera, Lincoln Center, New York
- 7th - 11th 2ND ANNUAL INVITATIONAL FESTIVAL OF EXPERIMENTAL
THEATRE
University of Michigan, Ann Arbor
- 22nd - 25th NEW ENGLAND THEATRE CONFERENCE ANNUAL COMMUNITY
THEATRE DRAMA FESTIVAL
Brandeis University, Waltham, Massachusetts

JUNE

- 18th - 20th INTERNATIONAL AMATEUR THEATRE ASSOCIATION (IATA)
BI-ANNUAL WORLD CONGRESS
Oklahoma Theatre Center, Oklahoma City
- 20th - 22nd FACT '75: AMERICAN COMMUNITY THEATRE ASSOCIATION
FESTIVAL OF AMERICAN COMMUNITY THEATRES
Oklahoma Theatre Center, Oklahoma City
- 23rd - 29th 1ST INTERNATIONAL THEATRE OLYMPIAD AND SYMPOSIUM
Detroit, Michigan
- 29th - July 5th AMERICAN LIBRARY ASSOCIATION 94TH CONFERENCE AND
EXHIBIT
San Francisco, California

JULY

- 9th - 12th ASSOCIATED COUNCILS OF THE ARTS NATIONAL
CONFERENCE
Cleveland, Ohio

AUGUST

- 10th - 13th AMERICAN THEATRE ASSOCIATION
Sheraton Park Hotel, Washington, D. C.

OCTOBER

- 17th - 19th NEW ENGLAND THEATRE CONFERENCE
Waltham High School, Waltham, Massachusetts
- SOUTHWESTERN THEATRE CONFERENCE
Tulsa, Oklahoma (Date to be Announced)