



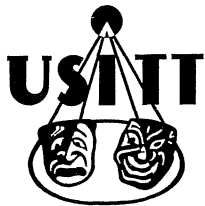
NEWSLETTER

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
1501 BROADWAY NEW YORK, N.Y. 10036

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NOVEMBER/DECEMBER 1975

USITT WISHES EVERYONE A HAPPY HOLIDAY SEASON



SPOTLIGHT ON USITT · IES · AIA MEETING

On Saturday, November 15th, over 300 people from the New York Area Section of USITT, the New York Section of the IES and the New York Chapter of the AIA met at the Metropolitan Opera House for a tour of the Opera House and support facilities and a general discussion of "Theatre Lighting".

Because of the number of people who turned out for the meeting, the tour lasted for most of the morning, and the general discussion was cut short. There were too many speakers lined up, and unfortunately, there was not enough time for all of them to make their contributions.

The meeting was chaired by Nathan Sonnenfeld who introduced the speakers and talked about "Lighting Control Systems".

Highlight of the impressive roster of contributors was Roger Morgan's "Philosophy of Lighting for Theatrical Performances". Mr. Morgan outlined the history of lighting design in the theatre as having been divided into three periods: historical, romantic and eclectic. In the latter period he explained how lighting design has developed not only to illuminate the stage but to extend and magnify the drama. With several examples from his own experiences lighting specific productions, Mr. Morgan managed to verbalize the intricacy and impact of the visual art.

Imero Fiorentino spoke most candidly of his experiences in "Televising Without Lights". The question "Is it worth it to be so limited and frustrated with only three camera positions and no additional lights to bring live opera into the living rooms of millions of Americans?" The answer "Yes!"

Other speakers on the panel were Ernie Schmied, Syska & Hennessy, Consulting Engineers "Engineering of the MET"; Robert Wolf, Russell Johnson Associates, "Lighting Positions for Theatrical Lighting"; Lee Watson, Theatrical Lighting Designer (who talked around) "Lighting Fixtures and Lamps for Theatricals"; David A. Mintz, Lighting Consultant, "Architectural Lighting for Theatres" and Rudy Kuntner, Director of Stage Operations, Metropolitan Opera House, "Lighting for La Gioconda".

The meeting was enjoyed by all who attended, and it was a great turnout. Let's hold more of these sessions!

MORE FROM OUR 2nd V.P. "QUESTIONS ???"



In the September/October Newsletter, James R. Earle Second Vice President, commented on the scope and content of present USITT Commission work. The names and addresses of the seven USITT Commissioners were provided for the purpose of letting the membership know what the various Commissions were doing, and to give a means of contacting them to join in the work. There are persistent problems faced by all the Commissions. Input and feedback is constantly needed from the membership to assure that Commission projects and activity are relevant to the needs of the membership.

1. WHAT projects should be started in order to respond to the needs of our profession and the "state of the art"?
2. WHO might be willing to lead such project work and/or become part of committees and task forces. ARE YOU WILLING?

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SECTION AND COMMISSION REPORTS

MIDWEST REPORT "HAPPENINGS"

A very successful first meeting of the year was held on September 12th, 1975. Over seventy-five Midwest Sectioners met at the Goodman Theatre to listen and respond to Codes Commissioner Randall Davidson on the increasing need for improvements in Theatre Safety.

A variety of safety problems were presented to the members attending. The need for further standards and safety practices were outlined and there was a discussion on the complexities of developing appropriate standards and the number of agencies which have overlapping jurisdiction.

The USITT Midwest Section has begun its eighth year with the type of meaningful and interesting programs that has made the Section one of the most worthwhile regional groups of the Institute. On February 7, 1976, the Section will hold a joint meeting with the Illinois Theatre Association (place to be announced), in a program "Staging the Dance". An exciting performance of the Joffrey Ballet will be presented followed by a discussion with Robert Joffrey. At the Krannert Center, University of Illinois, Champaign, Illinois, the Section will present a Costume Design Symposium on April 17, 1976. Discussion of design and construction principles will be presented in conjunction with visual presentations.

On June 4, 1976, GRAPHICS & PHOTOGRAPHY FOR THE THEATRE will be the topic for the Section's meeting at the Art Drapery Studios in Chicago. The program will include discussion on the professional approach to visual presentations and a tour of the new Art Drapery Studios facility.

CURRENT OFFICERS

Officers for the 1975-76 season of the USITT/Midwest Section are:

George F. Petterson, Chairman
Wayne Tignor, Vice Chairman
G. E. Naselius, Secretary-Treasurer
Sandra K. Tignor, Corresponding Secretary

The Executive Board members are:

James Campbell
A. E. Fletcher
Todd Harrison
Yolanda Lyon
John W. Williams

The USITT/Midwest Section serves the States of Illinois, Indiana and Wisconsin. If you wish to join contact Mr. George F. Petterson at USITT/Midwest Section, 1345 West Argyle Street, Chicago, Illinois 60640.

NEW ENGLAND "BUNKER HILL REVISITED"

A diverse group of New England theatre people, students, designers, architects, engineers and teachers, attended the Frederick Bentham Master Classes held at Brandeis University on October 16 and 17, 1975. The Spingold Theatre complex itself was an excellent jumping off point for discussion during the sessions.

The New England Section of USITT provided two sessions for the New England Theatre Conference Annual Convention: New Techniques and Materials in Scene Design, and Basic Scene Painting Techniques. Mr. Bentham was the guest speaker at the annual meeting and new officers for the Section were introduced. They were John Gates, Chairman, Richard Iacobucci, Vice Chairman, and Marie Phillips, Secretary-Treasurer.

On Wednesday December 3, 1975, the New England Section co-hosted with the New England Section of IES, a demonstration and tour of WHITES OF THEIR EYES, a multimedia dramatic re-enactment of the Battle of Bunker Hill. In the specially constructed Bunker Hill Pavilion, an audience of 150 people are surrounded with the sights and sounds of 12 projectors, 22 life size figures, theatrical sets, computer controlled lighting, and a 7-channel sound system. Raytheon Historical Foundation Corporation was formed to underwrite the financing of the 1.3 million presentation and the seventeen minute presentation has been designed by White Oak Design, Inc., of Brookline, Massachusetts. They extensively researched the account of the battle to assure the authenticity of the show and use sophisticated audio-visual techniques to add dramatic impact. The December 3rd meeting was enjoyed by all who attended.

NEW YORK AREA SCENIC ARTISTS TO CONDUCT CLASSES

January 10th and 11th, 1976 the New York Area Section will be sponsoring an intensive two-day Master Class in scenic painting and, more broadly, the entire scope of scenic artistry -- an old world craft that the New York Area Section wishes to preserve by all possible means. A first venture into this area (and the most exhaustive by any USITT Section to date), Vice Chairman John Nathan, reports that the Master Class will be heavily attended so that it may serve as justification for an annual session of the New York Area Section -- devoted to the craft of the Scenic Artist ... a dying species.

Starting time will be 10:00 A.M. promptly at Nolan Brothers Studio, 1163 Atlantic Avenue, Brooklyn, New York on Saturday morning, January 10th, at which time three Master Artists, Arnold Abramson, Professional Scenic Artist, Instructor, and proprietor of

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NEW YORK AREA

Molan Brothers Studios; Don Beaman, Professional Scenic Artist and Instructor; and Bob Moody, Professional Scenic Artist and Instructor, will each present a one-hour overview of the craft in the light of their experiences and philosophies. After getting to better know these gentlemen from their overview presentations a lunch break will be followed by the first of three four-hour intensive "hands-on" sessions, wherein all three artists will explore technique, presenting many examples not only of conventional scenic painting but the treatment of the "new" media used in design execution for both scenery and props.

Mr. Abramson will speak on "Employment for Scenic Artists" (or designers who at times augment their income with work in scenic shops), stressing what a professional shop offers in the way of equipment and services to a designer, production, and producing organization. What can you realistically expect from a shop? How do the United Scenic Artists and the I.A.T.S.E. figure in the picture? All of these areas will be touched upon, and your inquiry into other areas will be stimulating for all of those attending.

Sunday's first session will begin promptly at 10:00 A.M. There will be a one-hour lunch break at 2:00 P.M., followed by the final four-hour session. Each of the three four-hour intensive "hands-on" sessions will be handled by each of the Master Artists in turn, so that all attending will really get to know the Messrs. Abramson, Beaman, and Moody ... gentlemen who are probably three of the finest practicing artists in this country. There will also be ample time for observing the shop in detail, an experience which, in itself, promises to be a real bonus.

All members of the Institute are invited to attend, as are their students and colleagues. Reservations may be made by sending a check for \$25.00 made payable to USITT/New York Area Section to:

John S. Nathan, Vice Chairman
USITT/New York Area Section
% American Stage Lighting Co., Inc.
1331 North Avenue
New Rochelle, New York 10804

If further information ... travel instructions, etc., are required, telephone Mr. Nathan at: (914) 636-5538.

Respond immediately if you plan to attend.

ROCKY MOUNTAIN [PROPOSED]

Through the fine cooperation of the Rocky Mountain Theatre Association, an organizational meeting for a USITT/Rocky Mountain Section will be held during their yearly Conference on February 14, 1976, 2:00 - 3:00 PM, at the Colorado Women's College, Denver, Colorado.

David Hale Hand, President of Stage Engineering and Supply, Inc., Colorado Springs, Colorado, has discussed the formation of a USITT/Rocky Mountain Section with many people, in many places, and reports that all have shown great enthusiasm toward the opportunity. "With the great distances between our various Theatre plants, we sometimes lose sight of the marvelous techniques that are being used and developed ... we don't have the

opportunities to talk to our colleagues, and exchange ideas", Mr. Hand states. He is assured that a USITT/Rocky Mountain Section can greatly improve these situations, and urges any member in the States of Colorado, Wyoming, Idaho, Utah, Montana and New Mexico to attend the Rocky Mountain Theatre Association's Conference in February.

A flyer has gone out urging one and all to come to the Conference to create the Rocky Mountain Section of USITT. If you have not received this flyer, please contact:

David Hale Hand, President
Stage Engineering & Supply Co.
P.O. Box 2002
Colorado Springs, Colorado 80901



CODES "INPUT"

Thanks to Jim Pearson, the 10th Draft of the Entertainment Code is now completed and in the computer. Thanks too, to those members and non-members who telephoned and corresponded with us, lending vital input on this project. The Draft will undergo more implementation during the coming weeks to keep the Code abreast of what is happening in Congress and in the field, and read by those in the Entertainment Industry-at-large to gain additional information.

Codes Commissioner Randall Davidson, has pointed out numerous times that people, institutions and organizations are needed to copy the Code from time to time, as it grows and grows. Three to five-hundred copies will be needed for distribution at the March Conference in New Orleans, and Mr. Davidson hopes that some comment and aid will be forthcoming. Think upon it members -- the sound of progress from your duplicating and ditto machines!

Commissioner Davidson continues to meet with the Director of Standards in Washington, D.C., to firm up inquiries that cannot be done by mail. The Commission is hearing from Government and State officials, architects, acousticians, other organizations that have begun to take an interest in the research of the Commission. Some out-of-house people, who should be part of USITT have written and asked about the research going on. The Code is being used as a basis for other works that are being encouraged. Through a grant from the National Endowment for the Arts for the Institute for Outdoor Drama, Commissioner Davidson was able to attend the National Conference for Managers, which represented some 55 groups across the country, both government and private. He presented and discussed the work of the Commission, and prepared a survey for them. The survey was sent out and already, returns have begun to come in. They are anxious to have the input into the Code. Mark Sumner has been the fire behind this move that touches some million and a half audiences, plus all the economic involvement. USITT and its work in this area is being given first class attention! Requests for the Code have been coming in from all over the country, and overseas. As Commissioner Davidson points out -- "We are bringing all the work into common ground with standards, as they exist, and creating our own vertical work. I am ap-

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CODES

preciative of those who take the time to write and send in articles, and I have hopes that the work will accrue to the benefit of the Institute".

BUSY COMMISSIONER

Commissioner Davidson's recent travels have taken him to Chicago, York-Harrisburg, Pennsylvania, the Baltimore-Washington area, Virginia and Ohio. In Chicago, he spoke at a meeting of the USITT Midwest Section and reported that his reactions indicated much interest in the work of the Commission. In Ohio, he made a presentation at the Ohio Theatre Alliance, (with special thanks to Presentation Commissioner Margaret Ezekiel) and presentations to interested people in the York-Harrisburg, Baltimore-Washington and Virginia areas. Throughout, comments from many of the attendees and personnel indicated deep feelings about being trained in aspects of the Safety Code as an update. Commissioner Davidson concurred with these feelings as he finds that institutions are not being allowed to meet this need. "Hazards, Loss Control, Risk Management is a part of our life", he states, "and will be more and more".

During one of Commissioner Davidson's presentations questions about the Products and the Equipment used in the Theatre and in the Entertainment Industry were raised -- WHAT CONTROLS DO WE HAVE? WHAT STANDARDS? -- A recent question under careful scrutiny is the use of cosmetics in daily life, much less in the Entertainment Industry. The National Institute for Occupational Health and Safety has been looking into the injuries from cosmetics use, some 60,000 reported per year, and is very concerned. Many injuries and complaints are not reported and the number of injuries could be ten times 60,000. "WHAT HAVE WE DONE? - WHAT IS OUR REPORTING STAGE?", asks Commissioner Davidson ... "I do think we must be concerned with the National Commission on Product Safety".

GIVE A DAMN!

Commissioner Davidson reports that his conferees in the Theatre field say that we will patrol ourselves. "I don't know how hard to come on with this cop out", states Commissioner Davidson -- "WE WON'T AND NEVER WILL!" Commissioner Davidson points out that we recognize only the dollar sign in enrollment, buildings and supplies -- but not in insurance, in loss of life or injury, medical and workmen's compensation. He points out that we will not be policed from the inside, an observation from his being allowed into places of assembly where technicians are used -- new, renovated, old buildings where major problems exist, where there is a lack of trained personnel, the lack of standards and anyone to apply them. "That's what the Safety Code is all about", he argues ... "helping, lip service from those who originally signed up ... GIVE A DAMN!"

Concerning USITT's work in the Safety Code area, Commissioner Davidson will be traveling to speak in five more areas of the country. With him is always the question ... IS THE CODES COMMISSION OF SOME USE TO THE INSTITUTE? Input is stressed. Purdue and Indiana worked on the Code and Illinois is instituting some work. Bowling Green, Oregon, Kentucky, and New Haven have contributed. "What about Regions sending in material", he asks? "Do some of you have

students who wish to participate (as did Gary Gaiser's)?" "What about Graduate Courses?" "Joint Meetings?" Commissioner Davidson also points out that some of us are working on Campus Safety Directors and Presidents of Institutions ... spreading the word. He is assured that word will get out and asks, "Why not be a part of it now?" WHY NOT!?

The Commission will be instituting some movement in Rigging and Plastics both inside the industry and outside. The membership was offered to participate in this area, but Commissioner Davidson reports that nothing has occurred. The Commission will begin to set material in motion -- especially at the Conference in New Orleans. Plastics will be included. The Commission's move into some meetings with the National Safety Engineers and the National Fire Protection Association is beginning to bear fruit in this area, and the Commission will move toward some standards. The Commission is asking Campus Safety Directors to help in this large task on the campuses as they seem highly open to any and all suggestions and implementation.

FEEDBACK!

Commissioner Davidson is again asking for the following information as outlined in the September/October Newsletter:

NAME:
MAIL ADDRESS:
INSTITUTION:
Injured or ill employee:
Age: _____ Sex: _____ Occupation: _____
Department: _____ Title: (job title) _____
Specific activity person performing at time of injury:
ACCIDENT OR EXPOSURE TO OCCUPATIONAL ILLNESS:
Volunteer or Employed:
What was the person doing when injured:
Why is person out: _____ Illness: _____
How did accident occur:
Part of body affected:
Factors leading to the accident or illness:
Substances or objects involved:
Date of initial diagnosis:
Fatal: _____ Trauma: _____
Total illnesses from area for time span:
Number of cases:
Transfer because of injury:
Toxic materials: (Describe in detail).

Commissioner Davidson points out that all of these items would help pinpoint areas of concern in the Industry if they came into the Commission. COSTUMES, DESIGN OF MATERIALS, PLASTICS, CONSTRUCTION, RIGGING, etc., are areas that could be of vital help.

In dealing with the Factory Mutual and National Fire Protection Association and the National Safety Council, research by the Codes Commission has turned up information that most fires in schools begin in the auditoriums. Public assembly, whether night clubs, arenas, performing spaces tucked under corners of buildings are in the area of liability. This type of case is coming up more and more and insurance rates will rise. Commissioner Davidson asks that interested persons contribute to one area of concern for the Theatre -- the Codes Commission. Its aim is to save money and lives. Applicable materials from all the Commissions would be appreciated. Commissioner Davidson points out that Architecture and Engineering are very good in this, but that the Commission is in need of old and new reports from inside our organizations and outside in the larger industry. Your aid in this endeavor is greatly appreciated.

P.A.T.E. COMMENTS AND CRITICISMS

Activity of the Commission at present is focused upon three areas of immediate concern, though the other on-going projects have not stopped. The three matters of urgency are:

1) Preparation of the PATE program for the Annual Conference in March. The subject will be "The Future of Theatre in America: How We Must Train Today's Students to Meet the Demands of That Theatre". A search for panelists has begun -- representatives of education, industry, and commercial theatre, a playwright and/or critic. Commissioner John Bracewell welcomes suggestions from the National Membership, especially since the program will be of maximum interest to the members.

In conjunction with the Conference, Mr. Michael Corrison has made the suggestion that fresh ideas may be garnered from seeing how others teach stagecraft and other courses. He has suggested the compilation of a file of course syllabi for display at the Conference and for subsequent use by PATE Committees. Commissioner Bracewell therefore, requests that the National membership could cooperate by sending available copies of their own syllabi and outlines to Mr. Corrison. His address is:

Mr. Michael Corrison
Department of Speech and Journalism
Northwestern State University of Louisiana
Natchitoches, Louisiana 71457

2) Tom Beagle, Chairman of the PATE Committee on Pre-College Training, is also serving as President-Elect of SSTA. Tom has promoted a series of meetings to further cooperation between USITT and the two major representatives of secondary school drama programs -- SSTA and the International Thespian Society. These meetings are to lead to increased interaction among these organizations in the interest of strengthening pre-college training in technical theatre arts. Persons interested in helping Tom should get in touch with him at Box 638, Antioch, California 94509.

3) Cooperation between the PATE Commission and the National Association of Schools of Theatre (NAST) appears to be closer than ever before to reality. Considerable intercommunication has recently taken place between the two groups. Don Swinney, the new President of NAST, appears genuinely interested in what PATE might have to offer by way of helping to determine criteria for evaluation of curricula in design and technical production. With such interaction in mind, Commissioner Bracewell is hopeful of having finalized reports from the A.B. and B.F.A. Study Committees sometime in the very near future.

Another matter of importance is response to the Graphic Standards questionnaire that appeared in the September-October Newsletter. The membership is urged to please take the time to fill this form out. It really does not take much time, and should result in recommendations that will be helpful to everyone. Members are reminded to send returns of the Graphic Standards form to Don Calvert, 615 North Pelham Road, Jacksonville, Alabama 36265.

Regarding the sub-baccalaureate and non-degree programs in technical theatre, Ted Jones desperately needs this information. This includes any form of training that promotes competence but leads to an Arts Associate, vocational certificate, or non-degree rather than to an A.B. or B.F.A. If you participate in or know of programs or curricula, production experience, methods of teaching, subjects required, and possible affiliations leading to job placement, internship, or apprenticeship, please contact Ted Jones, c/o School of Music, Indiana University, Bloomington, Indiana 47401.

Members of the PATE Commission are also involved in preparing the presentation for the OISTT Conference on "Training the Scenographer and Theatre Engineer" to be held in Prague, January, 1976. One of the focal points to be discussed will be the relationship of USITT and the PATE Commission to the work of training designers and technicians in America. Comments from anyone who has strong notions regarding salient points that should be made in this presentation, or on other Commission matters are strongly urged to contact:

John L. Bracewell
Commissioner, PATE/USITT
c/o Department of Drama and Speech
Ithaca College
Ithaca, New York 14850

2ND V.P. CONT'D. FROM PG. 1

3. IS there work currently in progress at your institution or firm which runs parallel to project work being done by a Commission? If so, ARE YOU WILLING to share your information to avoid duplication of effort and waste of time?
4. ARE there any current Commission projects which you feel require review or revision? If so, WHAT are your criticisms and suggestions for improvement?
5. ARE YOU WILLING to give of your time and expertise to assist a project in need of resource personnel? If so, WHICH one?
6. ARE there improvements which you feel could be made in the service provided to the membership via our Publications Program? If so, please elaborate and make suggestions for improvements.

USITT needs active involvement in and commitment to the vital work of the Commissions. Please join us and contribute your energy, imagination, skills, and time to help improve the "state of our theatre art" and the conditions within our profession. The problems of the small theatre thousands of miles from you today may be yours tomorrow if we fail to respond now. It is the goal of our Second Vice President to continue building our Commissions to assure that USITT will be responsive to the needs of the performing arts community throughout the area we serve. He needs your support. Send your suggestions to:

James R. Earle, Jr.
Department of Theatre Arts
San José State University
San José, California 95192
(408) 277-2763



AT YOUR SERVICE!

"THEATRE DESIGN '75"

"THEATRE DESIGN '75" is now available. The book is an 80 page digest illustrating examples of new theatre design and architecture. It includes reproductions of 38 display panels illustrating 32 theatres, together with descriptive text and factual information. The reproductions are of the

panels displayed at the Anaheim Conference together with additional panels, which will form the display of Theatre Architecture at the Prague Quadriennale.

The book is 10 inches square and is printed on high quality paper. It is available at a cost of \$7.50 from the National Office. Please add 50¢ for postage and handling.

CAPRON OFFER

Capron Lighting Company, Needham, Massachusetts, has a fully-equipped showroom available to groups of up to 25 people for lighting and dimming equipment demonstrations and instruction in basic stage lighting theory. There is no charge for this service. High School, College and Community Theatres are invited to take advantage of this session and tour of the facilities. To make arrangements for a suitable time for a class, contact John C. Gates, Capron Lighting Company, 278 West Street, Needham Heights, Massachusetts 02194, or call (617) 444-8850.

FREE PUBLICATION

Dr. Joseph Mersand, Assistant Professor of Education, Department of Teacher Preparation, York College of CUNY, 150-14 Jamaica Avenue, New York, New York 11432, is making available, free of charge, his book, INDEX TO PLAYS, WITH SUGGESTIONS FOR TEACHING. All requests must be accompanied by a 6-1/2 x 9-1/2 oak tag clasped mailing envelope, self-addressed, with 18 cents postage pasted on.

\$250.00 PRIZE

January 1, 1976 is the deadline for Jacksonville University's Annual Playwriting Contest, which offers a production, a \$250 prize and travel expenses to the author of an original unproduced full-length play or musical or series of one-acts. Contact Jacksonville University, College of Fine Arts, Jacksonville, Florida 32211.

SCRIPTS WANTED

The Cricket Theatre, 345 13th Avenue, N.E., Minneapolis, Minnesota 55413, is soliciting scripts for taped productions running between one half and one hour in length for airing over KTCA-TV. Contact Mr. William Semans.

POSITION AVAILABLE

ACADEMIC VACANCY: UCLA Department of Theatre Arts, University of California, Los Angeles, announces an academic vacancy in the area of teaching Technical Theatre and Design. Starting date is Fall, 1976 (academic year 1976-1977). Academic Rank and Salary Range: Lecturer - \$13,704 annually (9 month appointment). The teaching, supervision and practice of theatre production including design, lighting, scenery, properties, painting, drafting and stage management are the job responsibilities for this position. Qualifications: Minimum of M.A. or M.F.A., professional theatre experience, and college level teaching experience. Dossiers must be included with letters of application and portfolios to be available by request. Closing date for receipt of applications is February, 1976. Persons interested should submit a letter of application and curriculum vitae to: Chairman, Department of Theatre Arts - UCLA, 405 Hilgard Avenue, Los Angeles, California 90024. Women and minorities are urged to apply. The University of California is an equal opportunity, affirmative action employer.

COSMAK'S CORNER

If the shoe fits wear it ... a saying we've often heard. What if the shoe doesn't fit ... particularly during performance? Bernice Ann Graham offers some very helpful hints on the problem of shoe slippage.

Did you know these shoe slippage solutions?:

- Sand or score soles.
- Sprinkle with water before making an entrance.
- Change you ballet shoes to opposite feet periodically.
- Place two layers of masking tape across the soles of the shoes.
- Before making an entrance rub the shoe soles on a dampened towel with granular soap or coke.
- Periodically paint the soles of the shoes with a glue and sand mixture.
- Cut Catspaw to size and apply to soles of the shoes with contact adhesive or hot glue. Catspaw can be ordered through an orthopedic cobbler. This method of avoiding shoe slippage is tremendously popular with professional dancers. Note: Wear "newness" off before performance.
- Or ... buy ready-made rubber soles at your local five and ten cents store. The purchase includes glue.
- And having a cobbler adhere thin layer rubber soles increases the life of your ballet shoe.

How do you make wheel farthingales ... make panniers, make use of a glue gun? Besides adhesion, how do you make 3/D designs on armor, on wood or buttons for jewelry decorations? Interested members can contact Bernice c/o 2405 North Millbrook, Fresno, California 93703.

NEW MEMBERS WELCOMED

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

- 1 PATE (Performing Arts Training and Education)
- 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

Actors' Equity Association 1500 Broadway New York, New York 10036	0	Robert E. Briggs 1910 San Gabriel, #205 Austin, Texas 78705	1-S	Malcolm D. Ewen Box 218, Station #2 Amherst, Massachusetts 01002	5-S
Alan Jay Adelman 1613 Regent Street Madison, Wisconsin 53705	1345-S	Joseph R. Brown North Carolina School of the Arts Box 272-A Winston-Salem, North Carolina 27107	1-S	Kenneth W. Frazz Box 616, Jones Hall Indiana State University Terre Haute, Indiana 47809	4-S
Alecia Alexander Northwestern State University P.O. Box 4256 Natchitoches, Louisiana 71457	S	Joe Buckham P.O. Box 1300 Cedarlake, Indiana 46303	1234567-I	Pamela Garrett North Carolina School of the Arts Box 265-A Winston Salem, North Carolina 27107	S
Mary E. Allen 236 South Fraser Street State College, Pennsylvania 16801	123456-S	Steven J. Burke 4401 Dartmouth Drive Sacramento, California 95030	5-S	Paul E. Garrity Box 581, 5115 Margaret Morrison Street Pittsburgh, Pennsylvania 15213	S
William Curtis Appleby 3189 Highland Road Baton Rouge, Louisiana 70802	13456-S	Judith Grant Byrnes Dramatic Arts, Box U-127 University of Connecticut Storrs, Connecticut 06268	1-S	Robyn Ann Gebhart North Carolina School of the Arts Box 169-A Winston Salem, North Carolina 27107	16-S
Arlington County Performing Arts 300 North Park Drive Arlington, Virginia 22203	0	N. David Campbell 1062 Greenbriar Road Bethel Park, Pennsylvania 15102	3-S	Gretel Geist Michigan State University Department of Theatre East Lansing, Michigan 48823	3-I
Robert Stephan Bacłowski 1618 Palma Plaza Austin, Texas 78703	3-S	Roxanne Campbell 434 Linda Vista Drive Bakersfield, California 93308	S	Michael George North Carolina School of the Arts Box 368-A Winston Salem, North Carolina 27107	16-S
Linda Ann Barrow North Carolina School of the Arts Box 236Z Winston-Salem, North Carolina 27107	134-S	Central Post Fund Fort McClellan, Alabama 36201	0	Mary Jo Goss 3304 Red River, #7A Austin, Texas 78705	3-S
Lois Beck 43 Olive Street Great Neck, New York 11020	S	Cynthia E. Clontz North Carolina School of the Arts Box 251-A Winston-Salem, North Carolina 27107	1-S	George Greczylo 34-27 37th Street Long Island City, New York 11101	5-I
Anna Kaye Berry Route 2, Box 75 Boyce, Louisiana 71409	7-S	David Coffman North Carolina School of the Arts Box 249-A Winston Salem, North Carolina 27107	14-S	Joe A. Greenhoe Chairman, Theatre Department Windham College Putney, Vermont 05346	S
Charles A. Blakely P.O. Box 77281 San Francisco, California 94107	I	Laurel Daunis Rennell Hall, Room 205 University of Bridgeport Bridgeport, Connecticut 06602	S	Peter Charles Grote 3202 Harris Park Austin, Texas 78705	S
Randal L. Blanchard 3825 Elysian Fields New Orleans, Louisiana 70122	5-S	Pamela Dickenson 2450 Sycamore Lake, Apt 10B Lafayette, Indiana 47906	S	Tom Hagglund 4310 North Sawyer Chicago, Illinois 60618	1456-S
Dennis Gill Booth 4131 11th Avenue, N.E., Apt. 408 Seattle, Washington 98105	1-S	Robert F. Doepe 5710 Woodmont Street Pittsburgh, Pennsylvania 15217	45-S	Jane Haldeman 431 East Jefferson, Apt. 2C Iowa City, Iowa 52240	S
Tom Boucher 6830 Sheridan Chicago, Illinois 60626	5-S	John Kent Dorsey 609 Green Street Winston Salem, North Carolina 27101	1245-S	Debe Hale North Carolina School of the Arts Box 379-A Winston Salem, North Carolina 27107	S
James M. Bradfield Department of Speech Louisiana State University Baton Rouge, Louisiana 70803	1345-S	Gerard D. P. Duffin, Jr. 385-2 Maguire Village Gainesville, Florida 32603	1-S		

Michael C. Hanes 130 Monument Barrington, Illinois 60010	4-S	Robert J. Juengel 4210 Collinsville Road East St. Louis, Illinois 62201	5-S	Theodore G. Ohl 21-23 Batter Terrace New Haven, Connecticut 06511	6-S
Donna Lynn Harding North Carolina School of the Arts Box 308-A Winston Salem, North Carolina 27107	S	Nancy Kausal 14535 Pohlers Court Dolton, Illinois 60419	S	Russell H. Okrent 5115 Margaret Morrison Street Box 844 Pittsburgh, Pennsylvania 15213	1-S
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CALENDAR OF EVENTS

JANUARY

6th OISTT CONGRESS
Prague, Czechoslovakia
11th - 12th USITT/NEW YORK
AREA SECTION
Scenic Painting Master Class
Nolan Brothers Scenic Studios,
Brooklyn, New York.
22nd - 24th AMERICAN COLLEGE
THEATRE FESTIVAL
Temple University, Philadelphia
Pennsylvania.

FEBRUARY

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

1-S 6th - 8th ILLINOIS THEATRE
ASSOCIATION CONFERENCE
Bismark Hotel, Chicago.

25th IES PROGRAM:
PHILOSOPHY OF
ARCHITECTURAL LIGHTING
(Location to be Announced)

MARCH

10th - 13th CELEBRATIONS '76
USITT ANNUAL CONVENTION
Marriott Hotel, Canal Street,
New Orleans, Louisiana.

7-S 30th USITT/NEW YORK
AREA SECTION
Theatre Labor Unions Seminar at
Montclair State College, Mont-
clair, New Jersey

APRIL

17th USITT/NEW YORK
AREA SECTION
37-I Colloquy on Scenic Design,
Yale University Theatre, New
Haven, Connecticut.
17th IES NEW YORK

S Lumen Awards (Location to be
Announced).

1-S 17th IES: NEW YORK
Lumen Awards (Location to be
Announced).

MAY

S 8th USITT/NOR-CAL
SECTION
5th Annual Technical Theatre
Clinic, Sacramento State Col-
lege, Sacramento, California.

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