



## NEWSLETTER

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

Volume XVI Number 2

March/April 1976

# Celebrations '76

## A SMASH HIT!

At Canal and Chartres Streets the Marriott Hotel, site of CELEBRATIONS '76, towers forty stories above the City of New Orleans, offering one a panoramic view of the City and the mighty "01 Muddy." New Orleans is the Crescent City and the Convention City, and over five-hundred members of the USITT and the ATA came from all parts of the country to CELEBRATE the achievements of the Institute, to honor those who have contributed to those achievements; to define, explore, and expand the aims and purposes of the Institute and plan for its continued growth.

From the outset, President Edward F. Kook predicted a successful Convention. The smug look on his face, at times, conveyed inner pleasure and delight that he was indeed right. Success was reflected in registration and attendance, in the participation of the exhibitors and in the aura of excitement generated by the hard work and efforts of the Conference Committee. Yes, there were jazz bands in the lobby (even a premature St. Patrick's Day Band playing Irish tunes) and parades in the street ... a 'cabby' explained: "There's always a parade. You wanna parade, you go down to City Hall and get a permit for \$3.00. Don't matter who or what it's for ... St. Joseph, (or you just bought a new car ... you kicked your mother-in-law out of the house) just go down to City Hall and get a permit". Inside the Marriott, members were constantly parading from one exciting event to the other, events that truly made the Annual Convention a CELEBRATION.

Outstanding were the Costume Mini-Sessions prepared by Commissioner Don Stowell and his Committee. MAKE-UP AS PART OF A TOTAL DESIGN SCHEME presented by Designer Irene Corey Barr, Fort Worth, Texas; BLOCKING FELT HATS presented by Frank Vybiral, Illinois State University; RUBBER FABRICATION FOR COSTUMES presented by Designer Fred Nihda, Stratford, Ontario; WIGS AND THINGS presented by Bill Kopfler, University of Southern Mississippi; MAKE-UP FOR BLACKS presented by Barbara Mollette, Texas Southern University; and MOVEMENT IN COSTUME DESIGN, a program which included panelists Irene Corey Barr, Frieda Bridgeman, University of Wisconsin-Stevens Point; Harvey Hyseil, Director, Ballet Hyseil, New Orleans; Douglas Russell, Stanford University; and Designer Patricia Zipprodt, were all informative and provided audiences with new innovative methods in the field.

Other programs of vital importance included THE FUTURE OF THEATRE TRAINING hosted by PATE Commissioner John Bracewell. The expertise with which this Committee discussed the need for training students in theatre provided their audience with some answers and solutions, and certainly opened their minds to further explore ways and means. TRAINING AND SAFETY AWARENESS FOR THE ENTERTAINMENT INDUSTRY and ACOUSTICAL PROBLEMS AND THEIR SOLUTIONS were two very excellent seminars. Randall Davidson, Commissioner of Codes, hosted TRAINING AND SAFETY AWARENESS FOR THE ENTERTAINMENT INDUSTRY. Each speaker emphasized the need for strict codes for the safety of technical and performing personnel. The speakers included: Frederick Buerki, Consultant, Buerki-Brennan Associates; Alan Gross, Pennsylvania State University, member, IATSE Local 636; Leonard Leebe, IATSE Local 39; Ernest W. Trout, Senior Consultant, International Safety Institute; and Dr. Albert Wehlburg, University of Florida-Gainesville. ACOUSTICAL PROBLEMS AND THEIR SOLUTIONS was hosted by David Klepper, Vice Commissioner, USITT Engineering Commission. Charles Boner of C. Paul Boner Associates; Russell Johnson, Russell Johnson Associates; Richard Negus, Purcell Noppe Acoustical Consultants; and Robert Slutzke, Cetec Company served as panelists.

Members were treated to a first-hand report of the experiences of the Student Delegation to Prague, a panel hosted by Dr. Joel Rubin, Chairman of the International Liaison Committee.

Elliott Keener, Program Chairman for CELEBRATIONS '76, hosted WHAT ABOUT DINNER THEATRE, a program whose panelists included Storer Boone, President of the Beverly Dinner Playhouse, Marvin Poons, Executive Secretary of the American Dinner Theatre and Larry Riddle, designer of many dinner theatres in the United States. A DISCUSSION ABOUT ARTS MANAGEMENT PROGRAMS was hosted by Theatre Administration Commissioner, William Crocken. His panel included Peter Carnahan, Pennsylvania State Council for the Arts; Fannie Taylor, Coordinator, Consortium on the Performing Arts, University of Wisconsin-Madison. WHY PUPPETS was an entertaining presentation by Nancy Staub, Puppet Playhouse of New Orleans, hosted by Theatre Presentation Commissioner, Margaret Ezekiel, and DISCUSSION OF THEATRE OF THE PERFORMING ARTS hosted by Architecture Commissioner, Peter Frink, provided the audience with an exciting question and answer period concerning the controversial Hydrafloat Batten System installed at the New Orleans Center for the Performing Arts. Designer/Consultant, Ralph Alswang talked about the system's advantages and disadvantages. Others who spoke included Charles Boner, Acoustical Consultant and Neil Peter Jampolis, Designer. Many wished for the lively discussion to continue, but a sharp rap of President Kook's gavel reminded everyone that there was only enough time left to conduct the business of the General Membership Meeting.

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# JO MIELZINER - ARTIST OF THE THEATRE

## MARCH 19, 1901 - MARCH 15, 1976

Jo Mielziner died on March 15, 1976, four days before his 75th birthday. Death was sudden and the shock of it is painfully alive. He collapsed in a taxi on the way back to his studio after an appointment at his physician's office, and was rushed to Roosevelt Hospital where he was pronounced dead on arrival from a "massive stroke". Recently, Mielziner was quoted as saying ... "When I am to go, I hope it will be with my shoes on." He got his wish. Mielziner was on his way to the studio to complete a final color rendering for the forthcoming David Merrick musical "A Baker's Wife." His design will be used and will constitute his 302nd Broadway show, a record that probably will never be matched.

Mielziner was a born artist who inherited his talent from both of his parents. His father was the well-known portrait painter Leo Mielziner. He exposed his son to periodic visits to the Louvre in Paris, and his suggestions and teachings heightened Mielziner's appreciation and taste for the arts. To develop work habits, Jo was advised always to carry a sketchbook.

Impressed upon him was the need to draw what he saw rather than simply copy it; thus he learned to draw with his heart and mind, not just with his eye. His mother Ella, a distinguished writer on the arts for Vogue, was a descendant of Dan McGuinness and Charlotte Cushman, both established figures in the 19th Century American Theatre. Both through his mother and his elder brother, actor Kenneth McKenna, he met theatre people and at the age of 19, Kenneth introduced him to the Bonstelle Players in Detroit.

Kenneth sensed that Jo's preference was toward the visual aspects of theatre production and urged him to gain experience in backstage operations by working with the artists, craftsmen and stage technicians. Accepting this type of practical advice he took on the duties of assistant stage manager, minor roles as an actor, and helper to the scenic artist. He learned about stage spaces and floor trappings, machinery, rigging devices and lighting equipment and the adjacent dressing rooms, off-stage areas and their uses.

As a prodigious reader he became familiar with the writings of two visionaries, Gordon Craig and Adolph Appia. Both strongly influenced him with their ideas and ideals about the Newstage crafts. His passion for the living theatre grew deeper. It was the eminent designer Lee Simonson who recognized his potential and opened the door of the Theatre Guild to him. Under Simonson, Jo was given the chance to apply his talents. It was his third assignment, designing the sets for Molnar's play "The Guardsman", which established Mielziner as the leading young talent in his field. His designs were true creations of beauty, magic and wonder, but they were only the beginning.

Mielziner kept broadening his proficiency in the use of his tools and materials, and in scenery painting. He discovered new ways to use light and significantly advanced the art of stage lighting. He was serious, reliable, individualistic and self-disciplined; a dedicated and hard working artist, but always with dramatic imagination. Not only did he paint with a brush, he also painted with light. Of lifelong influence was the year spent as an assistant to Robert Edmond Jones. It

increased his fascination with the "livingness of light". Mielziner developed and applied lighting and recognized it as the essential means of uniting the actor with scenery and the actor with the audience.

Mielziner became the total theatre artist. His design concepts made successful authors' plays look better, work better and cost less. Among the more than 300 plays he enhanced were: O'Neill's STRANGE INTERLUDE, Elmer Rice's STREET SCENE, Maxwell Anderson's WINTERSET (voted by his colleagues the best set in the history of American Theatre), Robert Sherwood's ABE LINCOLN IN ILLINOIS, Archibald MacLeish's PANIC, the Ballet PILLAR OF FIRE, Rodgers and Hammerstein's SOUTH PACIFIC, Arthur Miller's DEATH OF A SALESMAN, Lillian Hellman's WATCH ON THE RHINE, Rodgers and Hart's PAL JOEY.

Also Joshua Logan and Thomas Heggin's MISTER ROBERTS, Frank Loesser and Damon Runyon and Abe Burrow's GUYS AND DOLLS, Tennessee Williams' GLASS MENAGERIE, A STREETCAR NAMED DESIRE and CAT ON A HOT TIN ROOF, the John Gielgud HAMLET, William Inge's PICNIC, Cole Porter and Abe Burrow's CAN-CAN, Lillian Hellman's adaptation of Jean Anouilh's JOAN OF ARC, Shaw's original SAINT JOAN, Thomas Wolfe and Ketti Fring's LOOK HOMEWARD ANGEL. These are but a few of the incredible number of plays, musicals, ballets, operas, comedies and tragedies in the distinguished career of Jo Mielziner. His awards included five (5) Tony Awards, five (5) Donaldson Medals, an Oscar citation for his color art direction for the film PICNIC, Honorary Degrees from the Universities of Fordham, Brandeis and Utah, and that of a FELLOW of the American Theatre Association.

Mielziner wrote an illuminating book for the stage, DESIGNING FOR THE THEATRE. In one part of the book is an eloquent telling of the imaginative skeletonized set design created for DEATH OF A SALESMAN, and how he collaborated with Miller and Kazan to conceive a multiple set to achieve a continuous flow of action without lowering the curtain. Through imaginative use of light and through its subtle manipulation, active areas of the stage were dramatically and appropriately illuminated while other sections not in use remained in darkness.

Jo's active involvement in architectural shapes of theatres included his inspired and economical design for the ANTA Washington Square Theatre and also the Forum within the Beaumont Theatre at Lincoln Center. The Forum was re-named the Mitzi Newhouse Theatre. These two theatres have been properly acclaimed as the best of their kind in the world, and represent what Jo could do when allowed to follow his own vision.

Mielziner's monumental career speaks for itself. What is less publicly known is the character of the man. His decency and honesty, maintained not with material cost, were exemplary. His generosity in sharing his knowledge with young designers was extraordinary. My own career in the theatre would have been considerably less without the countless hours, days, and years we worked together. I rejoice in the fact that during the final years of close collaboration I was able to express my personal love of the man. That love will remain with me always.

EDWARD F. KOOK, President

USITT

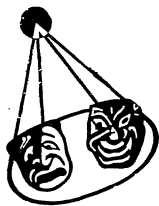
T. Edward Hambleton, Director of the Phoenix Theatre, New York City, was guest speaker at the USITT luncheon held in the Mardi Gras Ballroom of the Marriott. Mr. Hambleton spoke about his work in the theatre, particularly his work with the Phoenix Theatre ... then and now. Theodore Mann, Director of the Circle in the Square, New York, talked about THEATRE AND NEW YORK TODAY, a program hosted by Margaret Ezekiel.

The event everyone eagerly awaited was the USITT Banquet and guest speaker Michael Bennett, Director and Choreographer of A CHORUS LINE. Mr. Bennett was presented the USITT AWARD 1976 in recognition of his unique contribution to the fusion of Choreographer, Director and Playwright he gives to the creation of Theatre in America. Mr. Bennett was greeted with a standing ovation. When the last bravo faded he spoke about his childhood and love for the theatre, his avid desire to continue to move, and freely and creatively to attempt to discover new performance forms in the theatre.

Highlights of the Convention were tours of the Blain Kern Studios, responsible for many of the Mardi Gras floats and costumes; Superdome; and the New Orleans Center for the Performing Arts. The Director of Public Relations of the Superdome, acted as guide on our tour of the Superdome. The tour began with the showing of a film about the Superdome, projected on one of the six screens located in the center dome. These six screens are positioned so that any member of the audience has an unobstructed view of instant playbacks, or pre-game films. Members were then given a special tour of the sophisticated television-broadcasting system, and had an opportunity for refreshments in the private dining-room lounge located high above the arena playing field.

In Rome, one stands in view of the Coliseum where naval battles took place; where gladiators fought; where the Legions of the Caesars paraded, and we salute the technology that raised this steel and concrete colossus.

At Canal and Chartres Streets the Marriott Hotel, site of CELEBRATIONS '76, towers forty stories above the City of New Orleans. It is a warm City. It is a welcoming City. The warmth and the welcome of the Committee of CELEBRATIONS '76 was a vital part of its success. ■



## USITT 1976 AWARDS

### PRESENTED AT CONVENTION

#### USITT AWARD 1976

Presented to  
T. EDWARD HAMBLETON  
In Recognition of a Lifetime of Creative Contribution and Devotion to the Development of the American Theatre  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT FOUNDERS AWARD 1976

Presented to  
INTERNATIONAL THEATRE INSTITUTE OF THE U. S.  
For Their Great Efforts in Preparing and Coordinating Contemporary Stage Design USA for the Prague Quadriennale of 1975  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT FOUNDERS AWARD 1976

Presented to  
LESLIE ARMSTRONG SMITH  
For Her Contribution in the Development of the USITT Theatre Orientation Package Slides and Text  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT AWARD 1976

Presented to  
TED MANN  
On the Twenty-Fifth Anniversary of the Circle in the Square  
In Recognition of the Continuing and Expanding Influence of this Outstanding Theatre Institution  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT FOUNDERS AWARD 1976

Presented to  
DR. JOEL E. RUBIN  
President, OISTT 1971  
In Recognition of His Many Efforts to Bring the Best of the USITT to the International Theatre Scene and the Best of International Theatre to the USITT  
USITT Board of Directors  
New Orleans, Louisiana  
March, 1976

#### USITT FOUNDERS AWARD 1976

Presented to  
GARY W. GAISER  
In Recognition of His Many Services to USITT - Author, Editor, Teacher, Scholar, National and International Representative, and Above All Worker, Supporter and Enthusiast for the Aims and Purposes of the USITT  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT AWARD 1976

Presented to  
THARON MUSSER  
For Her Many Innovations and Contributions to the Art and Technology of Theatre Lighting  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

#### USITT AWARD 1976

Presented to  
MICHAEL BENNETT  
In Recognition of the Unique Fusion of Choreographer, Director and Playwright, He Brings to the Creation of Theatre in America  
USITT BOARD OF DIRECTORS  
New Orleans, Louisiana  
March, 1976

## DESIGN EXHIBITION AWARDS

#### USITT SCENOGRAPHIC DESIGN AWARDS

##### CATEGORY: REGULAR & GRADUATE STUDENT MEMBERS

1st Place: NO AWARD

2nd Place: RON WILSON  
California Institute of the Arts  
For: "Sojourn: A Dance Gallery"  
Prize: \$150

## DESIGN AWARDS

3rd Place: SHEILA RICHARDSON LEE  
Tulane University  
For: "Carousel"  
Prize: \$100

### USITT SCENOGRAPHIC DESIGN AWARDS CATEGORY: UNDERGRADUATE STUDENT MEMBERS

1st Place: JEFFREY L. GLAVE  
State University of New York at Oswego  
For: "Marat-Sade"  
Prize: \$150

2nd Place: EDWARD CASTRO  
Carnegie-Mellon University  
For: "The Great White Hope"  
Prize: \$100

3rd Place: THOMAS ANGELOTTI  
California Institute of the Arts  
For: "King Lear"  
Prize: \$50

### HONORABLE MENTION FOR SCENOGRAPHIC DESIGN CATEGORY: UNDERGRADUATE STUDENT MEMBERS

BERNARD VYZGA  
Carnegie-Mellon University  
For: "The Great White Hope"

DEBE HALE  
North Carolina School of the Arts  
For: "Der Mond"

RANDEL WRIGHT  
University of Texas at Austin  
For: "Mourning Becomes Electra"

### USITT COSTUME DESIGN AWARDS CATEGORY: REGULAR & GRADUATE STUDENT MEMBERS

1st Place: STEPHANIE SCHOELZEL  
University of Montana  
For: "The Hue & Cry After Cupid"  
Prize: \$200

2nd Place: SUSAN RITA MURAR  
Ohio University  
For: "Antigone"  
Prize: \$150

3rd Place: MOLLY MAGINNIS  
Carnegie-Mellon University  
For: "The Sleeping Beauty"  
Prize: \$100

### USITT COSTUME DESIGN AWARDS CATEGORY: UNDERGRADUATE STUDENT MEMBERS

1st Place: EDWARD CASTRO  
Carnegie-Mellon University  
For: "In The Jungle of Cities"  
Prize: \$150

2nd Place: JOSEPH STEWART  
Carnegie-Mellon University  
For: "Peter Pan"  
Prize: \$100

3rd Place: TOM VALACH  
University of Montana  
For: "Biederman & The Firebugs"  
Prize: \$50

### HONORABLE MENTION FOR COSTUME DESIGN CATEGORY: REGULAR & GRADUATE STUDENT MEMBERS

GARY ECKHART  
State University of New York at Fredonia  
For: "Man of La Mancha"

## PUBLICATIONS AWARD

### USITT ANNUAL AWARD FOR THE BEST ARTICLE IN THEATRE DESIGN AND TECHNOLOGY

For best article in the 1975 issues of THEATRE DESIGN AND TECHNOLOGY, the Committee on Publications wishes to acknowledge the impressive contribution of JARKA BURIAN to the USITT. His two-part article entitled "Czechoslovakian Stage Design and Scenography, 1914-1938: A Survey", presents an illuminating overview of the outstanding work in scenography in this country. Dr. Burian not only discusses the total production contributions but also relates these to the movements and styles of these periods: in his consideration of the scenographers of the period he also extends the continuity of this portrait from the past into the distinguished present in Czechoslovakia.

THE COMMITTEE ON PUBLICATIONS  
USITT

## SPECIAL THANKS

Jazz Bands in the lobby. Parades in the Streets, and all the excitement and drama of the French Quarter greeted the 500 members of USITT as they gathered in the Crescent City.

Many thanks from the USITT to Chairman TOM TEWS, ELIOTT KEENER, HARLAN SHAW, JIM CAMPBELL, KEVIN McCABE and all their associates who are responsible for the success of CELEBRATIONS '76.

USITT BOARD OF DIRECTORS  
New Orleans  
March, 1976

### USITT AWARDS COMMITTEE FOR THE MARCH, 1976 CONFERENCE

DR. RICHARD L. ARNOLD  
MR. S. LEONARD AUERBACH  
MR. EDWARD F. KOOK - Ex-Officio  
MR. EDWARD PETERSON, JR.  
MR. PETER SARGENT - Ex-Officio  
DR. DONALD H. SWINNEY  
DR. THOMAS C. TEWS - Ex-Officio

### JUDGES FOR THE USITT 1976 DESIGN COMPETITION

IRENE COREY BARR  
FRIEDA BRIDGEMAN  
MARGARET EZEKIEL  
GARY GAISER  
DOUGLAS RUSSELL

# COMMISSION REPORTS

The past year has been one of growth and development for the COMMISSION ON PROJECTS as all seven Commissions have been involved in various forms of activity designed to serve the general membership and expand their individual activity.

Several projects have been proposed by THEATRE ADMINISTRATION for 1975/76, and are in progress. Last Fall, a meeting was held at the Pennsylvania State University on "Operations Management". Three papers are currently being prepared by members of the Commission which concern theatre audience composition and demographic characteristics. One paper is to be published soon and the other two are due later this Spring. A major session was chaired by Commissioner William Crocker at the Annual Convention in New Orleans, concerning "An Examination of Arts Management Curricula".

Under the able leadership of Peter Frink, the ARCHITECTURE COMMISSION produced a monumental amount of work over the past year. In March, 1975, Commission Frink assembled a collection of Theatre Architecture Panels for over 30 major theatre projects. The complete collection was then published as a booklet, THEATRE DESIGN '75. The entire collection of panels were sent to Prague for the OISTT Congress, and are currently on display in England, by the Association of British Theatre Technicians (ABTT). Commissioner Frink assembled a collection of panels for the New Orleans Convention and served as moderator for a discussion of the Performing Arts Theatre Architecture.

The CODES COMMISSION has continued and expanded its previous work in connection with the "Entertainment Act" and the safety code which the Commission intends to present for consideration by the USITT membership. Commissioner Randall Davidson has spent countless hours explaining the work of the Commission to various members of the U.S. Congress and cabinet officials. The CODES COMMISSION has also made its leadership available for meetings of regional USITT Sections and other groups across the country for seminars and programs on Performing Arts Safety Practice. The interest in these programs continues to exceed the ability of the Commission to meet the demands. The New Orleans program of the CODES COMMISSION dealt with the subject: "Training and Safety Awareness for the Entertainment Industry". The primary need for this Commission is for adequate funds to implement a final draft of the "Entertainment Act" and to support the computer-time which is so badly needed.

The COSTUME COMMISSION began as an "interest group" and was quickly recognized by the Board of Directors as a Commission of the Institute in March, 1975. Under the leadership of Commissioner Don Stowell, Jr., the COSTUME COMMISSION has made major advances toward organizational structure through a system of committees and subcommittees within the Commission. The Commission presented a major session at the Convention in New Orleans titled "Movement in Costume Design". In addition, Commissioner Stowell made a number of contributions to the USITT Prague delegation, in particular the exhibit of teaching materials. A regular service is provided to the general membership in COSMAK'S CORNER in the Newsletter, with an emphasis on techniques and materials for the costume and/or make-up designer/technician. With the organizational efforts of the past year and over 125 interested individuals on its mailing list, the COSTUME COMMISSION offers great promise in the coming year.

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# SECTION ACTIVITIES

## NOR-CAL

On February 21st, the Northern California Section held "A Workshop in Furniture and Upholstery for the Stage" at the San Francisco State University. The Workshop included demonstrations in re-covering old furniture, changing the period style of a piece of furniture, and tricks to make upholstery for the stage easy and fun. Special attention was given to the selection of the correct type of fabric to make work easier, ways to create a period fabric and the use of trims. Sources of supply were also noted.

Through the efforts of Nor-Cal USITT members and the cooperation of the City of Concord, arrangements have been made to spend a day at the Concord Pavilion. Tentatively scheduled for April 17th, the day will include a meeting of USITT Nor-Cal members, a complete tour of the facilities, and afternoon sessions with the Concord Pavilion Staff, General Manager, Project Manager, Production Manager and the Acoustics Consultant. The Concord Pavilion received a N.E.A. grant to make a documentary film on the facilities. If time permits, those in attendance will be able to view the film and to participate in a discussion.

A program in SCENE PAINTING TECHNIQUES AND DEMONSTRATIONS will be held on May 14th, 15th and 16th at the Sacramento State University. This program is in conjunction with Nor-Cal USITT and the University's Theatre Arts Department. The University has negotiated with the United Scenic Artists Local 816 from Hollywood to send Union Scenic Artists to participate in the program. The San Francisco Local has also been contacted. The three day program will include guest artists, show and tell sessions and panel discussions. In addition, sessions on painting short cuts, projection techniques, and painting by numbers is slated. Panels on paint resources, paint substitutes and a discussion on professional employment for designers and technicians are planned. Also scheduled is a buffet and slide show presentation with all participants in the sessions invited to give a presentation of individual and/or departmental work. If you are interested in presenting work at the buffet, please contact Larry Shumate or Dean Busick at the Sacramento State Theatre Arts Department, (916) 454-6617.

## WELCOME NEW SECTIONS

USITT welcomes three new Sections and a new Student Chapter, officially recognized at the meeting of the Board of Directors, New Orleans, March, 1976.

### DELTA SECTION

Founded: December 12, 1975

Area: Louisiana, Mississippi, Alabama

Chairman: Michael S. Corrison  
1st Vice Chairman: Elliott Keener  
2nd Vice Chairman: Paul James  
Secretary/Treasurer: Cindy Morris

### OKLAHOMA SECTION

Founded: December 13, 1975

Area: State of Oklahoma

Chairman: Jerry L. Davis  
Vice Chairman: Richard Eschliman  
Secretary/Treasurer: David Schallhorn

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## COMMISSIONS

The ENGINEERING COMMISSION is the only Commission which has regularly scheduled meetings held at the Metropolitan Opera House in New York City. Commissioner Frederick M. Wolff has ten active projects which have included the publication of STUDIES IN THE PROJECTION OF LIGHT and OPTICAL PROPERTIES OF ELLIPSOIDAL REFLECTORS. Commissioner Wolff prepared the graphics for "Orchestra Pits for Opera Performances" which was presented in New Orleans. The "Dance Tour Lighting" and "Floors for the Dance" projects continue to be under study, with the latter requiring funding for further progress. Vice Commissioner David Klepper chaired a session at the New Orleans Convention titled "Acoustical Problems and Their Solutions". Mr. Klepper is also the Chairman of the Acoustics and Audio Subcommittee. The mailing list for the Commission is currently over 100 names.

As with all of the Commissions, the PATE COMMISSION (Performing Arts Training and Education), has taken on major programs. The Commission has been under new leadership for the past year as John Bracewell became Commissioner in July, 1975. At the Convention in New Orleans, the Commission presented a session on "The Future of Theatre: Where is it Going and How Must We Train to Meet its Needs?" The session involved several individuals from diverse areas within the theatre discipline. Work continues on both the B.A. and B.F.A. projects and a new project in M.A./M.F.A. programs has just been started. In addition, an active liaison with the Secondary School Theatre Association of ATA and the International Thespian Society has been started. The liaison with the National Association of Schools of Theatre has continued with each member receiving a copy of the PATE Recommendation #1 (Institutional Support). The "Graphics Standards" project issued a questionnaire via the Newsletter in Sept/Oct., which should be the start of data collection for that project's work on construction and plan view drawings.

Margaret Ezekiel has continued to lead the PRESENTATION COMMISSION and has continued an emphasis on work with and service to playwrights. In addition, the Commission presented a major session in New Orleans on "The Future of Theatre" with Ted Mann of Circle in the Square as the featured speaker. In February, the Commissioner and Walter Dewey presented a program for the ACTF Regional IX titled "New Images for the New Playwright and Director". A final project which is in the planning stages is a Handbook for Playwrights.

## INTERESTING PROJECT? well...GET INVOLVED!

Many of you who stopped by the USITT booth at the Convention in New Orleans, expressed a desire to actively participate in a project of one of the Commissions. Listed below are the major projects in progress, or under study at the present time of the individual USITT Commissions.

All projects are open to membership involvement through active contributions to same, review of materials, and proposals of additional project areas. The quickest way to make contact with a specific project in order to receive a copy of a paper or to submit materials is to contact the Commissioner in charge of the project area.

## SECTIONS

### ROCKY MOUNTAIN SECTION

Founded: February 14, 1976

Area: Arizona, Colorado, Montana, New Mexico, Utah, Wyoming

Chairman: David Hale Hand  
1st Vice Chairman: Don Seay  
2nd Vice Chairman: Paul Abe  
Secretary: John T. Redman  
Treasurer: John Buschagen

### NORTHWESTERN STATE UNIVERSITY OF LOUISIANA STUDENT CHAPTER

Founded: November 5, 1975

President: Vicky E. Hice  
Vice President: Richard A. Mayer  
Secretary/Treasurer: Cindy Morris  
Sponsor: Michael S. Corrison

USITT members in any of the above areas who wish to join a Section contact:

DELTA SECTION: Michael S. Corrison  
Box 5466  
Northwestern State University of  
Louisiana  
Natchitoches, Louisiana 71457  
OKLAHOMA: Jerry L. Davis  
2023 Linda  
Stillwater, Oklahoma 74074

ROCKY MTN. David Hale Hand  
Stage Engineering & Supply, Inc.  
P.O. Box 2002, 325 Karen Lane  
Colorado Spring, Colorado 80901

## COSMAK'S MORE TIPS FROM CORNER

USE YOUR IMAGINATION (UYI) -- DON'T THROW IT AWAY!  
RE-CYCLE IT! With production budget cuts or non-existent budgets, look around and use your imagination. It can be a wonderfully creative experience. Here are a few ideas to get you started thinking!

### CHICKEN BONES, BOTTLE CAPS AND EDISONS

Slice with saw, spools of thread into buttons or discs. Drill second hole is desired, or sew with one-knot technique or like sequins. Decorate with glue gun, string, material or paint. Any size jar cover can have two holes made in top with a nail, trimmed, painted and treated as a normal or exaggerated button. Use glass jars with covers for storage of size or color-separated buttons or jewelry.

Chicken bones boiled in baking soda to clean, dried in sun, drilled with holes for threading make wonderful Indian or (UYI) jewelry. Can pull tabs are a bit too sharp to hang loosely, but arranged on material base, painted or unpainted, or combined with other beads or jewels, securely sewn on material base make exciting neckwear, arm bands and headgear.

Bottle caps are also used as buttons and trim. Cut or saw rubber tires or inner tubes into thin strips and sew



## COMMISSIONS

### THEATRE ADMINISTRATION

Contact: William Crocken, 647 Fairway Road, State College, Pennsylvania 16801

1. Some Observations on Theatre Audience Compositions, Preferences, and Perceptions. (Publication).
2. Theatre Audience Survey Model Instrument (Survey)
3. Investigation of Research Division of NEA with Regard to Arts Administration Projects.
4. Arts/Theatre Management Training Programs Study.
5. Responsibilities and Problems of Trustees and Directors of Non-Profit Arts Organizations. (Program).

### THEATRE ARCHITECTURE

Contact: Peter Frink, Frink & Beuchat, Architects, 1701 Walnut Street, Philadelphia, PA. 19103

1. THEATRE DESIGN '76 (Publication of New Orleans Panels).
2. Theatre Orientation Package Revision/Addenda.
3. THEATRE DESIGN '75 Exhibition in London.
4. Theatre Architecture Criticism and Research Study (Proposal in process of being defined).

### CODES

Contact: Randall W.A. Davidson, 1612 Linwood Avenue, Erie, Pennsylvania 16510

1. Preparation of the Tenth Draft of a National Proposal for Entertainment Safety Standards. (Paper).
2. Application to Appropriate Agencies for Funding of a Study of Entertainment Safety Practice and Requirements.
3. Presentation of Programs and Seminars Across the United States on Entertainment Safety, Risk Management, and Loss Control for both Plants and Personnel.

### COSTUMING

Contact: Don Stowell, Jr., Florida State University, School of Theatre, Tallahassee, Florida 32306

1. Identification of Mail-Order Suppliers (Paper).
2. Development and Dissemination of Skills and Techniques of Execution (Papers).
3. Development and Distribution of Flat Pattern Techniques (Papers).
4. Bibliography of Bibliographies. (Paper).
5. Establishment of a Model High School Curriculum in Stage Costuming Through a High School Home Economics Department.
6. Definition of Space and Facilities for the Execution of Costumes.
7. COSMAK'S CORNER Newsletter Column.
8. Costume Training Practice.

### THEATRE ENGINEERING

Contact: Frederick M. Wolff, 50 Myrtle Avenue, Montclair, New Jersey 07042

1. Floors for the Dance. (Project ready, funding required).
2. Orchestra Pits for Opera Performance (Paper).
3. Multi-Purpose Halls. (Paper).
4. Fire and Flameproofing of Scenery.
5. Technical Information Filing System.
6. Dance Tour Lighting.
7. Connector Display Comparison.

## COSMAK

to base for Egyptian, animal or stylized wigs. Rubber can be used to simulate leather in tabs and (UYI). Cut old Christmas tinsel or garlands to make your own glitter.

Check lighting area for burned out light bulbs, especially large ones, to make maracas. Join cardboard tube to base of light bulb to extend for handle with masking tape. Papier-mache entire unit. Dry. Hit against table to break bulb inside to make noise when shaken. Decorate with glued layers and shapes of cardboard and intricate string patterns. After final glue coat dries, paint and highlight with metallic color ... CARACAS! MARACAS! (UYI).

### WHAT'S BLACK & WHITE AND READ ALL OVER - SOMETIMES?

Don't overlook many uses of papier-mache! Investigate Origami. Wet brown paper bags make great pressing cloths. Make beads of slick colorful newspaper or wallpaper. Cut triangle 1/2 inch at base, about 1 inch long. Roll base toward point. Glue point down. Use as is or spray paint. String like beads or sew flat on materials. Intermingle beads from old necklaces for more intricate and varied patterns. Rolled newspaper on larger scale can be used to give dimension to cardboard, plastic, material bases, e.g., vertical newspaper rolled tubes of varying heights can trim crowns, arm bands and neckwear. (UYI). Fantastic neckpieces can be made with 6" base triangular rolled paper. Roll and glue point. Spray or hand paint before or after stringing. Lay 15-20 tubes vertically ready for stringing. With needle string horizontally at 3 or 4 levels - shorter string toward top or neck to tie close to neck - longer string toward base to spread over shoulders. Intermingle with beads, bones, or (UYI). Icecream sticks can be used in similar manner. Sticks can also be used for fan bases. Paper tubes or beads or old necklace beads can be used intermittently on long fringe skirts, hair, or (UYI).

Slice or saw cardboard tubes into rings for jewelry, belts, or baldrics. (UYI). Join together in various combination or arrangements by sewing, taping, wiring, crocheting, or sewing to material base. Cut tubes on existing diagonal line or in half, or along one side. Take advantage of curl of cardboard. Depending on size to tube, cut into curls every inch or so, or every 1/4 inch into hairs. Use as curls on animal or stylized wigs or headdresses. Toilet paper rolls make wonderful animal lashes if cut every 1/4 inch either on straight or bias. In solid form use curve for arm, leg or wrist bands. If needed, open back, punch holes for elastic or tie lacing. Varying shapes and layers of glued cardboard and intricately arranged string give wonderful dimension. After glue coating dries ... paint. Heavy tubes can be cut in squares or rectangles such as 3" x 4" or 5" x 6" or so, the corners or edges punched with holes and joined into a breast plate, neckwear, belt, baldric, or (UYI). Join by wire, string, or crochet. Paint, then highlight with gold or silver for metallic look. Large icecream cartons make great band hats or Mad Hatter hats with little adjustment. Cut out dart from base to fit head measurement. Insert another tube with visor or brim attachment and tape inside of icecream carton. Cover with felt and trim or paint.

The trick of all the above is not to let your audience be aware that you are re-cycling. If your imagination has taken you to a new idea, please share it with Cosmak's Corner c/o 2405 North Millbrook, Fresno, California 93703.

Next issue ... BAUBLES, BANGLES AND BEADS  
FROM EGG CARTONS AND  
PLASTIC BOTTLES.

## COMMISSIONS

### PATE (PERFORMING ARTS TRAINING AND EDUCATION)

Contact: John Bracewell, Ithaca College, Drama-Speech Department, Ithaca, New York 14850

1. Job Availability Study.
2. Graphic Standards (Recommendation).
3. Secondary School Training in Technical Theatre.
4. National Internship Clearing House
5. Theatre Engineering Requirements for Theatre Technicians.
6. Competency-Based Training in Technical Theatre Education.

### PRESENTATION

Contact: Margaret U. Ezekiel, 2443 Edgehill Road, Cleveland Heights, Ohio 44106

1. A Primer for Playwrights. (Technical Handbook).
2. New Images for Playwrights. (Program in Los Angeles for ATA Convention).
3. Closed Circuit TV Production of Opera. (Report).

## NATIONAL LIAISON WORKING REPRESENTATIVES

Each year the National Liaison reforms its Committee by making assignments of USITT members who represent the Committee to other organizations, both National and Regional. The Institute each year conducts an active liaison with over twenty organizations ranging from the ATA and the SETC, to the USAA and the IATSE.

The requirements for National Liaison Committee membership are simple; membership (active) in both USITT and another organization; and a genuine desire to create better cooperation between organizations for the benefit of the Performing Arts. If you are such a person and would like to become more active within the Institute at the National level contact Van Phillips, Chairman, National Liaison Committee immediately. The working committee for this year is now being formed.

Many people who are always willing to represent the Institute in this way have done so for years. However, those with the National Liaison and the National Officers of the Institute feel that those of you who are willing to work should have the opportunity to shape the organization. Through Committees such as the National Liaison, you have an opportunity to become a part of the work which culminates in the issues considered by the officers. One such liaison has concluded with a ratification by the Boards of USITT and ATA of a motion to provide member rates at National Conventions if you are a member of either group. If you care to actively use your abilities for the benefit of the Arts and the Institute write:

Van Phillips, Chairman  
National Liaison Committee  
Theatre, Stewart Center  
Purdue University  
West Lafayette, Indiana 47907

## MASTER CLASSES

Dates and schedules are now being made for the Fall with Mr. Jules Fisher and Mr. Ming Cho Lee for Domestic Master Classes. If you are wanting to plan a Master Class around either of these two gentlemen, please notify Van Phillips in care of the USITT immediately, as their agreements with USITT to conduct Master Classes expire January 1, 1977.

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(CONTINUING)

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# NEW US ITT MEMBERS WELCOMED

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

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

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Tommy Bourgeois Box 77 Boutte, Louisiana 70039	17-S	Thomas A. Daly 1500 Ardsley Street Winston-Salem, North Carolina 27107	134-I	Dr. John P. Gelsomino 294 Lawton Road Riverside, Illinois 60546	I
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Mary Suzette Joye 3461 S.W. 2nd Avenue, Apt. 224 Gainesville, Florida 32601	4-S	Richard C. Mecke Texas Scenic Company, Inc. 5423 Jackwood Drive San Antonio, Texas 78228	245-I	Neil Prince 12-1 South Hutton Street Denver, Colorado 80240	3-S
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Kenyon College Attn: Daniel Parr Department of Drama Gambier, Ohio 43022	4-0	George Mitchell Box 140-A North Carolina School of the Arts Winston-Salem, North Carolina 27107	S	Roberta Dale Rowe 201 Chitwood, Box #1 Texas Tech University Lubbock, Texas 79406	5-S
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## CALENDAR OF EVENTS

### APRIL

April 5th - 18th

AMERICAN COLLEGE THEATRE FESTIVAL VIII (ATA)  
John F. Kennedy Center for the Performing Arts  
and George Washington University, Washington, D.C.

April 10th

NEW ENGLAND THEATRE CONFERENCE 1976 MINI-CONVENTION  
Windham College Theatre, Putney, Vermont

April 10th - 11th

USITT NEW YORK AREA SECTION HANDS-ON-WORK MASTER CLASSES  
Nolan Scenery Studios, Brooklyn, New York

April 17th

USITT NEW YORK AREA SECTION COLLOQUY ON SCENIC DESIGN  
Yale University Theatre, New Haven, Connecticut

April 17th

USITT NOR-CAL CONCORD PAVILION TOUR  
Concord Pavilion, Concord, California

### JULY

July 21st - 24th

ASSOCIATED COUNCILS OF THE ARTS CONFERENCE OF MAYORS  
& ARTS ADMINISTRATORS; CITY-ARTS QUESTIONS  
Seattle, Washington

### MAY

May 5th

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

May 8th

USITT NOR-CAL 5TH ANNUAL TECHNICAL THEATRE CLINIC  
Sacramento State College, Sacramento, California

May 14th - 16th

USITT NOR-CAL SCENE PAINTING TECHNIQUES & DEMONSTRATION  
Sacramento State University, Sacramento, California

### JUNE

June 2nd - 6th

NEW ENGLAND THEATRE CONFERENCE COMMUNITY THEATRE  
DIVISION DRAMA FESTIVAL & NEW ENGLAND REGIONAL  
COMMUNITY THEATRE DRAMA FESTIVAL  
Brandeis University, Waltham, Massachusetts

June 21st - 26th

5TH BIENNIAL INTERNATIONAL THEATRE ARTS CONFERENCE OF  
THE INTERNATIONAL THESPIAN SOCIETY  
Ball State University, Muncie, Indiana

### AUGUST

August 8th - 11th

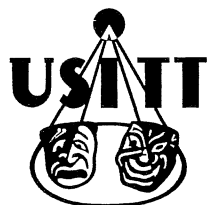
40TH ANNUAL AMERICAN THEATRE ASSOCIATION NATIONAL  
CONVENTION: "AMERICAN THEATRE: ITS 3RD CENTURY;  
CROSSROADS AND CROSSOVERS"  
Los Angeles Biltmore, Los Angeles, California

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Tiffin, Ohio 44883  
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