



NEWSLETTER

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

Volume XVI Number One

January February 1976

* * *
MARCH 10th - 13th *

Celebrations
'76

USITT
ANNUAL CONVENTION
MARRIOTT HOTEL, NEW ORLEANS

Judging by the many letters and telephone inquiries received at the National Office, record attendance is slated for "CELEBRATIONS '76", USITT's Annual Convention.

By the time you all receive this Newsletter, you will have received the initial Conference mailing and you will have had the chance to respond to the Conference Registration Call along with the chance to respond regarding hotel accommodations. Information regarding registration fees for both USITT and ATA members for the 1976 Conference are as follows:

PRE-REGISTRATION FEES
(Mailed before March 1st)

MEMBER	\$65.00
NON-MEMBER	80.00
STUDENT MEMBER	35.00
STUDENT NON-MEMBER	50.00
SPOUSE	45.00

Above fees include Registration Packet, Luncheon and Banquet Tickets. For Registration Packet only, no meals.

STUDENT MEMBER	\$10.00
STUDENT NON-MEMBER	25.00

Fees mailed on or after March 1st, or paid at the USITT Registration Desk will be at a higher rate.

MARRIOTT HOTEL
(Canal Street)

Hotel rates are as follows:

SINGLE ROOM	\$32.00
	36.00
	40.00

TWIN and DOUBLE ROOMS	42.00
	46.00
	50.00

Hotel rates are daily rates and apply from Wednesday, March 10th through Sunday, March 14th. Check out time will be available at the hotel desk.

Members are reminded to make all checks and money orders payable to 1976 USITT National Conference and mail to:

CELEBRATIONS '76 Registration
New Orleans Center for Creative Arts
6048 Perrier Street
New Orleans, Louisiana 70118

**"DELTA IS READY
WHEN YOU ARE"**



DELTA KEY FARE FLIGHTS are available from New York City, St. Louis, Chicago, Los Angeles, San Francisco, Kansas City, Dallas/Fort Worth, and Washington D.C. Persons interested in forming a group flight to New Orleans, should be in contact with the Group Leaders listed below for information concerning cost and departure/return schedules.

NEW YORK CITY ****

Contact: Herb Gregg (212) 354-5360

ST. LOUIS

Contact: Peter Sargent (314) 968-0500

CHICAGO

Contact: George F. Petterson (312) 878-3800

LOS ANGELES

Contact: Ralph Duckwall (213) 498-5356

SAN FRANCISCO

Contact: Gene Chesley (916) 752-0888

KANSAS CITY

Contact: Frank Stewart (816) 523-1655

DALLAS/FORT WORTH

Contact: Bill Little (214) 352-1659

WASHINGTON, D.C.

Contact: Austin Henry (202) 737-5606

**** For members in the New York Area, contact either Diana or Beth at the Delta Convention Desk, telephone (212) 239-6787. They will be helpful in ar-

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USITT IN PRAGUE A RAVE REVIEW

No one in USITT's large delegation to the OISTT Congress in Prague this month has calmed down sufficiently to talk with any sense of reflection. The words that are getting back from our over fifty delegates are all superlatives. Thirty-six delegates participated in the International Liaison Committee's group flight arrangements and were joined in Prague by the remainder of the U.S. delegation.

The itinerary on the group flight which left New York on December 29th included a room by room inspection of Great Britain's about to be opened National Theatre with running discussions from the major consultants, a thorough tour of the Drury Lane in London, "in the stacks" tours of the Victoria and Albert Museum theatre collections, receptions given by Rank Strand Electric and Thorn Theatre Lighting; and a very fine meeting with Edward Craig (the son of Gordon Craig). The Association of British Theatre Technicians (ABTT) was of the utmost help in making most of these arrangements and it was a most cordial set of meetings between our delegation and our British counterparts with many friendships made and renewed.

After celebrating New Year's Eve in London the group spent two days in Amsterdam, with tours through that city's magnificent museums including the special collections of the Theatre Museum. Meetings were held with various members of the Dutch technical and design organizations. It should be noted that even the hurricane force winds which prevailed in Amsterdam during the visit did not deter several members of the delegation (including some most distinguished Professors and alas even our delegation leaders) from an evening walking tour of Amsterdam including its "Red Light" district. All were accompanied by their wives and (by sworn statements) insist they were interested in the theatricality of this "happening".

STUDENT DELEGATION

Of the most important constituents in USITT's delegation were ten U. S. students, selected in national competition from USITT and ATA student members. Our student delegation -- we are really proud of them -- came from ten different colleges and universities in ten states. Two of them: Richard Riddell of Stanford and Harold Hunter of Ohio University are completing their Ph.D. degrees. Four are on the M.A. and M.F.A. levels: Marilyn Lowey of Carnegie-Mellon University, Debe Hale of North Carolina School of the Arts, Alan Adelman of the University of Wisconsin and Louis Szari of the University of Texas-Austin. Four are undergraduates: Deborah Dixon of Pennsylvania State University, Joyce Fairman of the University of New Orleans, Dwight Lanpher of the University of Maine and Connie Bever of Northern Arizona University. They are bright, talented students and, while we know that the trip was very special for them, they made it very special in turn for our senior delegation. All have promised to be in New Orleans for USITT's upcoming Annual Conference and they will report back to us regarding what they learned and what this trip meant to them.

SENIOR DELEGATES

Jo Mielziner, dean of American scenographers, busy as he was with a new David Merrick musical, took time off from the sketch pad he was carrying for informal rap sessions with the students. After one particular session there were eleven glistening sets of eyes as Jo talked theatrical poetry. (Jo is, after all, the best student of us all). Gil Hemsley disappeared for 36 hours for a rehearsal of the new *Aida* at the Metropolitan Opera and reappeared as though he had not just flown an additional 6000 miles. Patricia Zipprodt flew to Prague with a newly broken leg encrusted in the best New York plaster-of-paris and now has a cast signed by the most famous scenographers throughout the world. Pat's "Wheelchair lecture series" about costume design at the Quadrienalle was outstanding.

President of USITT, Edward F. Kook never sat down long enough to collect all ten students together at one time, but he got in those "one to one" pot-stirring sessions with everyone for which he is justly famous and inspired us all. Hilda Kook was one of our best travelers and our best note taker. Her quiet, incisive comments and absolutely delightful self, made her a real joy to know during the two week travel. Hilda's steady giving and energy was eclipsed only by Millia Davenport who kept us running in spite of her slightly over eighty years of age and her chain-smoking Camels. Her encyclopedic knowledge of London, Amsterdam and Prague and just exactly where to find what-ever-it-was we were looking for was dazzling. George Izenour dazzled us too with his encyclopedic knowledge of whatever theatre we happened to be in at the moment. Lucille Rubin kept up her now famous early morning jogging in London, Amsterdam and Prague at a time when the rest of the delegation was usually still sleeping. Lucille was our best international meeter and greeter and still found time to pursue her own research in stage voice and movement in all three cities of the trip.

Ming Cho Lee, his wife Betsy and Eldon Elder joined us in Prague, adding to the strength of our delegation, and in spite of their time commitments to the U. S. exhibit of scenic costume design added limitless time to discuss the exhibits at the Quadrienalle.

PROGRAMS & EXHIBITS

There was simply not enough time to do justice to the displays and exhibits of the Prague Quadrienalle and to the events of the Congress of the OISTT. The Quadrienalle had participation from twenty-five countries with the best work of over 600 designers represented. In addition there were special exhibits of Czechoslovakian work, another exhibit showing the work of Svoboda and Vychodil and yet another of student work. Add to this a number of official receptions including one held by our U. S. Embassy staff headed by our fine Cultural Officer, Fred Quinn, and for good measure the OISTT Congress with its commission meeting and a full program schedule of twenty speakers on the subject "The Training of Scenographers, Theatre Architects and Theatre Technicians".

Four-hundred delegates tried at one time or another to crowd into a room which could hold only 150 persons -- a problem solved finally by limiting attendance to ten representatives per country at one time and shifting places regularly on an almost hourly basis. Full reports

Continued next page

QUADRIENNALE

on the Prague Quadriennale and the OISTT Congress will appear in a special issue of the Journal THEATRE DESIGN AND TECHNOLOGY in the Fall which will be edited by delegation member: John Rothgeb.

OBJECTIVES ACHIEVED

The International Liaison Committee's objectives for Prague were largely achieved. They were:

- (1) To insure the presence of a U.S. Exhibit of Theatre Architecture at the Quadriennale: USITT's Theatre Architecture Commissioner Peter H. Frink prepared a fine exhibit by augmenting the Anaheim Convention panels and mounting the whole forty panels in a most handsome way. Richard Dunham did the crucial last minute expediting.

The Exhibit was so successful it has been requested by our British Colleagues and will be mounted in the ABTT Theatre in London during March of this year.

- (2) To participate in the OISTT Commission meetings with strong representatives: We were the only member nation of OISTT able to cover meetings in depth. Special kudos here to Harold Burris-Meyer and Peter Frink for Architecture; Gary Gaiser and David Nash (JFK Center for the Performing Arts) for Technical Work; Ned A. Bowman and Tom Watson for Publications; John Bracewell, Bernhard Works, W. Oren Parker and Larry Graham for Education; Don Stowell, Van Phillips, Ming Cho Lee and Eldon Elder for Scenography; Patricia Zipprodt with Leon Brauner and Brigitte Sitte for Costumes; Ned A. Bowman and Joel Rubin for Program and Executive Committees.
- (3) To participate in the OISTT Congress with significant papers: Here, we had really fine contributions by George Izenour on Training of Consultants, Gil Hemsley on Training of Technicians, Jo Mielziner on Training of Scenographers, and John Bracewell on our U. S. Educational Theatre training systems.
- (4) To insure the presence of a strong student delegation: This was the first OISTT Congress which devoted itself to training matters. Student members of the Institute benefited enormously from the discussions and from the international student meetings. Not the least important contribution the USITT made was to organize the international student representatives into the OISTT Commissions. Deborah Dixon served as Student Coordinator and did a fine job.

- (5) To prepare an exhibit of teaching materials: The only Nation to have such an exhibit, we presented over 40 volumes donated by U.S. publishers and in turn donated by us to the OISTT Library archives in Prague. Van Phillips and Don Stowell are to be commended for their work in organizing this exhibit. It was a real hit, crowded at every moment during the Congress with the delegates carefully examining the materials on display.
- (6) To give Delegate Packets: The catalog of the U. S. Scenic Exhibit "Contemporary Stage Design" donated by the International Theatre Institute of the U.S.; the catalog of the U.S. Architectural Exhibit "Theatre Design '75" donated by USITT, and the #42 issue of THEATRE DESIGN AND TECHNOLOGY. It was a handsome gift and the recipients were pleased indeed.
- (7) Special kudos go to the U. S. Scenic and Costume Design Exhibit at the Quadriennale. It was a fine, strong, beautifully mounted exhibit fully representative of our best U. S. designers. The International Theatre Institute Center of the U.S. performed the core work not the least of which was raising the \$100,000 required for its presentation.

Ming Cho Lee was the Chairman of the Steering Committee for the exhibit which also included Howard Bay, Eldon Elder, the late, Donald Oenslager, Joel Rubin and the ITI Professional Staff, Rosamond Gilder and Martha Coigney of ITI. For everyone connected with this exhibit the achievement represented a labor of love.

The USITT group returned from Prague on January 12, absolutely exhausted and sublimely happy. New friends were found in 25 countries. New OISTT projects to be accomplished and new obligations were discussed. We all had a sense of frustration that the time in Prague was too short, but that we were all too exhausted to have remained away longer.

Ned Bowman went to Prague determined to give up his Chairmanship of OISTT's Publication Commission, but was unanimously re-elected. Joel Rubin swore he would retire from the OISTT Presidency, preached for a week on internal democracy and the necessity to maintain OISTT's international character, was five minutes late to the final OISTT Executive Committee meeting and upon entering was told that he had been unanimously re-elected President of the organization. Patricia Zipprodt was elected as a Vice-Chairperson of the Scenographic Commission. Everyone on the U. S. delegation made an important contribution. All in all it was a good week for the United States and for the United States Institute for Theatre Technology.

Months of preparation and a marvelous delegation made it all possible. It also took a substantial amount of financial assistance. USITT gratefully acknowledges the assistance of Arts of the Theatre Foundation and

Continued on page 11

SECTION AND CHAPTER REPORTS

ALLEGHENY

BENTHAM LECTURE AND MASTER CLASS

Frederick Bentham gave a public lecture in the Kresge Theatre at Carnegie-Mellon University on Tuesday evening, October 7th, to an audience of 225 persons. Mr. Bentham's topic was the present status and projected future of stage lighting with an emphasis on the situation as it exists in Great Britain. The lecture was extremely well received, followed by a lively question and answer period.

Beginning on Wednesday, October 8th, and continuing through Thursday, October 9th, Mr. Bentham conducted a master class in stage lighting and theatre architecture with some forty persons in attendance. Although most of the class members were from Pittsburgh area colleges and universities, Pennsylvania State University, California State College, and the North Carolina School of the Arts were represented. Student response to the master class was very positive and all participants felt that they had benefited from the contact with such a major figure and strong personality.

Preparations for the master class and public lecture were carried out by the Local Arrangements Committee which consisted of Charles E. Williams, Carnegie-Mellon University, and First Vice-President, USITT; Ned A. Bowman and Dick Knowles from the University of Pittsburgh.

The master class and lecture were conducted under the auspices of the Allegheny Section and the International Liaison Committee.

NEW YORK AREA SCORES WITH SCENIC ARTISTS PROGRAM

On Saturday and Sunday, January 10th and 11th, the New York Area Section sponsored a "Domestic Master Class" in scenic painting at the Nolan Scenery Studios in Brooklyn.

Arnold Abramson, proprietor of Nolan Scenery Studios, professional scenic artist and instructor of scene painting at the Yale School of Drama and the New York University School of the Arts; Don Beaman, professional scenic designer and scenic artist, and instructor at Boston University; and Bob Moody, professional scenic artist and instructor/resident scenic artist at the Spingold Theatre Complex of Brandeis University, each presented approximately a one and one-half hour personal overview of what, exactly, scenic art is (unanimous opinion being "... an interpretive craft of the old-world masters ...") and expressed their particular feelings as to the requisite skills and insights a scenic artist must possess to be truly successful.

Messrs. Abramson and Moody utilized slides as integral parts of their presentations, while Mr. Beaman brought with him actual canvases prepared for presentations of salient concepts at the seminar. This really consumed the better part of Saturday morning's happenings, except to add that the seminar's coordinator invited Dr. Donald Swinney of Hofstra University (and free-lance professional theatre consultant/designer) to address the attending body. Dr. Swinney, being one of the original founding members of both the National USITT, as well as the New York Area Section, brought the true essence of what both institutions epitomized and sought to achieve to the nearly one-hundred participants and attendees of the seminar. This was absolutely crucial, the verbalizing and crystalizing of the Institute's goals and *raison d'être*, since the preponderance of those one-hundred participants and attendees were members of neither the national or locally sponsoring USITT. Many applications to both bodies were consumed and, presumably, new members recruited.

Saturday afternoon concerned itself with Mr. Abramson's talk on scenic shops servicing the professional theatre in general, using Nolan Scenery Studios as exemplary of the genre. This led quite naturally into much hoped-for dialogue between the "Master Artists" and the floor regarding both the theatrical unions found in professional shops (United Scenic Artists and the IA) as well as considerable discussion of the entrance examination for scenic artists administered annually by the United Scenic Artists. With all three gentlemen members of the United Scenic Artists, all in attendance were assured that the comments were accurate and the sentiments concerning both the positive and negative values of theatrical unionism genuine.

Saturday wound to a close with all three Master Artists, as well as the Section's Chairman, Lee Watson, and the program's coordinator, John Nathan, "Fielding" questions from the floor in an open panel discussion.

Activities for Sunday got underway with a morning tour of the complete Nolan Scenery Studio facilities conducted by Mr. Abramson, followed by an open question and answer period with those in attendance (again, roughly one-hundred in number, although extremely inclement weather kept almost ten of Saturday's participants from returning).

While the tour was underway, Mr. Moody began cartooning and laying in a 10 foot by 20 foot backdrop of a waterfront exterior, utilizing the "European" technique of floor painting, or "painting down". All in attendance watched in eager anticipation as the drop took life. After approximately two hours (including time spent in preparation while the tour was taking place) Mr. Moody chose a propitious moment to take a rest and let that which had been rendered with extremely "wet" technique set up. It was here that Mr. Beaman took the floor in another area of the "deck" to first explain, and then demonstrate those principles of scenic art he finds most pivotal in his thinking as a designer/artist and instructor.

Following a luncheon break, Mr. Moody completed and answered questions regarding the drop he had painted, and Mr. Beaman executed a foliage exterior on a vertical flat, narrating via lavalier microphone as he worked. Such things as continuity of brush stroke and extreme sensi-

NEW YORK AREA

tivity to nature's lighting effects were stressed by both Moody and Beaman, particularly appropos when Mr. Beaman selected two young ladies in attendance to render decorative ornamentation and drapery on the flat beside him. At the conclusion of this audience participation, Mr. Beaman explained his theories of light and shade and texture as it occurs in nature by using the participants' work as a springboard. Mr. Abramson took about a half hour demonstrating a particular painting technique he has found to be extremely useful in his daily work, and also demonstrated several tools for painting somewhat exotic in nature to the average theatre person.

Concluding Sunday evening, Nick Bryson and Roger Zobel of the Rosco Corporation explained the "Roscopaint" system of vinyl bases with selected colorants, prepared examples utilizing the system having been brought for demonstration.

Because of the overwhelming interest expressed in the weekend's activities, as well as a particular desire to work personally with and guided by the three outstandingly talented Master Artists, it was decided and announced that the New York Area Section will sponsor a weekend (either April 11th and 12th, or April 24th and 25th) of actual hands-on work with the Master Artists, again at Nolan Scenery Studios. This weekend will be strictly limited to

twenty participants, will cost \$50.00 per participant, and will be limited to members of the Institute, although not necessarily of the New York Area Section.

If YOU are interested in participating, kindly send your check for \$50.00 (made payable to USITT, New York Section), and a brief resume stating who you are, where you are from, and why you feel you, in particular, would benefit by taking part to:

Rick Rudolph, Secretary
USITT, New York Area Section
c/o Lite-trol Service Co., Inc.
72 Glenwood Road
Glen Head, New York 11545

If there are substantially more than twenty who are genuinely qualified and interested in participating, the New York Area Section will schedule two weekends limited to twenty participants each. Please bear in mind that the aforementioned dates are the Section's best anticipation of when these sessions will occur. Deviations are not anticipated by the Section, but if you will inform them of your genuine interest, they will keep you up-to-date.

One final note; without the generous and invaluable assistance of Terry Wells of Skirpan Lighting Control Corporation, and Marcia Madeira of Strand Century Inc., Program Chairman John Nathan acknowledges that the Section's highly successful weekend would never have been possible, and for this reason wishes to extend his extreme thanks.

DEADLINE FOR RECEIVING COPY FOR THE MARCH/APRIL

NEWSLETTER IS MARCH 15TH.

SEND IN YOUR MATERIAL SO THAT MEMBERS CAN READ

ABOUT WHAT'S GOING ON IN YOUR SECTION OR COMMISSION.

NORTH CAROLINA STUDENT CHAPTER HOLDS FIRST MEETING

On Thursday, December 4th, the first organizational meeting of the North Carolina School of the Arts Student Chapter of USITT occurred. The meeting was chaired by the members of the Steering Committee -- Sara Davis, Adrian Durlister, and Becky Wakefield.

The first order of business was a discussion on the organizational structure of the Chapter. Proposals included a rotating chairmanship (per meeting) and the selection of a new business secretary for each term. Both proposals were adopted on a trial basis.

The second order of business was the proposed schedule of activities for 1976. This schedule was submitted to the Board of Directors at the December 20th meeting by advisor Steven L. Kennedy. The following items were proposed:

1. A trip to attend "Laserium" laser holography planetarium show at the University of North Carolina-Chapel Hill. Pam Garrett volunteered to further pursue this activity.
2. Proposed survey of graduate level course offerings in technical theatre at colleges and universities throughout the United States, to be compiled into a manual first for use by the Chapter, and then for presentation to the USITT as a whole.
3. Invitations to schools in the Winston-Salem area to participate in the Chapter when it has attained a firm internal structure.
4. To submit North Carolina School of the Arts drafting standards to the USITT Codes Commission. Sara Davis volunteered to pursue this project.
5. Proposal to inspire North Carolina School of the Arts students to enter the USITT Design Competition. Kay Webb has undertaken this project.
6. Proposal to obtain the Performing Arts Training and Education (PATE) Commission's suggested "Standards for Designer's Portfolios".
7. A trip to the Celanese Plant in Rock Hill, South Carolina, a project that Cynthia Clontz has undertaken to pursue.
8. A tour of the Biltmore House restoration near Asheville, North Carolina, a project that Jim Parker has undertaken.
9. Proposal to arrange tours of statewide theatre facilities.
10. To obtain information concerning housing at the USITT Convention in New Orleans.

Off to a "flying" start with their first organizational meeting, the North Carolina School of the Arts Student Chapter has prepared the following Claendar of Activities for the Winter and Spring terms:

- Jan. 7: General Meeting. (Graduate Course Survey)
Jan. 21: General Meeting (USITT Convention)

Continued next page

NORTH CAROLINA

- Jan. 29: Attend "Laserium" laser holography planetarium show at the University of North Carolina-Chapel Hill.
- Feb. 4: General Meeting. (PATE: Portfolio Standards)
- Feb. 18: General Meeting. (Convention Plans)
- Feb. 21: Tour of the Greensboro Coliseum.
- Mar. 3: General Meeting.
- Mar. 11-14: USITT Convention in New Orleans.
- Mar. 17: General Meeting. (Election of Secretary)
- Apr. 7: General Meeting.
- Apr. 8: Tour of Wake Forest University's new theatre facilities.
- Apr. 21: Tour of Celanese Plant, Rock Hill, S. C.
- May 5: Tour of the Carowinds Theatre facilities.
- May 15: Tour of the Biltmore House restoration, Asheville, North Carolina.
- May 19: General Meeting.

The Chapter has scheduled some very exciting activities for the Winter and Spring terms. Reports on these activities will appear in continuing Newsletters.



USITT "SPOTLIGHTS"

NEW CONCEPT...

THE SWAP SHOP

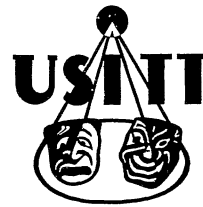
So, you're going to junk that fresnel or microphone, and a few other items in your "prop shop" because you need a missing part ... well, don't be hasty!

If members of the Institute have equipment that they are going to junk or would like to get rid of, Allan Bailey, c/o McCain Auditorium, Kansas State University, Manhattan, Kansas 66506, has a unique idea ... a SWAP SHOP, to help you find those missing parts and peices.

Allan has consented to act as coordinating agent, keeping on file a list of unwanted, but usable materials, and by writing to him, or calling him (913-532-6427, 913-539-2838), he will be able to refer you to the person or institution that might have the parts and peices you require to make that "unwanted" unit complete. What Allan will need to know is:

Piece of Equipment:
Missing Part:
Institution:
Person to Contact:

Periodic listings will appear in the Newsletter to keep members abreast of available equipment, and instructions on how to exchange equipment. So, hang on ... somebody has that hexagonal bolt to fit your horizontal nut!



COSMAK'S CORNER

MORE IDEAS TO AID THE COSTUME MAKE-UP ARTIST

COSTUMERS AND PROP MASTERS, have you tried these interesting procedures?

FEATHERS OR PLUMES

Make feathers or plumes of tissue paper, organza, organdy, chiffon or similar materials. Cut rectangular pieces of material to desired size. The number of layers depends on fullness desired. Depending on material used, feathers require three layers, plumes could use ten, twenty, or more layers.

Glue the layers together on imaginary center fold line. Glue wire on this imaginary center fold line in the middle of the layers and let the glue dry. Cut all layers to desired shape. Cut all layers from material edge toward the center line every 1/2" or 1/4" horizontally or slightly angled downward toward center line. Shake to loosen layers. Shape wire to desired curve.

PATTERNED MATERIAL

With chalk draw authentic or free-form pattern on velvet, velveteen, plush, etc. Using a wood burning tool, burn pattern into material.

FLOWERS

Make flowers, petals and/or leaves of paper (newsprint, newspaper), or materials (chiffon, organza, velvet, or other scraps). Cut two layers in rectangular shape of desired size. Glue the two layers flat together. Let the glue set, but not dry. Fold rectangle in half. Cheesecloth, at least four times larger than rectangle, will be implement to use to shape petals.

Encase folded petal material in center of cheesecloth (fold of both petal material and fold of cheesecloth MUST match). Hold fold of both materials at edge of table with length of little finger and heel of palm very securely. With other hand, pull the cheesecloth downward from edge of the table and toward heel of palm. Open the cheesecloth and set aside for next petal. Open folded material. Cut into desired petal or leaf shape. For pliable surface let petal dry with initial glue. For harder surface shape petal, let glue dry, then apply one or more coats of white glue until hard. Paint desired colors, using white glue as the final coat. Note: Wire can be encased in fold before glue dries. Edges of petals can be curled on a pencil or rod in the shaping procedure. Newsprint is very successful in this procedure.

TRANSFER PATTERNS

Make quick, sharp-textured transfer patterns for material by drawing pattern on sandpaper with wax crayons. With protective soft paper or material under material to be patterned, lay sandpaper with pattern down and press with iron. A hot iron is preferable, but material content will dictate heat used. Approximately three applications can be made before reapplying wax pattern to sandpaper, depending upon material applied to.

With ecology and budget cuts in mind, next time we will share some re-cycling ideas. If you have any ideas to share with us, write to COSMAK'S CORNER, c/o 2405 Millbrook, Fresno, California

CELEBRATIONS '76

ranging a group flight from this area of 15 or more persons. Group rates are as follows:

15 people: \$163.00 round trip, return open.
Reservations can be made as late as seven days (7) before departure.

40 people: \$135.00 round trip, group must return together. A Tour Guide is provided for a group of 40 or more persons. One check must accompany application 21 days prior to departure.

SINGLE: Day Coach @ \$208.00 R/T
Night Coach @ \$166.00 R/T
(After 9:00 P.M.)

DEPARTURES FROM NEW YORK CITY (New York - Atlanta - New Orleans)

7:20 A.M. (LaGuardia) Arrive 10:50 A.M.
9:25 A.M. (LaGuardia) Arrive 12:46 P.M.

(Non-stop Flights)

1:50 P.M. (LaGuardia) Arrive 3:50 P.M.
6:00 P.M. (J.F.K.) Arrive 8:08 P.M.
9:40 P.M. (J.F.K.) Arrive 11:48 P.M.

GUEST SPEAKER

We are proud to announce that T. Edward Hambleton, known as "T", will be the speaker at the Friday, March 12th luncheon in New Orleans.

"T" is one of the founders of the Phoenix Theatre and is its Managing Director. It is a position he has held since its inception in 1953. A guiding light in its luminous career and also as the President of the American Congress of Theatre which was originally identified as FACT (First American Congress of Theatre) which met in Princeton, New Jersey in June, 1974, "T" is in a unique position to discuss past, present and future of the living theatre. He will speak of the purposes of FACT and what he foresees for the commercial, regional, experimental and minority groups in its combined efforts to further the innovative artistic forces in the cultural lives of the American people. He will tell what are the problems and will suggest what programs FACT may undertake to solve them.

The USITT has a continuing interest and direct stake in the future of the living theatre. The luncheon should prove to be an exciting one and we beckon all to attend.

REGISTER EARLY

The USITT Registration Desk opens 1:00 P.M., Wednesday, March 10th. Members are urged to arrive early to sign up for mini-workshops and tours.

So, WELCOME TO NEW ORLEANS ... **THE SUPERDOME

**NEW ORLEANS THEATRE FOR PERFORMING ARTS

**PLAYWRIGHT ROBERT WILSON

**MARDI GRAS FLOATS & COSTUMES

CALENDAR OF EVENTS

JANUARY

22nd - 24th AMERICAN COLLEGE THEATRE FESTIVAL
Temple University, Philadelphia,
Pennsylvania.

FEBRUARY

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

6th - 8th CONFERENCE OF RESIDENT PROFESSIONAL
THEATRE VOLUNTEERS
Alley Theatre, Houston, Texas

6th - 8th ILLINOIS THEATRE ASSOCIATION
CONFERENCE
Bismark Hotel, Chicago, Illinois

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

MARCH

10th - 13th CELEBRATIONS '76: USITT ANNUAL
CONVENTION
New Orleans, Louisiana

30th USITT NEW YORK AREA SECTION
Theatre Labor Unions Seminar at
Montclair State College, Montclair,
New Jersey

APRIL

10th - 11th HANDS-ON-WORK MASTER CLASSES
USITT New York Area Section, Nolan
Scenery Studios, Brooklyn, New York.

17th

17th USITT NEW YORK AREA SECTION
Colloquy on Scenic Design, Yale Uni-
versity Theatre, New Haven, Connecticut.

24th - 25th HANDS-ON-WORK MASTER CLASSES (Tentative)
USITT New York Area Section, Nolan
Scenery Studios, Brooklyn, New York.

MAY

5th USITT ENGINEERING COMMISSION MEETING
Metropolitan Opera, Lincoln Center,
New York, New York, 6:00 P.M.

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

NEW ^{US} IT MEMBERS WELCOMED

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

- | | | |
|---|---|--------------------|
| 1 | PATE (Performing Arts Training and Education) | I - INDIVIDUAL |
| 2 | CODES | S - STUDENT |
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Dear USITT Members:

So many times, in both the Newsletter and the Journal, we have urged you to notify the National Office when you change your address. We have received your letters and telephone calls advising us that you did not receive a particular issue of the Journal or the Newsletter, and it is only then that we have been made aware of your change of address.

Since the costly printing of both the Journal and Newsletter is predicated upon a total membership count, we do not always have extra or additional copies to "re-send". The Post Office does not return unclaimed Newsletters and Journals to us. We receive only an empty envelope marked: "MOVED, LEFT NO FORWARDING ADDRESS", "NOT FORWARDABLE", etc., and their "junking" of these Journals and Newsletters represents not only a valuable loss to you, but also a loss to the Institute.

It takes so little effort to go to your local post office and fill out a Change Of Address card. It doesn't cost you anything except a few minutes of your time.

If you anticipate changing your school of education in the near future, or anticipating a summer project that will take you away from your permanent address until the Fall Semester, please go to your local post office and fill out a Change Of Address Card, or cut out the form hereon and send it to the National Office.

Please be assured that your cooperation in this matter will insure your continued receipt of the Newsletter and THEATRE DESIGN AND TECHNOLOGY.

Thank you.

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USITT PUBLICATIONS AVAILABLE

ARTS AND THE HUMAN ENVIRONMENT, THE

Summer/Fall 1971 issue of ARTS AND SOCIETY, devoted to the National Conference on the Arts and the Human Environment held November 15th-18th, 1970, Pennsylvania State University. 150 pp., illustrated. \$2.00 (Available to USITT members only).

COMPUTERIZED BOX OFFICE, THE

By James Nuckolls, reprinted from the September/October, 1968 THEATRE CRAFTS. 6 pp., illustrated. \$.50 (USITT members). \$.75 (Non-members).

DANCE, THEATRE DESIGN AND TECHNOLOGY IN THE

A selected, annotated bibliography 1950-1969, by Robert Teitelbaum, reprinted from the May, 1970 USITT Journal, THEATRE DESIGN AND TECHNOLOGY. 2 pp. \$.50 (USITT members). \$.75 (Non-members).

INDEX OF ARTICLES AND BOOK REVIEWS APPEARING IN THEATRE DESIGN AND TECHNOLOGY.

A listing from issues Nos. 1 through 33. 19 pp. \$1.50 (USITT members). \$.150 (Non-members).

LET THERE BE LIGHT

By Donald Oenslager, reprinted from the September, 1947 THEATRE ARTS. 6 pp. \$1.00 (USITT members). \$1.50 (Non-members).

LIGHT, STUDIES IN THE PROJECTION OF

By Frank Benford, and ELIPSODIAL REFLECTORS, THE OPTICAL PROPERTIES OF By J. M. Holman and H. von Schelling, a reprint of historic studies first appearing in the GENERAL ELECTRIC REVIEW, 1923 - 1926. Approximately 300 pp. \$7.50 (USITT members). \$10.00 (Non-members).

MARKET ANALYSIS IN THE PERFORMING ARTS

By Richard D. Thompson, reprinted from the October, 1970 THEATRE CRAFTS. 4 pp. \$.50 (USITT members). \$.75 (Non-members).

PLASTIC SOURCES, A BIBLIOGRAPHY OF

An alphabetical listing of products with manufacturers names and addresses. From the Seminar on Plastic Sources held April, 1974, State University of New York-Albany. \$.50 (USITT members). \$.75 (Non-members).

PORTO THEATRE

A new concept in totally integrated portable theatre design, created by the KOHM group: Edward F. Kook, Donald Oenslager, Cyril Harris and Jo Mielziner. 25 pp., illustrated. \$1.00 (USITT members). \$1.25 (Non-members).

PROJECTION APPARATUS FOR SCENIC AND EFFECTS PROJECTION, SELECTED 'STILL'

By Mark Lipschutz. A compendium of the most currently available projection equipment, plus annotated bibliography. 229 pp., illustrated. (Available, April, 1976). \$5.00 (USITT Members). \$5.50 (Non-members).

STANDARDS FOR DESIGNER'S PORTFOLIOS

An official Recommendation of the Performing Arts Training and Education (PATE) Commission of USITT. \$1.00 (USITT Members). \$1.50 (Non-members).

SURVEY, USITT THEATRE

A listing of 216 theatres built in the United States and Canada since 1946, reprinted from Nos. 1, 2 and 3 of the USITT Journal THEATRE DESIGN AND TECHNOLOGY. 9 pp. \$1.00 (USITT members). \$1.50 (Non-members).

THEATRE CONSULTANTS - FIRST EDITION, 1973

A valuable resource, listing firms and individuals experienced in the problems of theatre operation, programming, architecture and technology. 60 pp. \$15.00 (USITT members). \$20.00 (Non-members).

THEATRE DESIGN '75

An 80 page digest illustrating examples of new theatre design and architecture, including reproductions of 38 display panels illustrating 32 theatres, together with descriptive text and factual information. Reproductions are of the panels displayed at the Anaheim Conference together with additional panels which formed the display of Theatre Architecture at the Prague Quadriennale. \$7.50 (USITT members). \$10.00 (Non-members).

THEATRE DESIGN AND TECHNOLOGY

Back issues of the USITT Journal, unbound, Nos. 1 - 16. \$20.00 (USITT members). \$25.00 (Non-members). Nos. 17, 19, 20, 21, 23, 24, 25, 27 and 41 (Out of print). All other issues: \$3.00/copy (USITT members). \$3.25/copy (Non-members).

THEATRE INFLATION AND THEATRE TECHNOLOGY

Edited by C. Ray Smith and reprinted from the December, 1970 PROGRESSIVE ARCHITECTURE. 30 pp., illustrated. \$1.00 (USITT members). \$1.50 (Non-members).

THEATRE MANAGEMENT, ECONOMICS AND PRODUCING IN AMERICA: A SELECTED BIBLIOGRAPHY

By Stephen Langley, originally appearing in the May, 1971 USITT Journal THEATRE DESIGN AND TECHNOLOGY. 11 pp. \$1.50 (USITT members). \$2.00 (Non-members).

THEATRES, THE CHANGING PRACTICE

Edited by C. Ray Smith, reprinted from the October, 1965 PROGRESSIVE ARCHITECTURE. 62 pp., illustrated. \$2.00 (USITT members). \$2.50 (Non-members).

THEATRE ORIENTATION PACKAGE

PART I: Selected American Theatres for Study Built Since 1960. A list categorizing theatres by stage type and geographical location.
PART II: Basic Facts Pertaining to Facilities listed in Part I, listed alphabetically.
PART III: Selected and Annotated Bibliography of Theatre Planning and Design.
PART IV: Traveling Slide Show - An introduction to some 35 of the facilities listed, consisting of 255 slides, including plans, sections, interior and exterior photographs. Included are a list of slides and an accompanying commentary (included in book with I - IV).

BOOK ONLY (Parts I, II and III) \$ 7.50

TRAVELING SLIDE SHOW (Part IV) \$92.50

As part of its continuing Services Program, USITT offers the above publications to its members at the reduced rates indicated. For orders totaling less than \$5.00, please add 50¢ to cover cost of postage and handling.

Please allow a minimum of thirty (30) days for the filling of orders. Make checks payable to USITT Publications Available and mail to 1501 Broadway, Room 1408, New York, New York 10036.

QUADRIENNALE

Stan Miller of Rosco Laboratories (Stan was also a delegate) for student funding; Robert Tobin, who has funded a considerable portion of our forthcoming editorial coverage of the Congress and the Quadriennale; USITT general funds and USITT International Liaison Master Class income assisted our Architectural Exhibit and Delegation Packets; Kliegl Brothers Lighting who made available the complete costs of the International Liaison Committee's secretarial services, material preparation charges, international telephone and telex services, and the many hours of in-office staff time. To all of them we are most grateful.

Editor's note: As reported by Dr. Joel E. Rubin

PROJECT GUIDELINES

BY FRED. M. WOLFF

More than a year ago Edward F. Kook, then 2nd Vice-President, issued a plea in the NEWSLETTER for volunteers with ideas and a willingness to work on "New Projects". More recently, our 2nd Vice-President, Randy Earle, again asked for input and workers for Projects. But from questions raised by both new and older members I have the impression that:

- 1) Many members are not sure just what a USITT Project is.
- 2) Members do not know how to begin a Project.
- 3) They are waiting for someone else to pick up the ball.

In an effort to answer the first two questions it is hoped that the following may stimulate some action.

A Project is any work whose accomplishment will further the purposes of the Institute as set forth in the By-Laws. It is, hopefully, not just a "digging up of old bones and planting them somewhere else", though even this sometimes has its use. A project must have one or more chairmen who are responsible for outlining and coordinating the various tasks, reporting on progress, and submitting the final work. It may result from the efforts of a single individual. More frequently it represents the combined labors of a group or groups.

Most projects are conducted with the approval and under the auspices of one or more of the Commissions. Their budgets can then include money for the preparation of drawings and preliminary reports and their printing and distribution. Commission members and other interested persons then review and comment on the work, and these comments are hopefully of value in the completion of a final report.

Four types of publications are considered by the Institute:

1. MAJOR PUBLICATION

A Major Publication (such as one appearing as a "Publication Available") must be submitted to the Publications Committee for approval and review.

2. PROSPECTIVE ARTICLE

A Prospective Article for the Journal THEATRE DESIGN AND TECHNOLOGY must be reviewed by the Editor and the Editorial Board.

3. NEWSLETTER SUPPLEMENT

A Newsletter Supplement is normally limited to two pages in a single issue, and should be only material of immediate interest to the entire membership.

4. PROJECT IN PROGRESS OR PRELIMINARY PROJECT REPORT

A Project in Progress or Preliminary Project Report consists of a working draft, printed and distributed as indicated in the previous paragraph. Additional copies are available at cost from the National Office.

So this is how a project comes into being. Why not institute a project yourself? Send the title and a brief description together with your name and qualifications to the appropriate Commissioner. Include an estimated complete cost and time schedule. Don't be afraid to start something. If it doesn't get started, it will certainly never see the light of day.

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NOTE: Omitted from the CALENDAR OF EVENTS is the March 3rd meeting of the Engineering Commission at the Metropolitan Opera House, Lincoln Center, New York, New York, 6:00 P.M.

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