

NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

Volume XV Number 4

September/October, 1975

"CELEBRATIONS '76" USITT CONVENTION SCHEDULE

- Wednesday, March 10th: National Board Meeting, 1:00 P.M. to 5:00 P.M.
- Thursday, March 11th: Convention Opens
Commission Meetings, 7-9:00 A.M.,
6-7:30 P.M.
Session: 9:00 A.M. - 12:00 P.M.
LUNCHEON
Session: 1:00 P.M. - 6:00 P.M.
- Friday, March 12th: Commission Meetings, 7-9:00 A.M.,
6-7:30 P.M.
Sessions: 9:00 A.M. - 12:00 P.M.
1:00 P.M. - 6:00 P.M.
- Saturday, March 13th: Commission Meeting, 7-9:00 A.M.
Session: 9:00 A.M. - 12:00 P.M.
1:00 P.M. - 5:00 P.M.
Banquet: 7:30 P.M.

Commissioners should contact Elliott Keener, 6048 Perrier Street, New Orleans, Louisiana 70118, with space requirements for business meetings and presentations.

Convention Chairman, Dr. Thomas C. Tews is attempting to get the information on the dates of the Conference: March 10 - 13, 1976; the place of the Conference: Marriott Hotel, New Orleans; the title of the Conference: "Celebrations '76", into as many listings as is possible. If you have an organizational journal into which you can put this information, or any other outlet, please let Dr. Tews know and he will respond by mail, saying "yes, go ahead", or "no, we already have that covered".

PROGRAM: Elliott Keener, Program Chairman
"Celebrations '76" - USITT
6048 Perrier Street
New Orleans, LA. 70118

REGISTRATION: Prof. Harlan Shaw, Registration Chairman
"Celebrations '76" - USITT
Department of Drama and Communications
University of New Orleans
Lakefront
New Orleans, LA. 70122

EXHIBIT SPACE: William Campbell, Hotel/Exhibits Chairman
"Celebrations '76" - USITT
New Orleans Theatre for Performing Arts
801 North Rampart Street
New Orleans, LA. 70116

GENERAL QUESTIONS: Thomas C. Tews, Conference Chairman
"Celebrations '76" - USITT
New Orleans Center for Creative Arts
6048 Perrier Street
New Orleans - LA. 70118

ATA CONVENTION ANNUAL CONFERENCE DRAWS RECORD CROWD TO WASH., D.C.

The American Theatre Association held its 39th annual convention August 10-13 at the Sheraton-Park Hotel in Washington, D.C. The theme of the convention was "A Bicentennial Celebration of American Theatre".

Theodore Bikel, Robert W. Corrigan, José Ferrer, Robert Hooks, John Houseman, Joe Layton, Viveca Lindfors, Jo Mielziner, Richard Schechner, Ellen Stewart, and other theatre artists participated.

Delegates from various parts of the country represented the Association in the areas of community, secondary school, university and college, army and children's theatre. In addition to lectures and panel discussions, there was increased emphasis on workshops, demonstrations, and performances by new playwrights. Programs included acting, directing, playwrighting, design/technology, curriculum, administration and management, theatre history, theory and criticism, and a showing of original films.

A pre-convention which began August 6th, presented workshops for actors and directors, performances by three regional winners of the American High School Theatre Festival, and a celebration of child drama.

Other features of the convention included a job placement service for ATA members as well as tours of metropolitan theatres and historical sites in Washington, D.C. and Arlington, Virginia.

Mr. Austin Henry, and his staff are to be commended for the success of the Convention.

USITT COMMISSION & SECTION ACTIVITIES

ARCHITECTURE

'75 - '76 DISPLAYS

THEATRE DESIGN '75: Professional Display

Theatre Architecture Commissioner Peter H. Frink, reports that the display of panels illustrating new examples of theatre design, shown at the Anaheim conference, is being prepared to be exhibited at the Prague Quadriennale to be held in Prague, Czechoslovakia in January. 25 panels illustrating 21 theatres were shown at Anaheim. The display is currently being expanded to 36 to 40 panels for display in Prague.

THEATRE DESIGN '75: Display Booklet

The display booklet "Theatre Design '75" is currently being prepared and will consist of reproductions of the display panels and written descriptive material shown at the conference in Anaheim. The booklet is expected to be available before the end of the year.

THEATRE DESIGN '76: Professional Display

The Theatre Architecture Commission is pleased to announce the preparation of "Theatre Design '76", a professional display of panels illustrating new theatre design, to be shown at the annual national conference in New Orleans, in March, 1976.

The display is open to all architects, theatre designers and consultants who are or have been involved with the design of a theatre, auditorium, concert hall or recital hall. For further information regarding "Theatre Design '76", when it is available, requests should be sent to Peter H. Frink, Commissioner of Theatre Architecture, P.O. Box 15740, Philadelphia, Pennsylvania 19103.

CODES

Randall Davidson, Commissioner

During the past months, a great deal of activity has been generated within the CODES Commission. Many bulletins and communications have been sent to the membership, and it is vitally important that members understand each of these communications in order to get the maximum amount of input into the work of the Commission. The ENTERTAINMENT ACT or Safety Codes is but a part of the Commission of Codes. The procedures and practices in the application of Safety Codes is a concern as well, and Commissioner Randall Davidson, has embarked upon many avenues to bring about the kind of thinking and action related to these procedures and practices.

Members who volunteered to work in the Electrical and Electronic Section of the Codes Commission still continue to send in important material. The National Electrical Manufacturers Association has contacted the Commission and is sending in material. Even so, material is needed from the practitioners as well as the manufacturers.

Those areas that come under consideration in developing a Safety Code in Entertainment are quite broad. OSHA covers all of them to some extent, but members should be made aware that we have special practices and performing standards of our own, and the Commission wishes to get some consensus on this. In recent weeks, Commissioner Davidson has met with the Department of Labor, OSHA, the Project Directors of National Programs/Standards, and with the National Institute for Occupational Health and Safety. **THEY ARE INTERESTED!** In his presentations, Commissioner Davidson stressed that the USITT membership is concerned and working on "cleaning up their own house", meaning ... those who build, design, and use. Members are urged to involve themselves in bringing this to the attention of unions and their leaders, guilds and organizations and their leaders, to conferences and meetings and to those who call them, and to the "angels", producers, stage managers and auditorium directors. **THEY NEED TO KNOW**, and the Commission needs their input. Although the Commission is a hundred miles closer than last year to these aims, members should also be made aware that only **THEY** can give the clarion call. It is essentially vital to the work of the Commission.

Additional copies of the Code Draft Entertainment Act have been printed and distributed. The Commission regrets the charge of \$3.50 for each copy, and is assured that members will understand that this charge is to recover the high cost of printing, plus postage. Many copies have been given away in the hope that the Commission might get some input from outside of the Institute. Some members are truly turning in material. Some have printed their own copies. The word is "feedback" and in a method that can be understood. Members are urged to be free in their annotations, but specific.

There has been **NO WORD ABOUT RIGGING**. Members have asked for it and demonstrated that they want something. That "something" is needed to bring to the membership and others. At Washington D.C., some very important items were contributed. Leadership in this area is difficult, yet Commissioner Davidson has stressed his willingness to meet at some common ground for a long fruitful go-round in order to get ideas and incorporate them into the Code.

So much research is going on in the field of **PLASTICS**, yet there are problems. Commissioner Davidson has seen these problems in almost every theatre workplace he has visited. Ventilation and use, burns and toxic gases are but a few of these problems. "If we are to increase its use, as was shown at the ATA", Mr. Davidson stated, "then we must have more specific guidelines and training, and apply the OSHA rule with alacrity". He is concerned that many of us are dealing with people's lives in terms of increased production and decreased cost, or lives, and urges the membership to submit some work in this area, to confront the major problems and give input to the Commission. New regulations concerning **KETONES** are coming out and the membership is urged to give some attention to this regulation. The Code and the Commission is concerned with emergency procedures, phone numbers, placement of extinguishers, what type and kind, and those that are now outlawed ... fire blankets and sand pails. Input is needed in this area.

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Many questions have been raised concerning HEALTH VIOLATIONS. Technical personnel are usually overworked. What are the effects of long hours on the physical system of the person? Does it contribute to accidents and injuries, and fatalities? What are the effects of backstage overcrowding? Could chemicals in cosmetics create possible cancer problems? Are ventilation standards adequate where wood chips, sawdust, metal chips and shavings are present? What about the use of aerosols and paint guns in the workshop, the use of respirators? Are technical personnel aware of fire regulations and audience control? Do they know about hazard identification? Are there fire drills for staff, students and audience? Commissioner Davidson points out that Workmen's Compensation is only second best, that it does not cover all, and asks if this compensation is used rather than a court suit in case of injury, because it is more certain. What are the economic effects of noise in the theatre and workshop, the physical effects ... attendance, irritability? Input is needed for this area. In order to continue the work of the Commission information is needed from all areas ... not just the membership. The Commission depends upon the membership to pass the word on ... to notify Senators and House members from their State of the work of the USITT Commission on Codes. Members are asked to show them a copy of what the Commission is doing to secure their help in asking for financial and advisory aid.

Commissioner Davidson points out that official Health and Safety data that proceeds from violation of existing standards as applied by OSHA or Local and State Safety Codes is needed, and asks that information via newspaper clippings, articles in newspapers and magazines, anecdotal records, true stories of accidents, fatalities and fires occurring in the Entertainment Industry be sent directly to him.

During the past months the Commission has been fortunate to meet with members of the Senate from many States, and made presentations to each of these groups. They have indicated keen interest and requested additional material. Many members of the Government have had experience in our field and are lending USITT a hand. The National Endowment for the Arts has given some attention, both from a legislative approach as well as an Architectural approach. The Department of Labor, OSHA, and Standards have listened and seek more information. The Department of Commerce and Fire Prevention Council know where USITT is going and have offered help. NIOSH is also interested and wishes more meetings and more information.

Insurance companies are beginning to say that it is the employer's problem for liability. This may be the way to cut accidents. Loss control could be dropped from Insurance firms. How some facilities and their operations are insured, or if an insurance company knows what really goes on is food for thought. Medical surveillance for all employees is in the offing. The CODE can help, and Commissioner Davidson urges all members to think and ask. The Commission welcomes input from the other USITT Commissions and special data from their studies. The Costume, Presentation, Engineering and Architecture have been generous in this regard.

It is apparent that NOW is the time to show that USITT is truly concerned and can give a helping hand to Technology. ACT!

COSTUMING COMMISSION

Don Stowell, Jr., Chairman

Since its formation at the March USITT Convention in Anaheim, the Costuming Commission is going full speed ahead with planned projects for the year. Specific projects underway include A Listing of Mail-Order Sources for Costume Suppliers, a Costuming Technique Paper, Updating of Flat Pattern Sources Listing, a program on Costume Collections and Preservation Techniques, Techniques of Executing Armor, an Exhibition of Costumes for the New Orleans Convention, the preparation of a Bibliography and a Statement on Costuming Training Methods in the United States, for the Prague Congress in January. Also underway is a long-term project, Survey of Costuming Training Methods, resulting from a report and recommendations for standards of acceptable training programs.

The Commission met at the ATA Convention in August, and reviewed the progress made on these projects and discussed additional programs: Design for Curriculum and Workshops in Stage Costuming Training for High School Teachers and Students, a Proposal for USITT Design Exhibition Standards and Touring Potential, Current Listing of Costumers, and a Report on the Need for Space and Facilities for the Execution of Costuming Procedures.

During the ATA Convention, members of the USITT Costuming Commission were treated to a special visit to the Smithsonian Institute's National Museum of History and Technology. Hostess Claudia Kidwell, Curator of the Institute's Costume Collection, and who is responsible for the current informative exhibit "Suiting Everyone", its documentation in slides and accompanying book Suiting Everyone gave the Commission members a thorough tour of the library, office, workroom and "white glove" storage facility, and explained how garments were received, documented, and either stored or returned to their owners. Claudia further explained that everyone in Washington, D.C., is feeling the space crunch and the Smithsonian costume area was no exception. The entire operation is contained within three relatively small rooms and is maintained by a staff of three.

Of particular interest to the members who attended was that the book Suiting Everyone is already out of print, (a tribute to its valuable contents and attractive format). Claudia told the group that since reprinting the book is a function of the Government Printing Office, the future availability of it was indefinite at this time. She explained that persons interested in securing a copy of Suiting Everyone should submit their request in writing, enclosing a self-addressed stamped postcard. This, she said, would only guarantee that when the book becomes available again interested persons would be notified. For information and ordering slides, letters should be addressed to: Photographic Services, Smithsonian, Washington, D.C. 20560.

The USITT Costuming Commission was formed to provide a forum for costume specialists to interrelate with other specialists of costuming, lighting, scenic design and execution, engineering and architecture; to provide opportunities for professional growth for students, teachers, and commercial practitioners, and to exemplify the humanistic and artistic traditions which have distinguished outstanding costumers in American Theatre.

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INT'L. LIAISON

OISTT CONGRESS '76

The Commission was represented at meetings in East Berlin and Paris in June of this year by a delegation consisting of Willard Bellman, Ned A. Bowman, Hans Sondheimer and Joel Rubin. In West Berlin, the delegates attended sessions of the International Theatre Institute (ITI) and the technical exhibit held in conjunction with the ITI Congress. Journeying for a day to East Berlin, the delegates met with Paul Jahnichen, (Program Chairperson for the forthcoming 4th Congress of OISTT), and members of his staff in the Ministry of Theatre Education. The East Berlin meeting was to exchange views with Chairperson Jahnichen as to subject matter, speakers and conduct of the OISTT Congress. In Paris, the delegation attended the exhibition CISCO and made extensive contacts with the many exhibitors and French theatre people there.

STUDENT DELEGATION TO THE OISTT CONGRESS

Students are reminded that application letters and accompanying materials prepared in duplicate should be sent to Deborah Dixon at Pennsylvania State University. Instructions were printed in the May/June Newsletter, page 3, column 2. Students interested in participating in the Congress are requested to prepare a letter of application describing their 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 the 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. Applications are limited to members of USITT or ATA. Some portion of the costs of international travel for the student delegation will be borne by USITT. DEADLINE FOR RECEIVING APPLICATIONS IS NOVEMBER 1, 1975. Send your application to:

Deborah G. Dixon
Student Coordinator, USITT
c/o Theatre Department
103 Arts Building
Pennsylvania State University
University Park, PA. 16802

Dr. Joel E. Rubin, Chairman
International Liaison Committee, USITT
c/o Klieg Brothers Lighting
32-32 48th Avenue
Long Island City, New York 11101

SENIOR DELEGATION TO THE OISTT CONGRESS

Work has begun on the broad areas of personnel selection for the Senior Delegation. The Subject of the Congress being The Training of Scenographers and Theatre Technicians, the Commission's aims are to have a delegation that represents both the principal training streams in the United States, while not losing the minority streams of significance. Also, the Commission has two or three speaker spots for really potent speakers. They are trying to add to their own delegation the principals concerned with the U.S. Center ITI's magnificent exhibit and the Institute's own Architectural Exhibit so that a strong United States delegation is presented.

Meantime, the ongoing OISTT Commission workers and representatives have to be considered in the International Liaison Committee's overall selection. Chairman, Joel

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Rubin has stated that the International Liaison Commission is not an exclusive club. Anyone who indicates serious interest is always added to their current mailing list, but thereafter has to jump in and indicate just what interests him or her.

Don Stowell, Jr., Chairman of USITT's Costuming Commission is working in conjunction with the British Institute of Costume Design and members of the Scenographic Committee of the Association of British Theatre Technology (ABTT) to set up some US/British seminars in London, just following on the Prague Congress. It is hoped that the U.S. designers the Commission have in Prague might have a few days left to spend in London.

NOMINATIONS COMMITTEE

Richard L. Arnold, Chairman

In order for the Institute to have qualified and representative leadership, the Nominating Committee needs suggestions each year from members of the Institute to develop a list of potential candidates for the annual nomination of national officers and Board of Directors positions.

The Nominations Committee must conduct its lengthy deliberations in the Fall of each year. The "lead time" in the development of a ballot of nominees is considerable. USITT By-Laws require that ballots be mailed to the membership at least two months before the date of the annual conference; all candidates for offices must be contacted to approve the placement of their names in nomination and to provide a biographical sketch for the ballot; and the Committee is charged by the By-Laws with the preparation of a slate of nominees which is representative of both the diversity of disciplines and the geographic distribution of the membership.

Members of the Institute are urged to submit names of potential candidates for open positions beginning in 1976 to the Nominating Committee. All candidates for positions must, of course, be current members in good standing in USITT. Suggestions should be sent to any of the following members of the Committee by October 31, 1975:

Richard Arnold, Chairman
Edward F. Kook
Thomas Lemons
Randall Davidson
Margaret Ezekiel
All Regional Section Chairmen

Positions to be filled in the coming election are as follows:

OFFICE	TERM	CURRENT OFFICER
President	1 year (76-77)	Edward F. Kook
1st Vice President	1 year (76-77)	Charles Williams
3rd Vice President	2 years (76-78)	Peter Sargent
Treasurer	2 years (76-78)	Alvin Cohen
Seven Board Directors at Large	2 years (76-78)	William Crocken Ralph Duckwall Gary Gaiser Charles Levy Van Phillips Bernhard Works Vacancy

National officers continuing to serve in positions of the Institute are as follows:

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OFFICE	TERM	CURRENT OFFICER
2nd Vice President	2 years(75-77)	James R. Earle, Jr.
Secretary	2 years(75-77)	Thomas Lemons
Seven Board Directors at Large	2 years(75-77)	Gene Chesley John Custer David Andrew Gibbs Edward Peterson, Jr. George Petterson Herbert Schmoll Donald Swinney

P.A.T.E.

John Bracewell, Commissioner

Since the April 12th communication to the membership of the Commission, a number of written and verbal replies and some limited compliance to requests made in that communication has been received by the Commissioner. The lack of 100% response and outstanding reports was attributed to the fact that the April 12th communication was received by many members at the end (or near) of term, and it is anticipated that members will cull their "in" baskets for this communication to provide the Commission with additional input. Many of you are aware that Randy Earle was elected to a two-year term as Second Vice President of the Institute and that John Bracewell was appointed as the new PATE Commissioner. Mr. Bracewell has been one of the most active and involved members of the Commission since its founding, and it is hoped that members of the Commission will continue to contribute and work under his able leadership.

Specific reports and action on various projects was requested in the April 12th communication. The following is a summary of reports received and due:

- A) INSTITUTIONAL SUPPORT: John Bracewell is collecting the revision suggestions and is soliciting input from the general membership.
- B) PORTFOLIO STANDARDS: Larry Graham has written a revised version for the USITT Journal.
- C) B.F.A. STUDY: Michael Fontana is still preparing a basic set of standards for this program. Upon completion copies will be sent to the Commission members. Negotiations are being continued with several institutions, but financial considerations seem to be hampering progress at this time.
- D) B.A. STUDY: Copies were distributed at the Anaheim Convention. Those who have not requested or received Richard Davis's revision of this study are requested to contact the Commissioner. Bob Teitelbaum has agreed to join Richard on this project.
- E) GRAPHIC STANDARDS: Don Calvert has completed this project and it appears as a SUPPLEMENT to this Newsletter. Instructions for filling out the PATE GRAPHIC STANDARDS PROJECT are as follows:

1. Answer all questions as accurately and honestly as possible.
2. Use symbols you already use in standard practice.
3. If a question does not apply to your skills, please mark N/A (Not Applicable).
4. Please return to the address listed on the questionnaire promptly, as data received after November 15, 1975 will be given only secondary consideration in the project.
5. PARTICIPATE! The value of the data accumulated

in this project is directly dependent upon the number of completed questionnaires. ONLY if YOU respond can YOU help establish current graphic practices and, thereby, generate viable graphic standards for the performing arts. REMEMBER, the graphic practices taught to the student of tomorrow and used in his theatre will be shaped by your response to this present questionnaire.

- F) SECONDARY EDUCATION: Tom Beagle has provided a report on his PATE/NOR-CALL USITT Hands On Technical Theatre, short course at Antioch High School. A copy of this report was attached to the April 12th communication for member's perusal, and it is hoped that members will attempt to implement similar sessions in their regions as a "grass roots" effort to further the aims of the project. A firm set of goals is still pending and is being prepared by Tom for distribution in the fall.
- G) JOB MARKET STUDY: Trish Ralph is assembling a full set of objectives for this project and is in communication with John Bracewell on this vital and much in demand study. When precise objectives and PATE involvement are defined information will be sent to all members.
- H) SUB-BACCALAUREATE STUDY: Ted Jones is presently soliciting input from his committee members and individuals all over the United States on A.A. and A.S. programs in theatre technology. Results of his study will be released soon.
- I) INTERNSHIP CLEARING HOUSE: Don Stowell has received a number of comments and much input as a result of both the coverage at Anaheim and the reprinting of the NICH document in the last Newsletter. Work on the project continues to progress and Don's dedication is worthy of mention (particularly since he is heading the newly formed USITT Costume Commission). Those members who have not commented on this project or lent their support are urged to do so at once, as a complete survey of the commission membership is necessary to support national funding and implementation.

A list of a potential PATE delegation to the OISTT Congress in Prague, January, 1976 was sent to Dr. Willard Bellman and Dr. Joel Rubin. This list was based on input from Commission members contacted at the Anaheim Convention, and on the judgement of Randy Earle, past PATE Commissioner. The proposed PATE delegation will include John Bracewell, Harold Burris-Meyer, Don Stowell, Lee Watson, Ted Jones, and Dr. Bernhard Works.

ALLEGHENY

James M. Stockman, Chairman

The Edwin J. Thomas Performing Arts Hall, University of Akron, Akron, Ohio, was the cite for the Allegheny Section's April meeting. Over thirty members attended and were pleased to welcome Dr. Richard L. Arnold, the past president of USITT to the informative meeting. After a short discussion period, the group was given a tour of the Hall by Lanny Glenn, the university stage manager.

The Performing Arts Hall was primarily designed to accommodate concerts, opera, ballet, and theatre productions. To accomplish this, the University called in George Izenour and Vern Knudsen who assisted in the development and planning of moveable ceilings to regulate the volume of seating capacity, manipulate the acoustics and to alter the physical dimensions of the main hall. The main hall

ALLEGHENY SECTION

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seats audiences as large as 3,000 and as small as 900. The ceiling can be moved by changing the counter-weights which are visible in the hall lobby, first to the flying balcony railing excluding 600 seats, then bringing the ceiling down to the railing on the second balcony, excluding the top two seating areas, bringing the seating capacity to 900 seats. Other performing arts centers have been designed with moveable ceilings, but the Edwin J. Thomas Performing Arts Hall remains the only facility whose moveable ceilings have not been welded into place. To maintain the highest degree of safety, Mr. Glenn explained that the ceiling is only moved when the hall is empty, and that he runs a thorough check on the cables and related equipment every six months to insure against breakdowns.

The theatre has a proscenium opening 56 ft. wide and a height of 36 ft. It can be reduced to accommodate the size of a house. The stage extends 82 ft. to the grid ceiling and has an orchestra pit containing room for sixty musicians. The orchestra pit can be used as a "thrust" stage when required, or an elevator to move heavy instruments onto the stage. A tour backstage afforded members a first-hand look at the facilities for flying various drops, sets, and the orchestra shell. Members viewed the workshop and flat painting area as well as the mechanical control console for controlling the lighting, acoustical curtains, orchestra shell and lifts.

The next tour took them to the first level under the stage to the dressing rooms, wardrobe and storage areas. The dressing rooms can accommodate more than 200 actors, musicians, and technicians. At the lowest level members were led into the rehearsal room which is completely sound insulated. The rehearsal room has full-length wall mirrors and room enough to seat and rehearse an entire orchestra.

Mr. Glenn explained to the group that the Performing Arts Hall was built largely on donations from private individuals. Several of the lobbies and various other facilities are named after their donors. Although the Hall was built by the University of Akron as part of its Centennial Challenge '70 campaign, Mr. Glenn also explained that the major part of business depends mostly on groups and organizations from the surrounding area. The Performing Arts Hall has three rental rates: 1) University activities, 2) Non-Profit Organizations, and 3) Commercial use.

The Edwin J. Thomas Performing Arts Hall has drawn acclaim from all over the world, and has had several architects from different countries come to study the structure and its use of the moveable ceiling. Members of the Allegheny Section who witnessed the ceiling being moved into place below the second balcony while sitting in the main hall realized the work involved in the upkeep of this magnificent structure.

NEW YORK AREA PROGRAMS AND SEMINARS PLANNED THRU APRIL '76

A full Executive Board meeting of the USITT New York Area Section (New York, New Jersey, Connecticut), was held Sunday, September 7th. Five planned sessions for the forthcoming year were announced, and Chairman Lee Watson urges section members to attend and participate in the following:

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OCTOBER 22 - 24

Frederick Bentham, noted British author, lighting designer, and critic will conduct five sessions of Master Classes for 40 registered students at Hofstra University, Garden City, New York. The sessions are scheduled from 9:30 - 12:00 noon and 2:00 - 4:30 P.M. on Wednesday and Thursday, with a final Master Class on Friday morning. A selection process was agreed upon to process the many applications. Major portions of the cost are being assumed by NY/USITT through a New York Council of the Arts grant with each applicant contributing only \$20.00. Mr. Bentham will culminate the three day session with a public lecture followed by a free wine and cheese reception open to all at the Hofstra Playhouse, at 7:30 P.M., Friday, October 24th. An additional dinner with the New York Engineering Commission is planned for Wednesday, October 22nd. Dr. Donald Swinney is handling both student applications and hosting local arrangements. His office telephone number is (516) 560-3281, or he can be contacted at his home (516) 486-5593.

NOVEMBER 15

The New York Area Section will join the IES (Illuminating Engineering Society) and AIA (American Institute of Architecture) in a morning and afternoon meeting at the Metropolitan Opera House, Lincoln Center, devoted to Opera and Theatre Lighting Design and Control. The session will begin at 9:00 a.m., with a conducted tour of the Met's backstage equipment and operation, followed by a discussion of lighting design at the Met for "La Gioconda" by Rudy Kuntner, Metropolitan Opera Lighting Designer. A limited number of tickets at \$18.50, will be available for the 2:00 p.m. performance of "La Gioconda" through Sonny Sonnenfeld, Gallagher Dimming and Stage Lighting Corp., 405 Lexington Avenue, New York City 10017 (Tel. 212-463-9582). There will be a small admission charge at 9:00 a.m. to those attending to defray necessary joint expenses. Mr. Sonnenfeld is a Member-at-Large of the NY/USITT Executive Board.

JANUARY 11 - 12

Two days of Master Classes in Scenic Painting will be offered for 40 students at Nolan Brothers Scenic Studio in New York City, under the guidance of Arnold Abrahamson (noted Scenic Artist, owner of Nolan Brothers, teacher of scenic painting at Yale University), Robert Moody, teacher of scenic painting at Brandeis University, Waltham, Massachusetts, and prominent Artist-Instructor, and Don Beaman, Boston University Artist-Instructor in scenic painting. The two days of intensive individual instruction, criticism and practical work in the studio will culminate with an evening lecture Sunday, January 12th, by the three Master Craftsmen, open free to all who are interested in attending. Portions of the costs of these Master Classes will also be assumed by the NY/USITT through the New York Council of the Arts grant funds. The cost per student will be determined and announced in the near future as well as a system for selecting 40 top students from among those who wish to participate. Arrangements are being handled by John Nathan, Co-Chairman of NY/USITT, American Stage Lighting, 1331c North Avenue, New Rochelle, New York 10804 (Tel. 914-636-5538).

MARCH 30

Following the USITT National Conference in New Orleans, the New York Area Section will host an 8:00 P.M. Seminar on "THEATRE LABOR UNIONS -- What They Can and Cannot Do for the Professional and the Educator". Representatives of IATSE, USA, AEA, ATPAM and other theatrical unions will speak and discuss this topic with the audience at Montclair State College, Montclair, New Jersey, with Dr. Howard Fox as the host. Dr. Fox's telephone numbers are: (Office) 201-893-4313, and (Home) 201-744-2864.

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APRIL 17

The year's activities will culminate in a "Colloquy on Scenic Design" at Yale University Theatre at 2:00 P.M., Saturday, April 17th. Participants will be the foremost American scenic designers: Howard Bay, Ming Cho Lee, Jo Mielziner, and (tentative) Boris Aronson, discussing both among themselves and the audience what it means to spend a lifetime as a designer, the heartbreaks, the triumphs, the pitfalls along the way from the perspective of a successful lifetime as major artists. In addition, three productions will be "on the boards" in New Haven at the Long Wharf Theatre, Yale Repertory, and Yale Dramat.

The Executive Board is also discussing a possible costume designers seminar to be held at William Patterson College in Wayne, New Jersey, following the New Orleans Conference.

Chairman Lee Watson stated: "In our opinion, this lineup of firmly scheduled diverse activities most firmly places the New York Area Section in the very forefront in both service to their geographical membership area, and in attention to the many diverse interests of its members (technical-design-management)". Secretary Rick Rudolph announced that membership in the New York Area Section (free to all who join the USITT on a national level upon written request to Mr. Rudolph), had climbed from a record low of 110 affiliated members to 155. Since there are 450 national USITT members in the New York Area, Chairman Watson expressed the hope that recent mailings and the five announced events will boost the New York Area membership roster to a minimum of 250 prior to the New Orleans annual conference. The Executive Board voted admission to the major portion of these sessions to be limited to NY/USITT members. Mr. Rudolph can be contacted through Lite-trol Service Co., Inc., 72 Glenwood Road, Glen Head, New York 11545 (Tel. 516-671-5288).

NOR-CAL Highlights of a Successful Program

NOR-CAL USITT and the Department of Theatre, San Jose State University conducted the Fourth Annual NOR-CAL USITT Technical Theatre Clinic on Saturday, May 24th. The event was attended by over ninety individuals and featured a full day's program on the topic SCENERY SHIFTING: The Same Old Problem With Some New Solutions.

The Peter Albrecht Corporation, Aero-Go, Inc.- Wiley Engineering, Berkey Colortran, Clear-Com, Inc., Holzmuehler Corporation, J. R. Clancy, Inc., The Olesen Company, Peterson Vine Agency, Sound Genesis, Inc., and Stagecraft Industries were among the exhibitors represented in a trade show, and a number of members presented "mini-sessions" in a "show and tell" environment.

The schedule of events featured the following sessions: Mechanical Drive Turntables by John Walker, California State University, Stanislaus; Hydraulic Applications in Stage Movement by Loren Hufstetler of Southern California (U.S.C.); Air Bearings for Stage Wagons by Tom Hird, Douglas Cattaneo, and Karl Ruling of California State University, Hayward, and John Wiley of Aero-Go, Inc.; Automatic Winch Systems by Paul Birkle, Peter Albrecht Corporation; Roll Drop Techniques by Tony Baker and Ed Hand, West Valley Light Opera Association; Home Brew Solutions to Scenery Shifting by Larry Schumate, California State University, Sacramento; The Aesthetics and Practicality of Scene Shifting by Randy Earle, San Jose

State University and Jim Wright of Mills College; and Scene Shifting Techniques at the Guthrie Theatre by Richard Tidwell of the Holzmuehler Corporation.

Based on the response of the participants and the exhibitors, the Clinic was a success and was thoroughly enjoyed by all who attended. The next Technical Theatre Clinic is tentatively scheduled May 8, 1976, at Sacramento State University and will focus on SCENE PAINTING: THE LOST ART?

A LETTER TO THE MEMBERSHIP

James R. Earle, Jr., 2nd Vice Pres.

During the past several years, Edward F. Kook has given the type of inspirational leadership which has caused the various Commissions of the Institute to develop and become vital forces in the service provided to the membership. There are now seven active Commissions which are involved in no fewer than 36 individual projects. Subjects under consideration include: Costume Collections and Preservation Techniques, Technical Theatre Job Market Survey, Use of Closed Circuit-TV in Opera Production, Standards for Dance Floors, a National Theatre Safety Code, Observations on Theatre Audience Composition: Preferences and Perceptions, and the Second Annual Theatre Architecture Professional Display. The preceding selected topics should indicate the scope and variety of subjects which are under serious study by the various Commissions.

As Second Vice President in charge of the Commission on Projects, I intend to continue the work which Edward F. Kook has started, and I want to take this opportunity to urge every member of the Institute to seriously consider becoming actively involved in the work of one of the Commissions and/or its projects.

Diverse and exciting projects are of critical importance to our profession and offer members a way to become active contributors to the work of the Institute. I hope each member who is not currently involved in one of the Commissions will consider the various areas of Commission activity and will contact one of the following Commissioners to determine how they may contribute toward the work of the Institute.

PERFORMING ARTS TRAINING AND EDUCATION (PATE)

John Bracewell
109 Parker Street, Apt. C
Ithaca, New York 14850

SAFETY CODES

Randall Davidson
1612 Linwood Avenue
Erie, Pennsylvania 16510

THEATRE ADMINISTRATION

William Crocken
647 Fairway Road
State College, PA. 16801

THEATRE ENGINEERING

Frederick M. Wolff
50 Myrtle Avenue
Montclair, NJ. 07042

PRESENTATION TECHNOLOGY

Margaret Ezekiel
2443 Edgehill Road
Cleveland, Ohio 44106

STAGE COSTUME

Don Stowell, Jr.
1805 Fernando Drive
Tallahassee, Fla. 32303

THEATRE ARCHITECTURE

Peter H. Frink
P.O. Box 15746
Philadelphia, PA. 19103

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HAPPENINGS AND OTHER NEWS

FLORIDA-CARIBBEAN THEATRE CONFERENCE '75

Three events are scheduled to enable Theatre Lovers, Users, Planners, Designers, Architects, Engineers and Students to again join together ONSTAGE at Florida Atlantic University for the FLORIDA-CARIBBEAN THEATRE DESIGN CONFERENCE '75, October 10th through October 14th. Frederick Bentham will be the principal speaker and will conduct Master Classes. The Conference is sponsored jointly by USITT and the Florida Theatre Conference.

The Florida Theatre Conference is October 10th, 11th and 12th, and the Florida-Caribbean Theatre Design Conference will take place on October 13th. The Theatre Workshop and Master Classes will be conducted on October 13th and 14th.

A thorough tour of the Florida Atlantic University facilities, several productions, workshops and group discussions are scheduled. The participation of Frederick Bentham is in cooperation with the USITT International Liaison Commission and the International Theatre Institute (ITI). Subjects for discussion are requested. Interested persons should contact Edward Madden, Theatre Department, Florida Atlantic University, Boca Raton, Florida 33432, (Tel. 305-395-5100, Ext. 2502).

George Gill, of George Gill Associates, Box 610124, North Miami, Florida 33161, is the Conference Chairman.

PERFORMING ARTS MGMT.

The Performing Arts Management Institute, the nation's oldest continuing course in cultural administration, will hold its 18th consecutive meeting November 7th through November 9th, at the New York Sheraton Hotel in New York City.

The intensive three day program, designed to supplement the knowledge and skills of both professionals and students interested or involved in managing cultural institutions in every area of the performing arts and in many areas of the visual arts, will hold a special evening session at the Lincoln Center for the Performing Arts on Friday, November 7th.

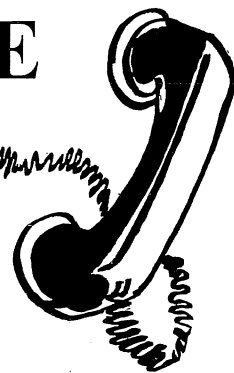
Sponsored by the CPA firm of Lutz and Carr, and Arts Management Newsletter, the program will feature 26 hours of concentrated lectures, seminars and workshops presented by top experts and leading professional administrators from theatres, arts centers, foundations and government agencies. Topics to be covered include: Audience Development; Fund Raising; Budget Preparation; Box Office; Government Relationships; Subscription Campaigns; Publicity; Unions and Labor; and Boards of Directors. John W. Mazola of Lincoln Center; John Blaine, Seattle Arts Commission; Emanuel Azenberg, Broadway Producer; Stephen Sell of the National Endowment for the Arts; Hugh Southern of the Theatre Development Fund; Stephen Benedict of the Council on Foundations; Robert Carr of Lutz and Carr; and Alvin H. Reiss, editor of Arts Management and author

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HOT LINE

ARENA STAGE

From the ARENA Stage, Washington, D.C., complete costumes for King Lear, Macbeth, Julius Caesar, Ron Whyte and Mel Marvin's Horatio, Elie Wiesel's The Madness of God, and from the Arena's production of Edith Stein, a collection of authentic Carmelite and Dominican robes are available for rental. Contact Marjorie Slaiman, Arena Stage, Sixth and Maine Avenue, S.W., Washington, D.C., 20024 for information, or call (202) 347-0931



EAVES COSTUMES

Eaves Costume Company's Bicentennial Department has published Theatre and the U. S. Bicentennial, a comprehensive compendium of more than 200 titles of plays, musicals, operas and pageants appropriate for Bicentennial era presentation. Edited by Bicentennial consultant Alfred Stern, the publication catalogues authors, composers, historical subject matter, dates of initial production and other pertinent data.

Primarily designed for schools, colleges, universities, community theatres and Bicentennial commissions, the bibliography is available gratis when accompanied by a costume order for \$50.00 or more, or at \$2.00 per copy. Requests should be forwarded to Daniel Geoly, Manager, Eaves Costume Company, Inc., 423 West 55th Street, New York, N.Y. 10019.

WOMEN IN THE ARTS

Of interest to our female members of the Institute, two newly formed groups, Wisconsin Women in the Arts and National Women in the Arts are offering memberships.

The Wisconsin Women in the Arts is the only state organization of its kind where you will meet other women from your own art area and other arts areas, and where you will learn how to get a stipend in order to do your work. Your name will be listed on a talent registry so companies, institutions and other employers will know who you are. The organization will offer opportunities to get your work published, shown, performed or otherwise recognized, and to meet women from other areas of the state who are doing things as new and exciting as your own at their yearly conference. Membership in WWIA includes association with the National Women in the Arts.

The National Women in the Arts is an organization of women in all areas of the arts, whether they be volunteers, students, amateurs or professionals. It includes painters sculptors, weavers, designers and other visual artists; playwrights and actresses; television, film, the press and other media personnel; musicians and composers; dancers and choreographers; writers, critics, editors, poets; arts educators; and administrators from a wide variety of arts institutions such as museums, galleries, symphonies, performing arts centers, arts councils, arts organizations and others.

Cont'd. Page 9 Col. 2

of Culture and Company, who is Director of the Program, will be among the lecturers.

The complete tuition cost, including all texts and illustrative material is \$120.00. Registration applications are available from the Performing Arts Management Institute, 408 West 57th Street, New York, New York 10019, or by phoning Mr. Reiss at (212) 245-3850.

NAT'L. ENDOWMENT FOR THE ARTS

The National Endowment for the Arts has announced its eighth Work Experience Internship Program scheduled from February 9 through May 7, 1976.

The 13-week program is designed to acquaint participants with the policies, procedures and operations of the National Endowment and to give them an overview of arts activities in this country. Activities are planned to provide a detailed knowledge of the programs of the Endowment, including policy development, grant-making procedures and administration. In addition to working as members of the Endowment's staff, interns attend a series of seminars and meetings scheduled with members of the National Council on the Arts, Endowment panelists, artists, journalists, federal officials and other leading arts administrators.

Internships will be awarded on a competitive basis. Applicants must be sponsored by a state arts agency, university or service organization. Non-matching grants will include a stipend of \$1,950.00, plus travel. The application DEADLINE is November 21, 1975. Write to: Intern Program Officer, National Endowment for the Arts, Washington, D.C. 20506.

4th BIRMINGHAM INT'L. EDUC'L. FILM FESTIVAL

Professional and student filmmakers and distributors worldwide are invited to enter the Fourth Birmingham International Educational Film Festival, the only known competition of its kind.

Awards in 13 categories will recognize films which make original, creative, and instructive contributions to the use of instructional media in education. Top awards include the Electra statuette for the best-of-show film and a cash scholarship for the best student-produced film.

Educators, students, and media specialists also are invited to "How Now, Media?", a comprehensive instructional workshop on the production, use, and legal aspects of instructional media in education.

The Film Festival, March 3-6, and workshop, March 5-6, 1976, will be held on the University of Alabama in Birmingham campus. For detailed information write to: Fourth Birmingham International Educational Film Festival, c/o Alabama Power Company, P.O. Box 2641, Birmingham, Alabama 35291, or call Craig Battles, (205) 323-5341.

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Information about these two groups can be obtained from the National Women in the Arts, University of Wisconsin-Extension, 610 Langdon Street, Madison, Wisconsin 53706.

LEMONS CITED

Thomas M. Lemons, P.E., President of TLA-Lighting Consultants, Inc., Salem, Massachusetts, was one of six new Fellows honored at a luncheon at the annual technical conference of the Illuminating Engineering Society (IES) held in San Francisco during July. The grade of Fellow is bestowed on members of the IES for valuable contributions to the technical activities of the Society, to art or science of illumination, or to directly related scientific fields.

Lemons was cited for pioneering efforts in developing tungsten halogen lamps for studio, theatre, television and film lighting. His activities were major contributing factors to the advance of the lighting techniques in lamp and luminaire design in these fields of application. He was also cited for his work in sports lighting and the use of models in lighting design.

Lemons is an active speaker and author of over 50 technical papers. He is currently President of the New England Section of the IES; Vice President of the Massachusetts Society of Professional Engineers and Secretary of USITT.

Congratulations Tom!

APPOINTMENT

David Thayer reports that the University of Iowa has announced the appointment of Mr. Sam Kirkpatrick to head the design program there. Mr. Kirkpatrick has designed for theatres in Oxford, London, Tokyo, as well as in Los Angeles and Minneapolis, and will design two productions at the Guthrie Theatre this fall.

LETTER TO THE EDITOR

A reply to: CODES: OPEN LETTER - page 2 of the May/June, 1975 USITT Newsletter:

Sir:

I find a discrepancy in the listings of headings. All were general: Rigging, Noise, etc. Why the specific-CONNECTOR? Why not ELECTRICAL, ELECTRICITY, LIGHTING?

The obvious implication (is very obvious) in the paragraph is that electrical fires start because of the connector. How about overloaded circuits, old frayed cable, non grounded wiring, homemade patch panels, or just plain carelessness? - all the responsibility of people at the source of the fire.

The author might also check the pictures of Theatre Crafts May/June, 1975, pages 21 and 22.

If the equipment used (connectors, etc.) passes the rigid standards of testing laboratories such as Underwriters, shouldn't it be considered safe?

Let's put the blame where it really belongs!

Sincerely yours,
UNION CONNECTOR CO., INC.
Richard W. Wolpert,
President

IN MEMORIAM

FRANK CARRINGTON

Papermill Playhouse

1893 - 1975

The following is a eulogy delivered by Bernard A. Grossman, Counsel to the American Society for Theatre Research, member of the American Council of Learned Societies, and General Counsel, USITT, at the Memorial Services for the late FRANK CARRINGTON, July 11, 1975, at the Papermill Playhouse, Millburn, New Jersey.

We have gathered here today to record the sad fact of the passing of Frank Carrington, and to give expression to what made him beloved to us. This is not the close of our short sweet journey with him in life. What has been is not lost: it lives on.

Even as I speak, I see before me, through my mind's eye, our kindly, dignified, scholarly, and friendly Frank Carrington. I see the paper mill he began with and built into The Papermill Playhouse, a place of the performing arts of such value and reknown that the State of New Jersey, by its Governor Cahill, in official proceedings, established and proclaimed it to be The State Theatre of New Jersey. I see the parade of talent that appeared before us for four decades, in dramatic literature, music and dance that will live on, while the theatre of the absurd, nudity and obscenity, that tried to woo him away, fades into the background from which it emerged. I see it all clearly ... sweet, though purchased with sorrow.

His familiar face, and ways we choose to miss may seem for the moment to have been taken out of our lives. But death is not that simple. Darkness and silence may seem to be upon him, but that does not merge him into those who have gone before, and have been forgotten. For the moment, whether his present is life or is death is a riddle, as mortal man has not yet learned to look into the unseen. And if we could, would it be wise to do so? Our values on earth might be human invention, and not God's. We cannot tell until we have tasted both, which is the place he would prefer to call home, and to have a friend to muse with. We grieve today for we only know today. Perhaps he now smiles happily, for his eyes now know the tomorrow we have not yet seen. Tomorrow. How often we have said it with awe and with wonder. Tomorrow!

Frank Carrington would have wanted no eulogy. We do well to give it. Well might we apply to him the riddle of destiny. Who among us can as yet be certain in what careers his short visit on earth was or will become a turning point for some, and for whom; an encouragement, and a direction.

Frank Carrington did not face obstacles and surmount them. He did not stand up to the downs of life and lift them to success -- because that is the game of life. Frank was a builder. He did not go through life tearing it down. He lived so that his life should be respected. He lived so that his life would not be forgotten. By making evident what one could accomplish, he illustrated to us how rich in promise we all are. He believed reverently in the equality of all. He gave courage, not despair.

Large was our friend's bounty. Earnest and rich was his character, and strong was his spirit. He was in a most difficult, heart-breaking field of endeavor. The ranks

of it have always been filled with the wounded and the maimed. He has left to them, as a crutch, the memory of himself. We are the heirs of his virtues. Those who have been with him in this chosen field are charged with the maintenance and the spreading of that spirit. It has been turned over to us to be enjoyed in memory, and to be passed on with pride and reverence. In this way, we, once a beneficiary of it, can become a grantor of it, a memory to be thankful for, an encouragement to be passed along.

Holy Writ admonishes us that Life is an invitation to reflection. That is sacred wisdom. We who remain in a world that separates mortals from its immortals are enjoined to gather and to reflect on the life of the departed. The haunting thought that the past is lost is to be reappraised, for with another look, a new thought as to the purpose of death is born.

As we see Frank Carrington, in memory, we become mindful of the spirit he represented in life. He is absent, yet he is present. He came with love in his heart for us. He planted this love in us. It has grown roots. The roots will spread and endure, and the spirit that once bloomed from them in Frank, will have its rebirth through us into the world we live in.

I say farewell to our dear friend, with love in me for him; and because of him, with hope for the future for us of the theatre.

TOTAL ENVIRONMENT ACTION

Bruce Anderson, President of Total Environmental Action, Harrisville, New Hampshire has announced that this Fall he and TEA Associate Dan Scully will travel to different New England Cities to offer six solar energy and building design seminars for architects and other building design professionals.

The six one-day seminars have been planned in cooperation with the New England Regional Council of the American Institute of Architects. The schedule for October is:

October 7, New Haven, Connecticut
October 14, Boston, Massachusetts
October 21, Providence, Rhode Island
October 28, Springfield, Massachusetts

Additional seminars will be held again in Boston on November 11th, and in New Haven on November 18th.

Although the courses are directed primarily at architects and other building designers, people just interested in solar energy will also find them beneficial.

The seminars will cover most aspects of solar energy in buildings. Wind energy and energy conservation will also be discussed. Solar designs ranging from the use of windows, to passive solar energy systems, to more complex solar energy systems will be introduced. The effect of solar energy on the design process, on architect/client relations, on cost and other complicating factors will be presented. The lectures will be complete with numerous slides of solar buildings around the country and of solar energy equipment now available. The application of solar energy to existing buildings will also be discussed.

Mr. Anderson is one of the foremost authorities on the use of solar energy in buildings. His recently completed book, Solar Energy in Building Design, is considered one of the most complete and authoritative works

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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

Joseph E. Adams Theatre Department Southwest Missouri State University Springfield, Missouri 65802	37-I	Greg Geilmann 125 Street, #3 Salt Lake City, Utah 84103	4-I	Douglas K. Krantz 9 Winterbury Circle Wilmington, Delaware 19808	I
Cheryl Bailey 3113 Nassau Drive Montsville, Alabama 35805	1-S	David M. Gooder 1341 Turvey Road Downers Grove, Illinois 60515	46-I	Edward Kreutz 100 Brainerd Road, #18 Allston, Massachusetts 02134	5-S
David E. Bansavage 1243 Parkman Avenue Pittsburgh, Pennsylvania 15213	3-S	Jerold M. Gray Golden Apple Dinner Theatre 25 North Pineapple Avenue Sarasota, Florida 33755	I	Dwight Martin Lanpher Mt. Desert, Maine 04660	5-S
David H. Bosboom 20 Split-Rock Drive Great Neck, New York 11024	6-I	Bruce R. Halverson 9251 Geyser Northridge, California 91324	6-I	Stephen Lee 153 Melrose Avenue E. Lansdowne, Pennsylvania 19050	45-I
John M. Brown 1900 East Almont Avenue #18 Anaheim, California 92805	45-I	Kristina S. Hanssen P.O. Box 8263 Stephens College Columbia, Missouri 65201	7-S	Mark Lepiane 5426 Alum Rock Road Los Gatos, California 95030	1-S
Robert D. Bullock 2374 Euclid Hgts. Boulevard #208 Cleveland Heights, Ohio 44106	4-S	Jerry T. Haynie 117 Iroquois Court Lexington, Kentucky 40503	136-I	Arnold S. Levine 911 North Charles, #16 Macomb, Illinois 61455	17-I
Pamela Cheryl Cadenhead 9216 South Clyde Chicago, Illinois 60617	13456-I	Dennis Higgins Prather Hall - J-123 University of Texas-Austin Austin, Texas 78705	3-S	Sandra L. Luker 3839 Austin Drive Columbus, Georgia 31904	3-S
Frederick B. Christoffel 3111 Flowerdale Dallas, Texas 75229	35-S	James S. Hill Department of Speech and Theatre Adams State College Alamosa, Colorado 81101	1-I	David M. Martin University of New South Wales School of Drama P.O. Box 1, Kensington New South Wales, Australia 2033	I
Concord Pavilion Attn: Al Jutzi 2000 Kirker Pass Road Concord, California 94521	35-0	Sylvia J. Hillyard 6229 Pasteur Boulevard New Orleans, Louisiana 70122	17-I	University of Massachusetts Department of Theatre, Room 112 Fine Arts Center Amherst, Massachusetts 01002	0
John C. Deering 12439 Millbanks Houston, Texas 77071	1-S	Marla J. Jurglanis 628 West Call, Apt. #6 Tallahassee, Florida 32304	1-S	Gary Mayer 3660 Waldo Avenue Bronx, New York 10463	5-S
Judith Emmings 3 Sedgebrook Road Pittsford, New York 14534	1-S	Debi Karolewski 110 Corona Long Beach, California 90803	1-S	Errol Holt McLendon 212 North Leflore Cleveland, Mississippi 38732	6-S
Robert E. Etter, Jr. 422 North Naomi Street Burbank, California 91505	25-S	Richard Kohn 600-A Cedar Swamp Road Glen Head, New York 11545	4-S	Jim McManamy 45 Granby Street Toronto, Ontario, Canada M5B 1H8	5-I
Paul K. Evans, Architect 515 East Broadway Salt Lake City, Utah 84102	4-I	Dr. James J. Kolb Nazareth College of Rochester 4245 East Avenue Rochester, New York 14610	1-0	Michael Mell 157-18 Oak Avenue Flushing, New York 11355	S
Joel Fischman 143 Lambreth Lane Syracuse, New York 13210	1-S	Bruce Hart Kominz Box 461 Durham, New Hampshire 03824	S	Monmouth County Arts Council Attn: Eduardo Garcia 99 Monmouth Street Red Bank, New Jersey 07701	347-0
R. L. Freiderich Drama Department Marietta College Marietta, Ohio 45750	I			Montgomery College Rockville, Maryland 20850	0

George Myrick Department of Drama University of Alberta Edmonton, Alt., Canada T6G 2G8	1245-I	Dennis M. Size 613 Genet Street Scranton, Pennsylvania 18505	S	H. Richard Chew 4610 Natick Avenue, Apt. 218 Sherman Oaks, California 91403	45-I
Paul M. Mroczka Box 1284 Franklin-Marshall College Lancaster, Pennsylvania 17604	3-S	Ben Sommers Capezio Ballet Makers 1841 Broadway New York, New York 10023	1-I	Robert Christen 3122 North Sheridan Road Chicago, Illinois 60657	
Corliss Nickerson 2361 Duncan Drive #22 Fairborn, Ohio 45324	13-I	Jack Sprenger University of Wisconsin-Green Bay Green Bay, Wisconsin 54302	I	Leslie B. Durst 2125 Jackson Bluff Road, Apt. M201 Tallahassee, Florida 32304	1-I
Daniel J. Palmer Box 4252 Stephens College Columbia, Missouri 65201	S	Nancy Yeend Stewart P.O. Box 78 Brady Lake, Ohio 44211	1-I	Randi Frank 604 East 46th Street Austin, Texas 78751	3-I
Edward Palombo 66 Lyons Drive, Apt. C5 Rome, Georgia 30161	1-I	Patrice Sutton 128 St. Marks Place, #3D New York, New York 10003	345-I	Gina Haacke Box 6722 Stephen F. Austin State University Nacogdoches, Texas 75961	13-I
Robert E. Pargament 1417-1/2 South 17th Street Terre Haute, Indiana 47802	S	Alan P. Symonds 29 Wendell Street Cambridge, Massachusetts 02138	5-I	Olas A. Hubbs II 35 N. East Street Indianapolis, Indiana 46203	5-I
David James Pellman 205 Walnut Washington, Illinois 61571	1-I	Louis J. Szari 1618-B Brackenridge Austin, Texas 78703	S	Trish McGinniss Box C371, 64 Newcomb Place New Orleans, Louisiana 70118	1-I
Pennsylvania State University Auditoriums and Management Dept. 302 Shields Building University Park, Pennsylvania 16802	O	Dr. Thomas C. Tews 1476 Camp Street New Orleans, Louisiana 70130	145-I	Edwin C. Meyer 170 Gilbert Avenue New Haven, Connecticut 06511	1-I
Nanalee Raphael 1717 East Kane Place, #21 Milwaukee, Wisconsin 53202	57-I	Wendy Thompson Box 4934 Stephens College Columbia, Missouri 65201	1-S	Janet L. Nichols 3913 Avenue C Austin, Texas 78751	5-I
B. Brook Redemann 418 Cedar Street Winnetka, Illinois 60093	15-S	David R. Thornton 70 Shuter Street, Apt. C. Toronto, Ontario, Canada M5B 1B1	56-I	Sally Grace Nuernberg 2104 San Gabriel, Apt. 217 Austin, Texas 78705	3-I
Dan Redler Hamasger St. Industrial Center Neve Magen Ramat Hashron, Israel	1-S	Robert Christian Tucker Creative Arts Department University of North Carolina 28213	3-I	Stephen B. Pollock 185 Dwight Street New Haven, Connecticut 06511	5-I
Kevin Reid 1128 Skyline Drive Griffin, Georgia 30223	I	United Sound, Inc. Attn: Chuck Conaty 3421 Burbank Boulevard Burbank, California 91505	O	Stephanie A. Schoelzel 2014 Rattlesnake Road East Missoula, Montana 59801	1-I
Kathleen M. Robbins 4540 Gifford Road, #2F Bloomington, Indiana 47401	7-S	Michael R. Veerkamp 7300 S.W. Seventh Street Ft. Lauderdale, Florida 33317	S	Mark Stranding P.O. Box 21 Whitewater, Wisconsin 53190	
Dr. Patricia Romanov 1336 Hillcrest Avenue Fayetteville, Arkansas 72701	17-I	Paul Vincent 7100 N.W. 91st Terrace Tamarac, Florida 33321	3-I	Lawrence R. Sweet RFD #1, Box 3AA2 Bar Harbor, Maine 04609	1-I
Ronald W. Ruggles, Sr. 3631 Brighton Cove Paducah, Kentucky 42001	I	Arden W. Weaver 502 Slide Road, Apt. 13E Lubbock, Texas 79416	14-S	Dean Taucher 1826 South 58th Court Cicero, Illinois 60650	
Lawrence L. Sanders 812-J, West Patapsco Avenue Baltimore, Maryland 21230	45-I	R. Craig Wolf 2315 South Circle Drive Ann Arbor, Michigan 48103	5-I	Marc Andrew Warshell 3122 Sherman Road Chicago, Illinois 60657	
Thomas C. Schunk 3101 Oakwood Drive Racine, Wisconsin 60604	1-S	Steve Wood 3307 Fannin Midland, Texas 79701	1-I	Sharon Weaver P.O. Box 4705 Northwestern State University Natchitoches, Louisiana 71457	137-I
Gerald J. Sharef 1117 No. Citrus Springs Boulevard Dunnellon, Florida 32630	I	...and MORE		Bob White Worldstage 8560 Sunset Boulevard Los Angeles	I
		Thomas Carson Box 19, Malden Road Coal Center, Pennsylvania 15423	1-S		

**FOR INSTRUCTIONS FOR FILLING OUT
THE P.A.T.E. GRAPHIC STANDARDS
PROJECT FORM SEE PG. 5, ITEM (E)**

P.A.T.E. GRAPHIC STANDARDS PROJECT, UNIT

COMPLETE FORM AND MAIL TO: DON CALVERT, G.S. PROJECT CH.
603 N. PELHAM RD.
JACKSONVILLE, AL 36265

Your PARTICIPATION is CRITICAL!

I. THE LANGUAGE OF LINE - WEIGHT						Code: VH, H(eavy), M(edium), L(ight), VL					
No.	Name of Line	Wt. ¹	Ld. ²	Pt. ³	Example	No.	Name of Line	Wt. ¹	Ld. ²	Pt. ³	Example
1.	Construction Line					11.	Center Line				
2.	Plane Line					12.	Adjacent Parts Line				
3.	Short Break Line					13.	Invisible Outline				
4.	Long Break Line					14.	Visible Outline				
5.	Projection Line					15.	Section Outline				
6.	Alternate Position Line					16.	Section Lines				
7.	Leader Lines					17.	Cutting Plane Line				
8.	Arrowheads					18.	Symbols				
9.	Dimension Lines					19.	Sheet Subdivisions				
10.	Extension Lines					20.	Margin				

¹Wt.: Weight, use Code above ²Ld., Lead type ³Pt. #, Point Number of ink pen.

II. HARDWARE SYMBOLS IN ELEVATION

No.	Name	Example	No.	Name	Example
1.	Lash Cleat		14.	Keeper Hook	
2.	Brace Cleat		15.	Stop Cleat	
3.	Top Hanger Iron		16.	Rimlock	
4.	Bottom Hanger Iron		17.	Standard Door Knob	
5.	Lashline Eye Cleat		18.	Horizontal Stiffener	
6.	Hook and Eye		19.	Vertical Stiffener	
7.	Tight Pin Hinge		20.	Cornerblock	
8.	Tight Pin Hinge on Face		21.	Keystone	
9.	Loose Pin Hinge		22.	Radius	
10.	Loose Pin Hinge on Face		23.	Arc	
11.	Footiron		24.	Bolt with Wing Nut	
12.	Lashline Eye in Cornerblock		25.	Picture Hook & Socket	
13.	Ceiling Plate		26.	Stop Block	

III. SCENERY SYMBOLS IN PLAN

No.	Name	Example	No.	Name	Example
1.	Plaster Line		14.	Set Line	
2.	Ceiling Line		15.	Rug Line	
3.	Platform Height		16.	End Seat	
4.	Stock Platform		17.	Hidden Platform	
5.	Cantilevered Platform		18.	Turntable	
6.	Suspended Beam		19.	Chandelier	
7.	Stock Flat		20.	Stock Fireplace	
8.	Arch Flat w/Reveal		21.	Stock Stair Unit	
9.	Stock Door Flat		22.	Drapery w/Folds	
10.	Swinging Door Flat		23.	Border w/Trim Height	
11.	Sliding Doors		24.	Drop	
12.	Stock Window Flat		25.	Legs	
13.	Built-in Shelves		26.	Sight Lines	

IV. PROFESSIONAL DATA

☐ ACCEPT ☐ REJECT **GROUNDPLAN:** An overhead view of the layout of a stage setting, in scale, at stage level.
☐ **FLOORPLAN:** A ground plan at other than stage level.

AGE ____ SEX ____ DEGREES HELD ____ IN PROGRESS ____
 ACADEMIC RANK ____ TENURED ____ UNION MEMBER ____ LOCAL ____
 APPROXIMATE ANNUAL SALARY ____
 APPROXIMATE 9 MONTHS SALARY ____
 STAFF OR ACADEMIC TITLE ____
 NO. OF CLASSROOM HRS ____ QTR. ____ SEM. ____
 NO. OF PAID STAFF ____ STUDENTS ____

NUMBER OF SHOWS PER YEAR:
 DESIGNED ____ T.D.'d ____ BOTH ____
 SALARIED ____ AVG/SHOW ____
 COMMISSIONED ____
 AVERAGE COMMISSION ____

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TOTAL ENVIRONMENT ACTION Cont'd. from Page 10

of its kind. Mr. Anderson, an MIT Architecture and Engineering graduate, is a member of the Technical Committee on Solar Energy Utilization of the American Society of Heating, Refrigeration and Air Conditioning Engineers, and co-chairman of the New England Solar Energy Association. He recently lectured to a solar energy seminar for architects in Washington, D.C., sponsored by the American Institute of Architects (AIA).

Dan Scully is a graduate of the School of Architecture at Yale University, specializing in the integration of solar energy and other ecological technologies into the design of buildings.

For further information contact Hilda Wetherbee at TEA in Harrisville, New Hampshire, 03450. (603) 827-3374.

S.A.I.T.T. SYMPOSIUM PLANNED

Theatre Administration and other Managerial Aspects will be the subject of an international symposium which will take place at the Johannesburg Civic Theatre in August, 1976.

The symposium will be presented by the South African Institute of Theatre Technology (SAITT) and according to Mr. Michael Grobbelaar, President of the Institute and member of USITT, several overseas manufacturers of theatrical equipment will exhibit at the symposium.

Mr. Grobbelaar, also the Director of the Johannesburg Civic Theatre, was recently appointed by The State President as a member of the State Commission of Inquiry to inquire into and make recommendations on the general policy to be pursued with a view to the development of the performing Arts in South Africa.

USITT members may remember Mr. Grobbelaar as the representative of the South African Institute of Theatre Technology at our annual convention in Anaheim.

NEWSLETTER DEADLINE!

COPY FOR THE NOVEMBER/DECEMBER NEWSLETTER MUST ARRIVE AT THE NATIONAL OFFICE, 1501 BROADWAY, ROOM 1408, NEW YORK, NEW YORK 10036, NO LATER THAN NOVEMBER 15, 1975. TO INSURE INCLUSION OF YOUR MATERIAL, PLEASE MAIL EARLY.

REMEMBER, NOVEMBER 15, 1975 IS THE ABSOLUTE DEADLINE!

OCTOBER

CALENDAR

- 14th FLORIDA-CARIBBEAN THEATRE DESIGN CONFERENCE '75
Florida Atlantic University, Boca Raton, FL.
17th - 19th NEW ENGLAND THEATRE CONFERENCE: 24th Annual
Convention, Waltham High School, Waltham, MA.
22nd - 24th USITT NEW YORK AREA SECTION: Frederick Bentham
Master Classes, Hofstra University, Hempstead, N.Y.
SOUTHWESTERN THEATRE CONFERENCE, Tulsa, OK.
(Date to be announced)

JANUARY

- 6th OISTT CONGRESS, Prague, Czechoslovakia
11th - 12th USITT NEW YORK AREA SECTION: Master Class in
Scenic Painting, Nolan Brothers Scenic Studio,
New York City
22nd - 24th AMERICAN COLLEGE THEATRE FESTIVAL
Temple University, Philadelphia, PA.

MARCH

- 10th - 13th CELEBRATIONS '76 - USITT ANNUAL CONVENTION
Marriott Hotel, New Orleans, LA.
30th USITT NEW YORK AREA SECTION: Theatre Labor
Unions Seminar, Montclair State College,
Montclair, New Jersey

APRIL

- 17th USITT NEW YORK AREA SECTION: Colloquy on Scenic
Design, Yale University Theatre, New Haven, CT.

NOVEMBER

- 7th - 9th PERFORMING ARTS MANAGEMENT 18TH ANNUAL PROGRAM
New York Sheraton Hotel, New York City
15th USITT NEW YORK AREA SECTION: Opera and Theatre
Lighting Design Seminar, Metropolitan Opera,
Lincoln Center, New York City

FEBRUARY

- 2nd - May 7th NATIONAL ENDOWMENT FOR THE ARTS: Eighth Work
Experience Internship Program, Washington, D.C.

MAY

- 8th USITT NOR-CAL SECTION: 5th Annual Technical
Theatre Clinic, Sacramento State College,
Sacramento, California



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