



## NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY ROOM 1408 NEW YORK, N.Y. 10036 (212) 354-5360.

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May/June 1975

### PROJECTED SCENERY FOR OPERA

#### MOTHER'S DAY SYMPOSIUM ATTRACTS LARGE CROWD

Over 250 persons attended PROJECTED SCENERY FOR OPERA: A SYMPOSIUM sponsored jointly by the USITT New York Area Section, New Jersey State Opera, Strand Century Inc., and I.A.T.S.E., L.U. Local 21 (Newark) on Mother's Day at Newark's Symphony Hall.

The program began with a welcome and introduction of visiting officials and hosts by Lee Watson, Lighting Designer (and newly elected Chairman of the USITT New York Area Section). Jo Mielziner, noted Broadway designer and theatre consultant discussed the uses of projection effects and projected backgrounds in the many forms of theatre, and Thomas Lemons, foremost independent consultant in the United States on the HMI Metallogen lamp discussed the powerful light source and operation characteristics of the lamp.

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#### "Innovative Slide Techniques Lighting Up Operas"

By JOHN ROCKWELL  
Special to The New York Times

NEWARK, May 11-

Frank Corsaro's use of film and slide projections in operatic production is only the latest and newest indication of the increasing interest being shown in this country in these techniques. And in a symposium held this morning at Newark's Symphony Hall, some 225 designers, lighting technicians and opera and theatre administrators from around the country got together to discuss innovation in the field of scenic projection and to talk up the use of such devices in general.

The newest wrinkle is a light source called the HMI Metallogen lamp, which is manufactured by Osram of Germany. Properly housed in slide projectors and spotlights, it can produce a field of greater intensity with a full-color spectrum than any previous light (even if, experts say, carbon-arc and xenon lamps can produce greater richness in a tightly focused point).

The principal projector to make use of the Metallogen lamp for the stage was designed by Ludwig Pani of Vienna. Mr. Pani's projectors became commercially available only last year, and already 80 of them are in use in Europe. Any stage show can profit by them, of course, and they are being used by Radio City Music Hall and the upcoming Rolling Stones tour.

The gathering came about because Lee Watson, a lighting designer who has ventured into set design for the Opera Theatre of New Jersey's current production of "Carmen," managed to obtain two 4,000-watt Pani projectors (the largest size) and funds from the National Endowment for the Arts to make use of them. The symposium was jointly sponsored by the opera company; Strand-Century Lighting, Inc.; the New York chapter of the United States Institute for Theatre Technology (a professional association) and the Newark local of the International Alliance of Theatre and Stage Employees.

The participation of the stagehands' union was of interest since this is one technological development that will make more jobs than it eliminates, and yet still save money over-all. Alfredo Silipigni, New Jersey State Opera conductor, estimated today that his company's "Carmen" production, which cost \$25,000 in its current form, would have run three to four times that had the company constructed from scratch the traditional sort of sets it favors.

The showing of Mr. Watson's settings and slides seemed to impress professionals in the audience insofar as the Pani projectors' technical capabilities were concerned, even if their esthetic, execution and deployment all looked rather amateurish. The Pani equipment - a 4,000-watt projector costs \$10,000 in Austria and \$15,000 to \$18,000 here - at present projects only slides, and Mr. Watson used slides essentially to replace static painted drops. A production like those of Mr. Corsaro, with film and a continually shifting sequence of slides, would be considerably more expensive.

Projection has been a part of theatre-design technique for well over 50 years, and the Pani projector is merely the latest refinement in the continual effort to overcome the device's liabilities: washouts from ambient light of conventional stage lighting and the orchestra pit; noise, heat (with the resultant burning of slides) and artificiality.

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# USITT COMMISSION & SECTION ACTIVITIES

## CODES: OPEN LETTER

The Codes Commission is extending the work of the Commission in order that the codification process might reach out to more groups and further the impact that this Operating Code must have if it is to change the direction of safety practices and buildings in the future.

Those who have read the ENTERTAINMENT ACT in its 6th Draft form are requested to annotate it and return it so that the annotated information may be included in the 7th Draft.

The areas of specialization are being incorporated into the Code. If you have a major interest or specialization in the use of the laser in our field, please submit material that you believe can be used for its safety application to this industry. The use of lasers in the Entertainment Industry has picked-up the last two years, and this year will make an even more profound impact on us. In the home and in public assembly areas its application will be felt. Educational facilities will find its use on the increase. There are many of you who could contribute knowledge and sources. Please help us in this way.

**RIGGING:** A number of gentlemen were kind enough to make known to the Codes Commission a need for standards in the rigging area. This had been discussed in past administrations, but nothing seems to have been done. We are greatly interested in moving this off dead center. Some, a small few, have sent some material in, but from the Anaheim Conference, nothing of this nature has come. Not all of the major firms have been involved, and it is the Commission's thinking that this should take place. We have spoken to the other Commissioners and have attempted to tie-in areas where we are interested in the same object. We believe this is a good practice. The manufacturers must come forward and meet on some common ground. If any of you are willing to make a first move, work with this Commission or with an ad hoc committee with us. Please notify us directly. There are a few overt guidelines, but also a need for greater concentration and compilation for our use. Observation has indicated the rigging section is not only important, but of great need to all who use the buildings. A standard is needed. Thanks to all of you for your frankness and offers of help. We have phoned in vain, futilely, some of the people involved, and have yet to get responses. Only your immediate help can solve this dilemma. Statistics and reports indicate concern for this area of the Codes, and we cordially accept volunteers.

**CONNECTORS:** Some of you gave us a special interview in Anaheim in this area. The same occurred in Newark and in Birmingham. We have spoken to five sections of USITT about this and sporadically to members of other sections. Some of you are willing to seek out NEMA and contribute this knowledge and experience to the Code. Please do! Contact us, please! Electrical fires have been increased this last year in public assembly (performing areas) and noticeably so have injuries and deaths.

**PLASTICS:** Some of you have sent material concerning this area, both professional and otherwise. Volunteers are needed to collate this material and put it together in the form that we tried to set up with the OSHA outline.

**NOISE. SHOPS. COSTUME.:** These areas have not been touched to any great depth. Those of you who have the professional expertise in these areas, please come through! Across the country, these areas are catastrophic -- from professional to elementary.

Since the 1973 USITT New York Conference, the invitation to add your skills, knowledge, and contacts, etc., to the developing of some standards for the industry has been extended to each and every member, as well as interested parties. The offer has been publicized repeatedly and attempts made to cover everyone. We have pleaded with the membership to involve themselves. We have not had the time for special invitations and may have neglected other forms of approach. Our apologies for these errors.

Perhaps the work of the Codes Commission is not sufficiently known to the membership. The thrust and steady beat of commerce being what it is -- time flies by. We are directed to develop an operating standard that proceeds from consensus, experience, practice, and knowledge. Those who design, build, plan, and use the physical areas as well as attend, give us the greatest concern. The Codes Commission wishes to please all these and protect them.

Equipment, personnel, buildings, audience -- all these are a part of the consideration of the Codes Commission. We do not like to confront ourselves when it comes to these areas, but some of them, if not all, have received, at times, poor attention in the application of the safety factors that we are considering in the Code. We think and believe that it is the humane and economical thing to do, when we pursue the standards we are working toward. Many directly disagree with this. Perhaps there are better methods to attend to this matter and comments are welcomed.

The strength of the Institute is provided by active, organized, knowledgeable people with concerned action. The Commission wishes to publicly praise those who in the past have contributed to the beginning of our work and who are laboring to continue its important thrust.

The Commission has been fortunate in meeting with Federal authorities across the nation; it has gone out of its way to concern itself with State codification, and by this means to learn what is actually being applied at this level, and pave the way for implementation of the work that it is doing; the Commission has met with experts in the field of Theatre, Dance, Science, Industry, Music, etc. We have accepted information from all of these. We have sought information in many foreign countries. We have undertaken the visitation of many public assembly situations, both in the line of duty of the Commission and that of commerce. We have approached unions, the Endowment Funding organizations, architects, other commissions, builders and practitioners in the field.

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USITT HAS MOVED. SEE OUR NEW ADDRESS

## CODES

We have requested Universities to help us in publishing our working draft, to spread the copies out, to encourage business and educational comments from these areas.

The message that the Institute through its Commissions must be broadcast in other areas - by writing and by conversation or talks. We request your involvement in this. Some Universities, Colleges, Conferences and individuals have considered this. The Codes Commission is only as good as its involvement.

Contribute your expert knowledge and experience, so that the 7th Draft may be completed and another begun. The refinement of a Code is difficult. Its consensus is hard. Its acceptance nearly impossible. With your help the impossible will be accomplished.

## INT'L. LIAISON

### FREDERICK BENTHAM TO CONDUCT MASTERS CLASSES

In cooperation with the USITT INTERNATIONAL LIAISON COMMISSION, affiliated with the INTERNATIONAL THEATRE INSTITUTE, and the FLORIDA THEATRE CONFERENCE efforts are being made to schedule Frederick Bentham of London, England as lecturer on the subjects of Theatre Architecture and Theatre Lighting.

Frederick Bentham is perhaps the most articulate of those who speak or write on these subjects. He is very thought-provoking, exhilarating and entertaining as well. Mr. Bentham thoroughly understands Theatre and cares deeply about it.

For nearly thirty years Frederick Bentham was the principal designer for the old Strand Electric and Engineering Company in London, and was also Editor of TABS magazine from 1957-1974. Since 1974, he has been Chairman of the ASSOCIATION OF BRITISH THEATRE TECHNICIANS (ABTT), the British counterpart of USITT; and Editor of the ABTT Journal Sightlines. He is the author of Stage Lighting (1950) and The Art of Stage Lighting (1968), as well as scores of articles on theatre planning and theatre lighting.

Arrangements may provide for two days of Master Classes for students and a Lecture/Workshop day for architects, engineers, theatre designers and consultants, theatre technicians and directors.

Because of the demands for Mr. Bentham's time and costs involved it is essential that attendance be properly anticipated for the planning of this program. FLORIDA ATLANTIC UNIVERSITY THEATRE can host this conference. (See dates below).

If you are interested in attending the Master Classes or Lecture/Workshop Day, please contact George Gill at George Gill Associates, Box 610124, Miami, Florida 33161.

WE ARE INTERESTED IN: MASTER CLASSES ( )  
WE ARE INTERESTED IN LECTURE WORKSHOP DAY ( )  
12-13-14 October ( ) 20-21-22 October ( )  
OTHER \_\_\_\_\_ COMMENTS \_\_\_\_\_

Name \_\_\_\_\_ Org. \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## ATTENTION STUDENTS

The 4th Congress of OISTT (International Organization of Scenographers and Theatre Technicians) will be held January 5-9, 1976 in Prague, Czechoslovakia. The theme of the Congress is "The Training of Scenographers and Theatre Technicians". In addition to the appointed U.S. delegates, the United States will be allowed to have up to ten student participants at the Congress. The Czechoslovakian Ministry of Culture has agreed to make student hostel accommodations available. (The famous Prague Quadriennale, an international exhibit of current scenic design and theatre architecture, is held in conjunction with the Congress. This year over thirty countries will be participating in the Quadriennale).

Students interested in participating in the Congress are requested to prepare a letter of application. This letter should describe the student's present level of training and areas of specialization in theatre. Applicants should indicate why their attendance at the Congress would benefit their studies. Information as to foreign language ability should be included as well as other material which the student feels would aid in selection of applicants. The application letter must be accompanied by a letter of endorsement from a full-time faculty member from the college or university that the student attends. One final qualification: applicants must be student members of USITT or ATA. Some portion of the costs of international travel for the student delegation will be borne by USITT.

Application letters and accompanying materials should be prepared in duplicate and sent at the earliest opportunity to:

- (1) Deborah G. Dixon  
Student Coordinator, USITT  
c/o Theatre Department  
103 Arts Building  
Pennsylvania State University  
University Park, PA. 16802
- (2) Dr. Joel E. Rubin, Chairman  
International Liaison Committee, USITT  
c/o Kliegl Brothers Lighting  
32-32 48th Avenue  
Long Island City, New York 11101

## NAT'L. LIAISON

### DOMESTIC MASTERS CLASSES: FALL '75-'76

JO MIELZINER, JULES FISHER,  
DONALD OENSLAGER AND  
MING CHO LEE SCHEDULED

Through the National Liaison Committee of USITT, arrangements have been made with theatre Designers and Technologists Jo Mielziner, Donald Oenslager, Ming Cho Lee and Jules Fisher for Domestic Masters Classes. Beginning with the fall of 1975 through the fall of 1976, each of these gentlemen has agreed to accept Masters Class engagements within the United States and Canada.

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## NAT'L. LIAISON

With the success of the International Masters Classes sponsored by USITT, many people requested that a similar arrangement be made with American Artists/Technicians. In addition, many inquiries have been received by the National Liaison requesting aid in establishing guest speaker arrangements. To meet these requests, the Institute is pleased to make available to the country each of these four eminent artists.

The Masters Classes are made available to USITT and its members, and other organizations or colleges and universities seeking programming for 1975/76. For those who are interested in establishing a Masters Class with one or more of these Artists/Technicians, information may be obtained by writing:

U. S. Institute for Theatre Technology  
Domestic Masters Classes  
1501 Broadway, Suite 1408  
New York, New York 10036

or

Van Phillips, Chairman, National Liaison  
Purdue University Theatre  
Stewart Center  
West Lafayette, Indiana 47907  
(317) 493-1382

Those who wish to attend Masters Classes given by these gentlemen are urged to contact either the Institute or Van Phillips for information on classes to be given in your area.

All Masters Class dates are subject to the artists' available scheduling time. All requests should be made at a minimum of 60 days prior to the date desired.

## P.A.T.E.

### ACTIVITY ACTIVATING POSITIVE ACCENTUATED! NEGATIVE REELIMMINATED!

Commissioner Randy Earle reports that subsequent to the recent annual conference in Anaheim, and the many discussions he personally held with PATE members at the conference, it would be both wise and productive to share with the total membership of the Commission the various thoughts and his reactions to the feelings of those who attended and, in addition, set some goals for the next three months in the interest of continuity for the Commission.

Throughout the conference, Randy reports that he constantly heard references to the need for major revisions to our system of technical theatre education. In one program after another, regardless of the subject matter involved, speakers, panel members and/or members of the audience were asking questions about when technical theatre training would respond to the needs of today's theatre. The preoccupation of the various programs with education underscores the need for the PATE Commission to constantly be active in changing that which we agree needs revision and reinforcing that which is viable in theatre education. The kind of activity both the Institute and our profession demands from each member of the PATE Commission is always going to be difficult to produce with our already over-extended days, however, this activity must be on-going if the Commission is to remain a leader in technical theatre education.

The serious lack of adequate feedback to many of the PATE Commission's projects and papers, and the problems of working on projects in a vacuum were discussed with Randy by several Commission members. To resolve this matter Randy again, wishes to make a strong appeal to all members for some form of response to letters, position papers, etc., whether it be written or verbal. As in the past it is always possible to interpret a lack of input as being in agreement with the question and proposed solution, but Randy does not feel such contributes to the health of the Commission nor does it really support its work.

In his letter to the Commission membership dated April 12, 1975, Randy listed some important charges which require response from each member:

#### NATIONAL INTERNSHIP CLEARING HOUSE (NICH)

In order to begin a funding search and start implementation of planning, Don Stowell is in need of approval from the Commission members on his detailed proposal which was circulated recently. It is very important to know the feelings of the membership with regard to exactly what our position is. To secure funding in the neighborhood of \$5,137.00 for the first year's expenditures a solid vote of confidence (IN WRITING) will help support the funding efforts.

YOUR VOTE on the matter of NICH together with any additional support or criticism is urgently needed.

#### MISPLACED REPORTS

Members who have indicated that there are reports which they have not received or possibly misplaced, or updates and reports which were distributed at the Conference in Anaheim, are urged to WRITE and REQUEST any written material which they are presently missing.

A number of objectives for work by the PATE Commission over the next three months should be set and require some reaction from project leaders and members:

INSTITUTIONAL SUPPORT-PATE RECOMMENDATION #1: Collect all reactions from members and others who have read the paper and organize these in such a way as to make them readily available in the Fall when the need for a revised edition will be discussed.

PORTFOLIO STANDARDS-PATE RECOMMENDATION #2: Prepare a revised edition for publication in THEATRE DESIGN AND TECHNOLOGY -- with a goal set for completion by July 1st.

B.F.A. STUDY: This project needs to develop a relatively short set of training criteria for minimum standard application to such programs. A list of skills which are expected upon completion of such a program, the number and types of production/apprentice experiences which should accompany such a program and the way in which students will be evaluated within such a program is needed.

B.A. STUDY: This project requires the same response as outlined above, plus the final draft of the basic statement of philosophy.

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# CONFERENCES & CONVENTIONS

## FLORIDA THEATRE FESTIVAL

The Florida Theatre Conference presented its sixteenth annual FLORIDA THEATRE FESTIVAL on June 11-15 in Daytona Beach. The Festival was attended by over 250 members of Community Theatre Groups, college and university students and arts administrators.

The Conference included presentations of six productions during the five day Festival, including: The Apple Tree presented by the Daytona Playhouse, Veronica's Room presented by Jackson University Theatre Department, Promenade All! presented by the Indian River Players, The Killing of Sister George presented by S.K.A.T., Midsummer Night's Dream presented by the Ice House Players, and He Ain't Done Right by our Nell presented by Ropp's Melodramatic Follies and Travelling Theatrical Troupe. Critiques of all works were handled by Angus MacPherson, President of the Florida Theatre Conference. The Festival affords the members an opportunity to see many works and to exchange ideas regarding production and administrative techniques.

In addition to the performances, the Festival included workshops. Ruth Salisbury, Theatre Department of the University of Richmond conducted workshops in Make-up; James Sparger, South Carolina Drama Director with the Department of Youth Services conducted workshops in Stage Action, Violence, Fighting and More; and Ron Olson of Strand Century Inc., conducted a workshop in Theatre Lighting.

Special Guest Speaker Patricia Montrose from Cardiff, Wales gave the Festival Luncheon address and special Guest Artist Marion Conner presented her program "Divine Madam Sarah". The Florida Theatre Conference is to be commended for proving once again that the theatre in America is not dying, but rather is very much alive and breathing very regularly!

## NADSA CONVENTION

President Arnold represented the Institute at the Annual Convention of the National Association of Dramatic and Speech Arts (NADSA) held in Jefferson City, Missouri on April 2-5.

The Association, highly student oriented, conducts an annual festival for one-act plays, dramatic monologues, oral interpretation readings and extemporaneous speaking events for its student members. This was the 39th annual conference of NADSA and delegations came from all over the country.

The Association has provided a long and valuable service, particularly to Black colleges and universities. USITT members, Charles Levy of Strand Century Inc., and James P. McHugh, Kliegl Brothers Lighting, conducted Lighting Workshops and Ed Gallagher of Stephens College held a Design and Technical Workshop. President of the Association is Joan Lewis, who is also an active member of the Institute.

The NADSA Convention next year will be held in Washington, D. C.

## CELEBRATIONS '76

"CELEBRATIONS - '76" is the theme and title of next years USITT Convention to be held at the Marriott Hotel, New Orleans, Louisiana on March 10 - 13. Plans are well underway for visits to the Theatre for the Performing Arts, The Superdome, and the many Mardi Gras costume and scenic designers.

Anyone with program ideas, etc., should contact the Program Chairman, Elliott Keener, 6048 Perrier Street, New Orleans, Louisiana 70118.

Plan to be with us way down yonder in New Orleans for what promises to be an exciting convention.

## SCA SUMMER CONFERENCES

### "MASSCOM '75" "SISCOM '75"

The Speech Communication Association is sponsoring two summer conferences of broad interest for secondary, post-secondary, and applied communication instruction:

MASSCOM '75: MASS COMMUNICATION IN EDUCATION AND SOCIETY

SISCOM '75: WOMEN'S (AND MEN'S) COMMUNICATION

July 10, 11, 12, 1975 are the dates for these two conferences and will be held at the University of Texas, School of Communication Complex, Austin, Texas. The conferences will overlap in programming and offer featured speakers:

FRIDAY, JULY 11th: In conjunction with an evening barbecue, A CONVERSATION WITH WALTER CRONKITE on Mass Communication in Society (with particular emphasis on reporting the news).

THURS., JULY 10th: Keynote and Friday morning workshop: CHARLES GUGGENHEIM (Guggenheim Productions) on POLITICAL IMAGEMAKING: THE USE OF FILM AND BROADCASTING IN POLITICAL CAMPAIGNS.

THURS., JULY 10th: Keynote: AIDA BARRERA, Executive Producer and Project Director of the bilingual children's educational program CARRASCOLENDAS.

SAT., JULY 12th: Conference Luncheon Keynote Speaker: LIZ CARPENTER, Vice President of Hill and Knowlton Public Relations and former Press Secretary and Staff Director to Mrs. Lyndon B. Johnson.

Other program highlights of MASSCOM will include participation by Robert L. Hilliard, Chief, Educational Broadcasting Branch, F.C.C.; Douglas F. Bodwell, Director of Educational Activities, Corporation for Public Broadcasting; Virginia Carter, Tandem Productions and TAT Communications; and Douglas Fuchs, Communication Resource Center, Booker T. Washington Foundation. Topics will also include WOMEN IN FILM AND TELEVISION, VIOLENCE AND OBSCENITY IN FILM AND TELEVISION, and CHILDREN'S PROGRAMMING ON TELEVISION.

MASSCOM participants will have opportunities to work with professionals in areas of research and instruction in

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## SCA Cont'd.

three tracks: Political Imagemaking; Film and Broadcasting as Social Message; and Education: Film and Broadcasting Instruction. Workshops will be adapted to the needs of secondary and post-secondary instruction.

SISCOM participants will have an opportunity to view and discuss the multi-media presentation: WOMEN: A MULTI-IMAGE MONTAGE, to learn about current and projected research on women's and men's communication, and to participate in simulation games. In addition there will be a choice of tracks on developing a unit or course in women's (and men's) communication, designing or conducting a workshop or developing the self in relation to role and societal interaction patterns.

For further information, write SCA Summer Conferences '75, Speech Communication Association, Statler Hilton Hotel, New York, New York 10001.

## NEW ADDRESS

Effective August 1, 1975, the SPEECH COMMUNICATION ASSOCIATION will establish its national headquarters in greater metropolitan Washington, D.C. The new address of the 61 year old organization will be:

Speech Communication Association  
Skyline Center  
5205 Leesburg Pike  
Falls Church, Virginia 22041

The office building in which the new headquarters will be located is less than eight miles from downtown Washington.

The SPEECH COMMUNICATION ASSOCIATION national office has been in the Statler Hilton Hotel, New York City, since September, 1963.

Also, The Speech Teacher, official journal of the Speech Communication Association, will have a new name, Communication Education, beginning with the January, 1976 issue.

## ACA CONFERENCE "THE CREATIVE ARTIST: CHANCES FOR CHANGE"

The Associated Council of the Arts (ACA) will present the first national conference devoted to the economic and legal problems of the individual creative artist, July 10th - 12th in Cleveland, Ohio. The conference is expected to attract participants from throughout the United States and will also have representation from foreign countries which have evolved a variety of national programs to support the individual artist.

The conference on "THE CREATIVE ARTIST: CHANCES FOR CHANGE" will focus on the solitary artist -- the painter, sculptor, playwright, poet, writer, composer, choreographer -- rather than the performer. Panel discussions will be based on three main topics: Direct and Indirect Funding for the Artist, Services and Service Organizations for the Creative Artist, Legal and Legislative Action for the Artist.

Hotel headquarters for the conference will be the Cleveland Plaza; sessions and other events will be held in buildings of artistic and historic interest in the city. Registration information may be obtained by writing: Cleveland Meeting Registration, ACA, 1564 Broadway, New York, New York 10036.

## PATE Cont'd.

SECONDARY EDUCATION: There is a need to establish a set of goals for this project over and above those which it is presently working under. The time has come to define exactly what relationship the project has to various other associations and precisely what USITT/PATE should be doing to insure the interface which has always been a chief concern of the project.

JOB MARKET STUDY: A set of objectives for this project should be developed as soon as possible so that the individuals who have expressed an interest can be assigned their responsibilities.

SUB-BACCALAUREATE STUDY: A questionnaire has been developed and is going out to begin the collection of data for this study. As with the JOB MARKET STUDY, a set of objectives will be developed, and a list of project members so as to be able to define exactly what progress can be expected in the future.

OISTT: It is obvious that PATE must participate in the congress meeting in Prague in January, 1976, and our willingness to do so has been expressed to Dr. Joel Rubin and the USITT International Liaison Committee. An initial meeting to define the U.S. delegation (proposed) took place with Will Bellman, and immediate input is needed from any PATE member who can attend the Prague congress as to what they would contribute to the congress.

Randy reports that Bernhard Works and Don Stowell have already approached him on the matter, but what he requires IN WRITING is a proposal to attend as an official member of the U.S. delegation from all members who are interested in being considered.

To repeat, input is needed from each member of the Commission on a regular basis. It is the active participation of each member of the Commission that will insure continued accomplishments.

## FLORIDA SECTION

Miami-Dade Community College, North Campus, in conjunction with the USITT Florida Section, presented on March 29th, a seminar on scenic painting. Host for the workshop was John Haupt, Designer/Technical Director at Miami-Dade North.

Herb Schmoll opened the workshop with a brief business meeting about the role of USITT. He also gave a summary of his experiences at the recent convention in Anaheim.

The program opened with a slide presentation by Robert Moody, from Brandeis University. Mr. Moody's credits include painting stints with NBC, ABC, The Goodman School in Chicago, and the Muni Opera in St. Louis. The slides of Mr. Moody's work was dynamic and captured the attention and imagination of everyone present.

Nick Bryson from Rosco Laboratories was on hand to introduce their new line of scenic paint and to answer questions about their new product.

Herb Schmoll, representing Design Line in Tampa, introduced the Cal-Western line of paints and a new base manufactured under his own label.

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## FLORIDA SECTION Cont'd.

Robert Moody then presented two drops, one using the new Rosco paint and one painted with a casein base paint. He demonstrated his painting skills, showing various techniques and solutions used to paint scenery.

The seminar was well-attended with representatives from all the major universities of Florida participating, as well as members from Disney World and other theatre related industries.

## SCENERY FOR OPERA Cont'd. from page 1.

Today's remarks ranged from purely technical description to carefully worded yet sweeping optimism (from Ray Broussard and Andrew Rudin, who will work with Mr. Corsaro on a film slide production of Wagner's "Ring" for Houston in 1978) to cautionary enthusiasm (from Jo Mielziner, the veteran theatre designer, and Edward F. Kook, president of the technology institute).

For those of us who missed our bacon and eggs in order to make the 10:30 a.m. meeting, the New York Area Section provided us with the "eatingest" pastries and coffee.

## 2045 AD

ONCE upon a time in the year 2045 AD (After Destruction), B. J. Gravely sat grimly staring at the desolate ground before him as a gentle wind stirred the red atomic dust, swept up a few particles which glistened in the afternoon sun, then as gently, set them down again. Behind him, he could hear noises, distinct sounds that indicated the townspeople were busy preparing for the CELEBRATION. The sporadic thuds of a hammer. That would be Anderson, he thought, driving wooden pegs into the scaffolding being erected at the end of Main Street. CLACK! CLACK! CLACK! CLACK! CLACK! ... Mayberry piling stone upon stone, creating. What was Mayberry creating? Mayberry was secretive and few of the townspeople trusted him. TAP! TAP! TAP! TAP! TAP! TAP! It was the women beating fabrics on the rocks of the riverbank, preparing them for the great dye vats. After the fabrics were tinted and allowed to dry, Gyerling would fashion them into banners; then it would be Ossacip's task to paint and decorate them.

THE smell of bread baking in the stone ovens, the special bread for CELEBRATION, permeated the air and Gravely's nostrils quivered. He inhaled, held the aroma in his lungs, savored it, then exhaled. He slid down from the scarred boulder on which he was sitting, dug his hands into his pockets, and began to walk aimlessly about, kicking up the red atomic dust. Celebration, he mused ... what kind of celebration was it that made everyone remember the great nuclear holocaust? "Well, at least we're all alive. I guess that's cause for celebration", he said aloud. Seventy celebrations! Seventy years of the same ritual!

HE thought of Otalp, and wondered if he was in his office completing the final act of the play he was writing for the CELEBRATION. Maybe, I should go over and see Otalp, he thought, then squashed the idea, knowing that his intrusion would surely anger Otalp. He stopped walking, turned around and stood looking at the town square. The scaffolding was an ugly sight. It was always an ugly sight. Strange, no one had thought in seventy years of spreading the CELEBRATION the length and breadth of Main Street, instead of all events taking place on that ugly scaffolding. Poor,

Otalp, he mused ... hope his play doesn't have more than two characters ... and certainly it better be barren of scenery. The platform couldn't hold more than two people at a time much less scenery.

HE remembered discussing his idea with Otalp for an open area where his characters could move freely ... a theatre, but Otalp was adamant ... "No, no, no, B.J., we've always done it this way. Change would be subversive". Even the townspeople frowned upon his idea. All your talk about a theatre, they would always say. What do you know about a theatre? How does it work? True, there were no records. Everything had been destroyed, but he remembered the stories of the old people who had long passed away. Stories about lights and scenery, costumes ... AND THERE WERE SEATS! People didn't have to stand in the hot sun craning their necks to watch what was happening on a platform.

A theatre, he thought. Well, maybe they were just stories. And, even if they were just stories, he thought, wasn't it a good idea? But how did one go about planning a theatre? How did a theatre look? Was it covered over with a mortar and a straw roof like their homes? What were the seats like? How would the seats be placed? Progress is subversive, he thought. Hadn't the town fathers already cautioned him to forget his folly? Angrily, he kicked at the red atomic dust and it flew about. His foot struck something and he stooped down to examine it and discovered that it was a substance foreign to him. He had never seen anything like it. Grabbing a rock nearby, he began digging around the substance, the red atomic dust flying about. Suddenly the substance was freed. He pulled it out of the ground. IT WAS A BOOK! A BOOK! "A book", he rejoiced aloud! A find! There were only two in the town recordhouse, and now ... ANOTHER! He carefully opened the cover, marvelling at how well the book had been preserved, then read:

USITT COMMISSION ON THEATRE ARCHITECTURE  
THEATRE ORIENTATION PACKAGE  
\$100.00

"THEATRE", he cried! He flipped the pages open, his heart pounding. He read:

"THE PURPOSE OF THIS LIST IS TO HELP ARCHITECTS, THEATRE OWNERS AND USERS GAIN ACCESS TO WRITTEN INFORMATION WHICH CAN HELP THEM BETTER UNDERSTAND THE PROCESS OF PLANNING THEATRES".

HE let out a loud yell. It must have startled everyone in the town square ... for all the noises ceased. "Otalp", he yelled, "I MUST GO TO OTALP"!!!

.... to be continued

## COSMAK'S CORNER

At the Anaheim Conference it was suggested that members of the Institute active in Costuming and Makeup share their experiences with other USITT members interested in these related fields. USITT member Barbara Ann Graham pointed out that there is a wealth of knowledge to be shared and suggested that the Newsletter contain a column devoted to the problems, questions, answers and hints to share with other Costumers and Makeup Artists.

Cont'd. Page 9.



## THEATRE

### DEVELOPMENT FUND

Planning a trip to New York City? WANT TO SEE A BROADWAY SHOW AT HALF-PRICE?

THE THEATRE DEVELOPMENT FUND has a program open to the general public, offering HALF-PRICE tickets for day of performance only. This program has been in operation since July, 1973. It serves Broadway, off-Broadway, City Center, Lincoln Center, and the Brooklyn Academy of Music.

The purpose is to see that any last minute unsold seats are made available at a price which attracts audiences who cannot afford the full box office price. In its first sixteen months, more than \$3 million in revenues were generated for participating productions through the sale of over 650,000 tickets. Initially funded on a modest scale, a small service charge has made it almost self-sustaining in its second year.

The Times Square Theatre Centre TKTS booth is at Broadway and 47th Street, across from the Palace Theatre, and is open daily from 3 to 8, and on Wednesday, Saturday, and Sunday from 12 to 2 for matinee performances.

In 1974, the THEATRE DEVELOPMENT FUND assumed responsibility for The Costume Collection -- some 48,000 costumes donated to the State of New York by The Metropolitan Opera and Columbia University.

For a nominal fee, these costumes are available for rental by non-profit theatres, community groups, churches universities, schools, opera and dance companies. During its first six months, costumes were rented for 120 theatrical productions, 40 operas, 4 films, 6 dance events, and 7 displays, pageants, celebrations and/or parades.

Interested persons may write to:

Theatre Development Fund  
1564 Broadway  
New York, New York 10036  
(212) 757-4883

### NAT'L. ENDOWMENT INTERNSHIP PROGRAM

Applications for the fall 1975 Work-Experience Internship Program of the National Endowment for the Arts in Washington, D.C., are now being invited from arts organizations and universities across the country. The program is for your professionals training for an arts administration career.

Deadline for applications is July 11th, with the 13-week program beginning September 22nd. An application must be made by an organization on behalf of an individual and not by the individual himself. A stipend and travel money will be provided for each intern chosen. Selection of interns will be made on a competitive as well as geographic basis.

Interns are assigned individually to programs or divisions of the Arts Endowment to give them a working view of the agency's operations and policies. About two-thirds of their time is spent performing regular office duties. The remaining one-third is devoted to seminars, field trips, and attendance at events designed to orient the interns to arts activities and organizations throughout the country and in the nation's capital.

Nancy Hanks, Chairman of the Arts Endowment comments: "The Work-Experience Internship Program is responding to the need for arts administrators trained in production, finance, and government involvement in the arts. We see the internship program as a catalyst -- bringing together interns of varied backgrounds, from different geographic areas, with varying career plans, and exposing them to an overview of the arts throughout the country. We welcome the responsibility of it in this type of training."

Interested organizations are asked to write: Miss Kathleen Bannon, Intern Program Officer, National Endowment for the Arts, Washington, D.C. 20506, for further information concerning this program.

### KLIEGL: LIGHTING SEMINARS

Kliegl Brothers Lighting happily announces that they have once again begun conducting Lighting for Television seminars. These seminars are both for the new and experienced lighting professional.

The Seminars are directed to the typical problems of your local commercial and educational broadcasting outlets; as well as tools of the trade; applied lighting, etc.

The next Seminar will be held in Athens, Georgia at the School of Journalism Georgia Center, University of Georgia on June 10th, 11th and 12th, 1975. For additional information write or call, Wheeler Baird or Paula Conley, Kliegl Brothers, 32-32 48th Avenue, Long Island City, New York 11101 (212) 786-7474.

### JOB OPPORTUNITIES

University of California, San Diego, seeks Costume Shop Supervisor (Sr. Wardrobe Technician) for five major productions and six-eight studio productions per academic year. Duties include costume construction from designs and sketches; supervision of costume construction, maintenance, and storage; supervision of laboratory sessions in costume construction. Non-teaching, professional staff position; some opportunities for design. Must have general knowledge of all areas of costume as well as specific expertise in pattern-drafting and draping.

Cont'd. Page 9.





Full time position beginning January, 1976. Salary: \$814-1031 per month for the academic year; additional summer employment possible. Education and experience qualifications: B.A. plus extensive costume construction experience. Equal Opportunity/Affirmative Action Employer.

University of California, San Diego, seeks Production Supervisor for UCSD Theatre productions -- 5 major and 6-8 graduate and miscellaneous productions per academic year.

Serve as Technical Director for major and M.F.A. productions, including assigning and supervising technical crews. Responsible for crews, productions budget, and facilities.

Non-teaching professional staff position; some opportunities for design. Must have general knowledge of all areas of production, as well as specific expertise in electronics, sound, and technical maintenance. Must possess strong leadership potential.

Salary approximately \$1,100 per month for the academic year (9/15 to 6/15); additional summer appointment possible. Equal Opportunity/Affirmative Action Employer

Contact: Victoria Spencer, Production Supervisor

## COSMAK'S CORNER

### Cont'd from Page

And so, this is the first in a series of COSMAK'S CORNER (COSTumers and MAKeup Artists).

HOW DO YOU ... acquire military uniforms without paying fees ... re-tailor stock suits to fit other periods and not look "tacky" ... use new or old materials to make commercial shoes into period footwear ... keep ballet shoes from slipping (especially on a raked stage????)

DID YOU KNOW ... muslin, canvas, felt, industrial felt, varying layers of net can be used to flat line costumes for varying silhouettes ... that sheer or lightweight materials can be given body and edges finished by sacking with net????

If you have any problems, questions, answers, hints to share with other Costumers and Makeup Artists ... if you are a specialist or have experimented in a particular area and would like to share your knowledge, write to Barbara Ann at:

COSMAK'S CORNER  
c/o 2405 N. Millbrook  
Fresno, California 93703

Sources, the names of Specialists or Experimentors are available upon request. Barbara will be sending us your comments for publication in future Newsletters.

## ATA/USITT CONVENTION PROGRAM

A Bicentennial Celebration of American Theatre is the theme of the ATA 39th Annual Convention to be held at the Sheraton Park Hotel, Washington, D.C., August 10th, 11th, 12th and 13th. Joint ATA/USITT programs will include:

NEW MATERIALS AND TECHNIQUES FOR STAGE AND COSTUME PROPERTIES (Design/Tech Presentation)  
Chair: Leon I. Brauner (Indiana University)

THE BLACK DESIGNER (Design/Tech Panel) Chair: Quay Barnes Truitt (Howard University) Panelists: Nelson Stevens (University of Massachusetts), Joan W. Lewis (Clark College), St. Clair Christmas (Howard University), Whitney Le Blanc (T.D. Scenic and Lighting Designer), Robert West (Federal City College)

SOUND TECHNIQUES FOR LOW BUDGET THEATRE (Design/Tech Workshop and Demonstration) Chair: E. Pen Stephens (Adventure Theatre)

SOLVENCY IN THE PERFORMING ARTS? (Design/Tech Panel) Chair: Bruce Zortman (Arlington College). Panelists: Martin Feinstein (Executive Director, J. F. Kennedy Center for the Performing Arts), Ian Strassfogel (General Director, Opera Society of Washington), Mrs. Jouett Shouse (Donor, Wolf Trap Foundation), Evelyn Freyman (Executive Secretary, AFTRA).

NEW PRODUCTS SEMINAR (Design/Tech Presentation)  
Chair: Patricia MacKay (Editor, Theatre Crafts).

ARRIVING AT A PRODUCTION CONCEPT (Design/Tech Discussion) Chair: Davey Marlin-Jones (Consulting Director, Loretto-Hilton Theatre), Van Phillips (Purdue University), Brian Hansen (University of Delaware), Michael Addison (University of California-San Diego)

HOW AND WHY OF MEMORY SYSTEMS (Design/Tech Presentation) Chair: Joel Rubin (Kliegl Brothers)

NEW MATERIALS & TECHNIQUES FOR SCENIC ARTISTS (Design/Tech Workshop) Chair: Nicholas Bryson (Rosco Laboratories)

### IN MEMORIAM Donald Oenslager 1902-1975

The USITT mourns the loss of active member Donald Oenslager. He served the world of theatre as a talented artist, inspired teacher and great friend.

We stand with bowed heads, affection and deep respect. We cherish the memory of a good man.

# WELCOME NEW MEMBERS

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)  
 2 CODES  
 3 PRESENTATION COMMISSION  
 4 ARCHITECTURE COMMISSION  
 5 ENGINEERING COMMISSION  
 6 ADMINISTRATION COMMISSION  
 7 COSTUME COMMISSION

- I - INDIVIDUAL  
 S - STUDENT  
 O - ORGANIZATIONAL  
 U - SUSTAINING  
 X - EXCHANGE  
 V - SPECIAL  
 H - HONORARY  
 N - NON-VOTING

Marilyn Abad 2415 Rinconada Drive, #95 San Jose, California 95123	I	Lawrence Edward Eaton P. O. Box 824 Tombstone, Arizona 85638	S	John Robert Hood Chairman, Department of Theatre Design & Technology Yale University School of Drama New Haven, Connecticut 06520	I
Tom Angellotti 4181 Kling Street Burbank, California 91505	I	Steven P. Engel 11791 Arroyo Avenue Santa Ana, California 92705	1345-S	Jerrold Hymen 1640 East 50th, Apt. 8-C Chicago, Illinois 60615	5-S
Alicia M. Annas 4395 70th Street, #68 LaMesa, California 92041	67-I	Paul K. Ericson 11 Pinehurst Avenue New Britain, Connecticut 06053	25-I	Michael Katz 5332 Beeler Street Pittsburgh, Pennsylvania 15217	5-S
John M. Atherstone 4851 North Cedar, #105 Fresno, California 93726	1-S	Joyce R. Fairman P.O. Box 918 University of New Orleans New Orleans, Louisiana 70122	1345-S	H. Elliott Keener 6048 Perrier New Orleans, Louisiana 70118	6-S
Sidney Bennett 97 Pembroke Street Boston, Massachusetts 02118	4-I	Alane H. Farber 24 Cricklewood Circle State College, Pennsylvania 16801	134-S	Dennis W. King 3070 Montair Avenue Long Beach, California 90808	1-I
Joseph C. Blevins 3 Burgh Avenue Clifton, New Jersey 07011	1-S	Tom Fitzgerald 8349 Vista Del Rio Downey, California 90240	3-I	Robert E. Kohlbacher 787 Vose Avenue, Apt. A-7 Orange, New Jersey 07050	5-I
Herman Boodman 13091 Barrett Hill Circle Santa Ana, California 92705	1-I	Fred Flandry 2729 Palmer New Orleans, Louisiana 70118	5-S	Donald Edward Lammers 1073 Eigenmann Center Indiana University Bloomington, Indiana 47401	1-S
Daryl Braun Daryl Braun & Associates 13031 San Antonio Drive Norwalk, California 90650	I	Flora P. Fuller 114 Beam University Park, Penna. 16802	13-S	Sheila Richardson Lee 2223 Pine Street New Orleans, Louisiana 70118	1-S
Charles R. Britt 1502 Seventh Avenue Albany, Georgia 31707	1-I	David Garrettson 12071 Marquis Circle Santa Ana, California 92705	S	Robert J. Lindsey, Jr. 1313 Tuesburg Court Pontiac, Illinois 61764	I
Scott G. Brown 3102 Skylight Drive York, Pennsylvania 17402	35-S	Linda Y. Goldstein 112 East College Avenue, #18 State College, Pennsylvania 16801	236-S	Kathleen C. Lockhart 1330 Presidential Drive, #15 Columbus, Ohio 43212	1-S
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Anthony J. Colbert 103 Arts Building University Park, Penna. 16802	123-S	David Gooder 1341 Turvey Road Downers Grove, Illinois 60515	46-I	Ted K. Long Box 48, Chestnut Street Moshannon, Pennsylvania 16859	123456-S
Billy L. Cook Cook Associates 7106 Bennington Dallas, Texas 75214	456-I	Lawrence L. Graham Department of Drama & Theatre University of Georgia Athens, Georgia 30602	I	W. Russell McCormack 415 West College Avenue, #307 State College, Pennsylvania 16801	3-S
Diablo Valley College Attn: Marc Rosenberg 321 Golf Club Road Pleasant Hill, California 94523	O	Barbara Jean Harper Eaton P. O. Box 824 Tombstone, Arizona 85636	1-S	Robert William McKenzie 140 Myrtle Street Chippendale 2008 N.S.W. Australia 134-I	
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Pittsburgh Drama League Arts and Crafts Center 6300 Fifth Avenue Pittsburgh, Pennsylvania 15232	6-0	South African Institute of Theatre Technology P. O. Box 31900 Braamfontein, Transvaal South Africa	0	Neil P. Wilson P. O. Box 864 Richboro, Pennsylvania 18954	2345-S
Sidney Clyde Presson 434 Williams Avenue Natchitoches, Louisiana 71457	1-S	Joel C. Stoehr 3909 Whitland Avenue Nashville, Tennessee 37205	123456-I	USITT HAS MOVED. SEE OUR NEW ADDRESS	

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P. O. Box 39  
Tiffin, Ohio 44883  
WENGER CORPORATION  
90 Park Drive  
Owatonna, Minnesota 55060

## CALENDAR

JUNE

10th - 12th ..... KLIEGL BROTHERS SEMINAR: LIGHTING FOR TELEVISION  
 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 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

JULY

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

AUGUST

OCTOBER

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

17th - 19th ..... NEW ENGLAND THEATRE CONFERENCE  
 Waltham High School, Waltham, Massachusetts

SOUTHWESTERN THEATRE CONFERENCE  
 Tulsa, Oklahoma (Date to be Announced)



1501 BROADWAY  
 NEW YORK, NEW YORK 10036