

NEWSLETTER

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

Volume XVI Number 5

Nov-Dec. 1976

"CAPITOL '77" USITT ANNUAL MEETING LOEW'S L'ENFANT PLAZA WASHINGTON, D.C. MARCH 16-19, 1977

The theme for USITT's Annual National Conference in March will be "CAPITOL '77", and what other appropriate setting than the Capitol of these United States with the historic Ford's Theatre and the many cultural facilities which include: The John F. Kennedy Center for the Performing Arts, the Arena Stage, Wolf Trap Farm Park, the Folger Library and the National Theatre. Tour sessions of these national institutions have already been planned. The Loew's L'Enfant Plaza located in the heart of Washington, D.C. makes visits to the national shrines, memorials and monuments easily accessible to USITT Conventioneers.

The convention will include the American Theatre Association's Placement Service, the exhibit of the USITT Theatre Architecture Commission's THEATRE DESIGN '77, and the always attractive display presentations of our commercial exhibitors. Although programming is not firm at the publication of this newsletter suggestions have included the following subjects:

Arts Funding
Theatre Architect Training
OSHA and American Theatre
Museum Costume Preservation
Competency Based Instruction
Metrication of the Theatre
New Products and Techniques Workshop

The USITT Finance Committee has allocated funds for each Regional Section should they decide to initiate and conduct a contest in Scenic Design; another in Costume Design. Details of this contest have been forwarded to each Regional Section Chairman. There will be two winners: one for Scenic Design, the other for Costume Design. Each of the two winners in each Regional Section will receive round-trip transportation to the convention. Winners will be announced at the Annual Convention to personally receive a plaque. Subsequently the names of winners will be published in either the Newsletter or Journal. Details of the NATIONAL SCENIC AND COSTUME DESIGN CONTEST will be sent with the initial conference mailing to the membership. The initial conference

mailing will give the membership a chance to respond to the Conference Registration Call along with the chance to respond regarding hotel accommodations. As of this writing pre-registration fees are as follows. Fees at the conference and daily fees will be listed in the initial conference mailing.

PRE-REGISTRATION FEES

MEMBER	\$45.00
NON-MEMBER	\$60.00
STUDENT MEMBER	\$20.00
STUDENT NON-MEMBER	\$30.00
SPOUSE	\$25.00

LOEW'S L'ENFANT PLAZA

SINGLE ROOM	\$46.00
DOUBLE ROOM	\$51.00

Arrangements are being worked out with various schools to provide inexpensive accommodations for students attending the conference. Information regarding these accommodations can be obtained at the Conference Registration Desk.

'77 COMMITTEE

CONFERENCE CHAIRMAN

Chuck Vaughan
Division of Theatre
University of Maryland
College Park, Maryland 20742

CHAIRLADY, HOTEL AND EXHIBITS

Sharon Davis
American Theatre Association
1029 Vermont Avenue, N.W.
Washington, D.C. 20005

CHAIRMAN, REGISTRATION

William Patterson
Tawes Fine Arts Theatre
University of Maryland
College Park, Maryland 20742

Local liaison personnel have been appointed to facilitate programming logistics for each USITT Commission:

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CAPITOL '77 COMMISSION LIAISON

ARTISTIC LIAISON

C. Emmitt Woodey
USITT Capitol '77
Division of Theatre
University of Maryland
College Park, Maryland 20742

CODES

Jack Gallagher
USITT Capitol '77
Arts Division
Maryland National Capitol Park and
Planning Commission (MNCPPC)
6600 Kenilworth Avenue
Riverdale, Maryland 20840

COSTUMING

Dennis Paver
USITT Capitol '77
Division of Theatre
University of Maryland
College Park, Maryland 20742

EDUCATION

Herb Voss
USITT Capitol '77
Department of Theatre
American University
Massachusetts and Nebraska Avenue, N.W.
Washington, D.C. 20016

ENGINEERING

Jeff Grandel
USITT Capitol '77
Department of Theatre
Gallaudet College
7th and Florida Avenue, N.E.
Washington, D.C. 20002

THEATRE ADMINISTRATION

Ron Cuff
USITT Capitol '77
Wolf Trap Farm Park
1551 Trap Road
Vienna, Virginia 22180

THEATRE ARCHITECTURE

Ralph Hoffmann
USITT Capitol '77
Chief, Performing Arts
Wolf Trap Farm Park
1551 Trap Road
Vienna, Virginia 22180

STUDENT LIAISON

Kathryn Zukasky
USITT Capitol '77
Division of Theatre
University of Maryland
College Park, Maryland 20742

SCHEDULE

Thursday, March 17, 1977

8:00 a.m. - 12:00 p.m. TOUR SESSION
LUNCHEON
1:30 p.m. - 3:00 p.m. SESSIONS
3:30 p.m. - 5:00 p.m. SESSIONS

EXHIBITS: 1:00 p.m. - 7:00 p.m.

Friday, March 18, 1977

8:00 a.m. - 12:00 p.m. TOUR SESSION
1:30 p.m. - 3:00 p.m. SESSIONS
3:30 p.m. - 5:00 p.m. SESSIONS

EXHIBITS: 1:00 p.m. - 7:00 p.m.

Saturday, March 19, 1977

8:00 a.m. - 12:00 p.m. TOUR SESSION
1:30 p.m. - 3:00 p.m. SESSIONS
3:30 p.m. - 5:00 p.m. SESSIONS

EXHIBITS: 1:00 p.m. - 6:00 p.m.

USITT AWARDS BANQUET

7:00 p.m.

AWARDS COMMITTEE

The USITT Awards Committee is asking the membership to suggest the names of individuals to be placed in nomination to receive awards at the Awards Banquet. Your support is welcomed. Please send your suggestions to:

Dr. Richard L. Arnold
Chairman,
USITT 1977 Awards Committee
Department of Theatre Arts
Northern Illinois University
DeKalb, Illinois 60115

or to:

Dr. Joel E. Rubin
Klieg Brothers Lighting
32-32 48th Avenue
Long Island City, New York 11101

Dr. Donald H. Swinney
Department of Theatre
Hofstra University
Hempstead, New York 11550

Your suggestions are requested to reach the Awards Committee not later than November 30, 1976.

SPOTLIGHT ON SECTIONS AND CHAPTERS



MIDWEST

"HAPPENINGS"

USITT/MIDWEST serving the states of Illinois, Indiana and Wisconsin, has begun its ninth year of scheduled activities for USITT members in the Midwest. The programs of USITT/MIDWEST are intended for people who are active in theatre or theatre related endeavors and who seek the advancement of all aspects of theatre technology. Programs and projects do not repeat the basic knowledges and known methodologies of the theatre. Instead, the chief focus of the organization is in the study and exploration of advanced technologies, skills and concepts and the newest ideas, materials and philosophies in the theatre arts. USITT/MIDWEST provides a year-round opportunity to hear outstanding specialists and to attend tours, demonstrations and discussions.

On October 9th, the Section kicked off its season with MAKEUP FOR STAGE AND TELEVISION, a lecture-demonstration at the Goodman School of Drama. The lecture-demonstration was followed by a MAKEUP WORKSHOP. The Section's calendar of events are as follows:

November 20, 1976

SCENE PAINTING WORKSHOP - Practical application of basic principles. A limited enrollment, special fee workshop, conducted by Chicago professional artists. Time and place to be announced in MIDWEST REPORT, the Section's Newsletter.

December 4, 1976

TOUR OF MILWAUKEE THEATRE FACILITIES - Tour will include University of Wisconsin-Milwaukee, Milwaukee Performing Arts Center, and the Pabst Theatre. Bus will be available for members needing transportation. A General membership and Commission meeting will be held in conjunction with the tour.

January 10, 1977

NEW DIMABLE LAMPS AND CONTROLLERS - A joint meeting with the Illuminating Engineering Society at the Goodman School of Drama.

January 22, 1977

ILLINOIS THEATRE ASSOCIATION CONVENTION - USITT/MIDWEST will sponsor a Theatre Architecture session at the ITA Convention, Springfield, Illinois.

February 25, 1977

JAMES HULL MILLER ON SPACE STAGING - The internationally known theatre consultant of Shreveport, Louisiana will present his approach to staging. A General membership and Commission meeting will be held in conjunction with the program, Art Drapery Studios, Chicago.

February 26, 1977

JAMES HULL MILLER WORKSHOP - An intensive workshop on self-supporting scenery for space staging. Limited enrollment. Special fee. Art Drapery Studios, Chicago.

March 26, 1977

ARTS ADMINISTRATION WORKSHOP - An all-day intensive workshop for those concerned with administration in the arts. Alvin Reiss, New York consultant and editor of Arts Management will conduct workshops with other specialists to be announced. Special fee, limited enrollment. Time and place to be announced.

April 23, 1977

COSTUME PATTERN MAKING WORKSHOP - Limited enrollment, special fee, workshop. Time and place to be announced.

May 13, 1977

SOME APPROACHES TO SOUND ON STAGE - Hosted by Chuck Lishon and Hans Wurman of Sonart Studios, Chicago. Reservations required. A General membership and Commission meeting will be held in conjunction with the program.

MIDWEST Section members are entitled to attend and participate in all meetings and projects of the Section. Non-members are welcome to attend meetings for a nominal fee. A guest card is available to non-members which permits attendance at all meetings and a mailing of MIDWEST REPORT.

Reservations are required for all workshops. Workshop reservations are to be sent to: Frank Wukitsch, Workshop Coordinator, Focus Lighting, Inc., 10 West Hubbard Street, Chicago, Illinois 60610. Non-members can write to USITT/MIDWEST SECTION, 1345 West Argyle Street, Chicago, Illinois 60640, for details about these programs, and for information about joining the MIDWEST Section.

NEW ENGLAND

October 15th through the 17th, the USITT/New England Section functioned as the Technical Theatre Committee for the New England Theatre Conference's 25th Annual Convention, held at Waltham High School, Waltham, Massachusetts.

On Saturday morning, October 16th, the Section presented the program MEMORY SYSTEMS AS A TOOL OF THE LIGHTING DESIGNER, with representatives from Skirpan Lighting Control Corporation and Kliegl Bros. Lighting. SOUND REINFORCEMENT FOR THEATRICAL PRODUCTION with Erwin Stewart of Theatre Sound, was presented in the afternoon, followed by a COSTUME WORKSHOP conducted by Maureen Hennigan, and a MAKE-UP DEMONSTRATION by Jack Stein.

The Section held its Annual Section Meeting on Sunday, October 17th. Immediately following, there was a panel discussion of CAREER OPPORTUNITIES FOR THE DESIGNER AND TECHNICIAN with representatives from IATSE Local 11, Boston, United Scenic Artists Local 829, New York City, Theatre Assistance Group, New York City, Chateau De Ville Dinner Theatres, Capron Lighting Company, and representatives of the television and the consulting industry.

On November 20, 1976, the Section will present a program on THE REHABILITATION AND RENOVATION OF BOSTON'S OLD REPERTORY THEATRE, and tour of the facility. The theatre is now used daily by the Theatre Department at Boston University. The discussion and tour will be followed by a performance of "The Balcony". A month-long display of the USITT Contemporary Stage Design Exhibit will be on view at Wheaton College, Norton, Massachusetts, April 11th through May 8, 1977. The Section is planning other programs around this exhibit. Announcement of these programs will appear in the January/February Newsletter.

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SECTIONS & CHAPTERS

NEW YORK AREA

After last year's highly successful program schedule the USITT/New York Area Section will present an expanded 1976-77 season, offering more exciting programs on Technical Theatre. Everyone is urged to attend as many sessions as they can. Participation in these programs is not limited to members of the New York Area Section. A cordial invitation is extended by the Section to the national membership and friends of the Institute.

The year's activities will begin on November 27, 1976, with the Section hosting a featured panel of consultants instrumental in the re-design of Avery Fisher Hall at Lincoln Center. The distinguished panel will include Tom Bellingham, representative of the Philip Johnson Architectural firm; Theatre Consultants Bob Brannigan and Chuck Eisler; Cyril Harris, Acoustician; Claude Engle, Lighting Consultant; and Bob Turner, General Manager of the Avery Fisher Hall. Members and friends are urged not to miss the opportunity to hear this distinguished panel. This showcase presentation will be held at the Avery Fisher Hall, commencing 9:00 a.m. sharp to 12:30 p.m. For further information contact John Nathan, American Stage Lighting Co., Inc. (914) 636-5538.

On Saturday, December 11th, 12:00 noon until 5:00 p.m., the Section will present ON COLOR, a program conducted by Gil Hemsley, Master Lighting Designer, at the C. W. Post Little Theatre, Long Island University, Greenvale, New York. Those attending will have the opportunity to work with Mr. Hemsley, one of America's most successful Lighting Designers. Mr. Hemsley will demonstrate the use of color in theatre lighting to achieve a new kind of realism, mood, and effect. For driving instructions to the college, contact Mr. Robert Smith, C. W. Post College, Department of Theatre and Film, Greenvale, New York 11548 (516) 299-2353, or Rick Rudolph, Lite-Trol Service Co., Inc., 72 Glenwood Road, Glen Head, New York 11545 (516) 671-5288.

A program aimed toward students, A WORKSHOP IN NEW MATERIALS AND TECHNIQUES IN SCENIC AND PROP CONSTRUCTION, will be held at the Theatre of the Colden Center, Queens College, on January 6th, 7th and 8th, 1977. This will be a true Workshop in which the student not only sees the materials and techniques demonstrated, but also has the opportunity to work and practice with the materials --- and the unique opportunity to work with Jim Bakkom and Nick Bryson.

Jim Bakkom was the Property Master at the Guthrie Theatre in Minneapolis, from 1965 - 1974. Since then, he has opened his own design consulting firm. Mr. Bakkom served on the faculty of the University of Minnesota, and has conducted numerous seminars and workshops throughout the United States. Mr. Bakkom is presently on the faculty at the University of New Mexico.

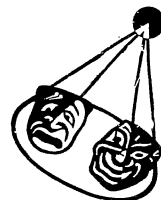
Nick Bryson is presently the Director of Research and Development at Rosco Laboratories, Inc. While an Assistant Professor and Technical Director at the University of Massachusetts and the University of Wisconsin, Mr. Bryson conducted extensive experiments with synthetic materials and industrial processes to determine applicability to scenic construction. His publications include "SCENERY FOR THE THEATRE" (Contributing Author), 1971, and THERMO-PLASTIC SCENERY FOR THEATRE; VOLUME 1: VACUUM FORMING, 1972.

A registration fee will be required to participate in this Workshop. Those interested should contact either

Mr. Robert Smith, or Mr. Rick Rudolph at once, since there will be only a limited number of reservations.

Spring programs (to be announced in the January/February Newsletter) will include AN EVENING WITH ROBERT EDMOND JONES, conducted by USITT President Edward F. Kook, and a LIGHTING DESIGN COLOQUY. In-depth information about these two programs will appear in the New York Area Section's Newsletter recently mailed to the Section members. Anyone interested in receiving the Section's Newsletter should write to Rick Rudolph, New York Area Section, c/o Lite-Trol Service Co., Inc., 72 Glenwood Road, Glen Head, New York 11545.

NO. ARIZONA U. CHAPTER REPORT



When the Northern Arizona University Student Chapter of USITT requested to be recognized as an official organization of the Institute, objectives on a national and local level were proposed. To work on the Costume Commission Training Survey Questionnaire, and to work with the Historical and Preservation Techniques Committee were national level objectives. During the year the Chapter spearheaded the writing of a Costume Training Survey Questionnaire that was approved by Costume Commissioner Don Stowell, Jr., and Zelma Weisfeld, Chairman of the Committee. The Chapter printed the questionnaire and covering letter, and mailed them to the 921 Educational Institutes that are members of the American Theatre Association and USITT. Answers were received from 247 of the schools and the Committee tabulated tentative results in time for Connie Bever, the Chapter's President, to take those results to the OISTT Congress in Prague, Czechoslovakia.

More questionnaires were received and the Committee re-tabulated the results for presentation at the New Orleans conference. At that time the Costume Commission requested the Chapter to continue with the project by forming an easy-to-read chart that related the information gathered from each Institution. The Chapter did this and it was presented to the Board of Directors by the Chapter's sponsor, Dr. Stephen G. Hild, at the ATA National Convention in Los Angeles. Realizing the magnitude of this project the Chapter informed Don Stowell, that it would not be able to take a major role on the Historical and Preservation Techniques Committee.

On the local level the Chapter's objectives were to assist the Flagstaff Community Cultural Center in raising money and volunteer labor for their new theatre facility; to help the Arizona Playmakers with all technical aspects for the production of their original one-act plays; to assist Alpha Psi Omega with their annual high school workshop, and to raise money to assist some of their members who could attend the National Conference in New Orleans.

Although the Flagstaff Community Cultural Center did not have a fund raising drive, the members of the N.A.U. Student Chapter gathered the native rock needed to face the amphitheatre of the proposed building. The Chapter assisted the Arizona Playmakers with sets, lights, and costumes for their play productions held in the Spring of 1976, and took an active role in the Alpha Psi Omega high school workshop by organizing and presenting a session that demonstrated the effects of lighting and the use of colored lights on the sets, makeup and costumes.

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COMMISSION REPORTS

CODES COMMISSIONER ADDRESSES THE MEMBERSHIP

The response to the Codes Commissioner's address to the membership in the September/October Newsletter has been good. Individuals on both coasts have been heard from and the information received has been pertinent to the work of the Codes Commission.

The Codes Commission concerns itself with existing codes in the United States, especially those that deal with all the facets of theatre. The thrust of the Commission has been broadened to include entertainment because it is from the theatre training that we get most of our technicians in the entertainment industry. It is important to all of us to consider the special training that is necessary to bring the skills for entertainment to those who will work in that industry. For all of us in the USITT, it means that we are asking you to contact those in allied arts and technical areas in order to gain the knowledge of those fields and their application to our work.

From the beginning of the Codes Commission, we have requested individuals to volunteer for specific areas of concentration for which they feel they have expertise or which they wish to delve further into. This is the mode of operation of the Codes Commission and to this point it seems to have worked. We are involved not only in researching codes which apply to our industry, but practices, procedures, products, applications, and new ideas which might render the state of the art of entertainment a safer and more controlled situation within which to work. Codes and standards are after all, only the practices which one builds up over a period of time and which become by consensus acceptable to a large majority, and which come from within the ranks of those who work in those special areas.

Under our Commission, we need individuals to forward material that deal in a particular manner with product safety. The Commission for Product Safety in Washington, D.C., has some teeth, but not enough. Therefore, we need our own references in this line. Mr. Richard Thompson of Worldstage has, and continues to contribute material in the area of products, but we need more input. I wish to thank publicly Tom Watson, Editor of the USITT Journal, Richard Thompson, Robert Howell, Jim Stockman, and Attorney Bernard Grossman for sending up-to-date material concerning safety products and codes. Ann and Terry Wells have also been superb in the area of national interest regarding recent developments in safety as applied to the theatre. Include in those accolades Fred. Wolff, who has allowed us to contact several people in the fire protection area, and who has directed us to one company who will prepare an article for the Journal on fire safety devices.

We owe high praise to Mr. Robert Landry, Managing Director and Editor of Variety for highlighting the problems of safety in the entertainment industry and the work that is being done; to Randy Earle, Jr., of San Jose State University, who sent the Commission five dozen letters in the area of audio safety and stage safety, and who contributed major items from his visit to the Associ-

2ND VP'S OPEN LETTER: COMMISSION PROJECTS

One of the greatest challenges faced by the Officers of the USITT is how to bring "new blood" and leadership into the Institute. Although the Institute continues to call upon many members with long records of past service to perform certain tasks and lead the various committees, there is a constant need to involve new individuals in the leadership of USITT.

As Second Vice President and Chairman of the Commission on Projects, I have attempted to bring as much "new blood" into the Commissions as I could find individuals willing to help. In forming two new Commissions, SCENOGRAPHY and TECHNICAL INFORMATION, and re-organizing one other Commission, ADMINISTRATION, I have been fighting an uphill battle to make all members aware of the need to become involved if these Commissions are to become active and be of true service to the membership. To allow these Commissions to grow and develop, I need to know of members who are willing to assist in the formation process, and of individuals interested in becoming Commissioners, Vice Commissioners, Project Chairpersons, and Committee Members. The Commission Interest Survey will help identify many of these people, but I urge members with particular interest and ability with regard to leadership to not hesitate in contacting me so that I can work to make effective use of our members who want to work for the Institute.

Even with the on-going Commissions, i.e., Education, Costume, Codes, Engineering, and Architecture, there is a constant need to involve new people in their work, and develop individuals capable of leading in future years when present leadership may decide to move into other areas or positions. As I have said so many times, the true measure of service to the membership by the Commissions is based completely on the willingness of the membership to give of their time and expertise to the work of the Commissions. This work can be very valuable not only to the Commissions, but also to those who do the work. I urge all members who want to help start these new Commissions, or continue the work of existing Commissions, to drop me a line and let me know of their interest in working now, or in the future. My address is c/o Department of Theatre Arts, San Jose State University, San Jose, California 95192, (408) 277-2763.

We are again running the Commission Interest Survey in this Newsletter due to the omission of the Costume Commission in the September/October Newsletter, and for those of you who may not have received the previous Newsletter due to a change of address. We remind you that the purposes of the survey is 1) to determine which Commission(s) YOU are interested in receiving information from; 2) to determine which Commission(s) YOU are interested in working on as an active, contributing Commission member, and 3) to provide an update of information gathered when you joined USITT, and to determine what your "Commission Interest" selection(s) mean, i.e., do you want to receive information OR do you wish, and have time to contribute to Commission Projects.

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CODES COMMISSIONER'S ADDRESS

ation of British Theatre Technicians (ABBT) in England this past summer.

We call to the attention of those on the Codes Commission Committee, that there are still areas of interest and work that have not been given the attention needed. We are in need of individuals who have worked on the "Code" and who will, to expand those areas and simplify them in specific articles which can be published in the Journal and Newsletter. The Regional Sections could easily do this if they have those in those areas that are working in or on safety projects.

New local codes for cities are being developed and accepted by the large metropolitan areas as ordinances to guide the building and use of theatres. In visits to these cities and in conversations with those who are involved, it was found that they are just paper codes, and that the inspectors, the authorities who are directed and funded to enforce these codes and regulations, are wanting. The number of fires, electrical hazards, toxic situations, injuries, etc., are on the rise, in even the newest of buildings. In the community theatres and secondary facilities visited during the past two months, gross violations of housekeeping, electrical connections, misuse of rigging, lack of guards on tabletop saws, poor to no grounding for entire theatres was found. Exit signs were non-existent. There was corrosion in major areas that seemed to grow by the day, and major architectural problems, perhaps from lack of money or consulting. Guarding of electrical lights in shops and corridors does not seem to be taken care of in most institutions, and in only one facility did they have any record of fire drills. These visits were made during National Fire Prevention Week. The Codes Commission is recommending to the National Fire Protection Association that we concentrate on entertainment areas for the next year in assessing fire drills, fire prevention and suppression devices, updating of extinguishers, and actual strict drills and use of devices. It is time we lent our interest and knowledge to this area. The losses are mounting in lives and in property. The arts can ill-afford this loss of human resources.

The Codes Commission wishes to thank the Commission on Theatre Architecture for forwarding projects that they have considered, in order that we might have the strongest liaison with them and the Engineering Commission. The Costume Commission via Bambi Stoll, has sent superb material, not only concerning costumes, but certain theatre fires.

The membership will be pleased to learn that of the three and four letters arriving each day asking to join the Codes Commission, or sending materials, we have finally made voice contact as well as letter communication with Dr. Morton Corn, Director of OSHA. Dr. Corn is pleased to hear of the work of USITT. One thing the Commission on Codes and Safety Standards has accomplished through its members and work, is making the work and the existence of USITT known in those areas where we have hitherto not been known. One major group that seems to be giving us much interest the past four months have been architects. Calls and letters have indicated their desire for some guidelines and information.

Please do not abate your efforts in the realm of safety and reduction of hazards. The membership is cautioned (with hat in hand) about the home-built

devices -- from lighting to plastic cutting devices. In contact with places of entertainment across the country, we find more injuries and accidents resulting from home, shop-made devices. Although these devices are made in order to cut costs, cut time, cut decisions in apportioning funds to professional devices which are made with precision for the needs of entertainment, injuries and accidents have resulted from their use. We may be convinced that we are gaining in every aspect, but we are losing, if only one injury or accident occurs.

Some members of USITT have been requested to become involved in laser safety. Both Bob Howell and Dick Thompson have sent valuable information in this area. Four telephone calls have been received from the Federal Government voicing concern, and offering the strength of their departments and specialists in drafting and pushing legislation and implementation of applicable codes and safety procedures for lighting devices, lasers, xenon and other intense light sources, plus strobe units, and noise levels for rock concerts. Dick Thompson has volunteered to aid in this move. Although my recent personal move to abort a major light laser rock show for noise and lasers was thwarted, the awareness and interest has risen on the American Medical Association level and the governmental level. If you are interested in this type of involvement, please write to me, Dr. Randall Davidson, Commissioner of Codes and Safety Standards, USITT, 1612 Linwood Avenue, Erie, Pennsylvania 16510.

We are deeply sincere about our work in safety and wish those who desire to participate in the Commission to write or call us, or send cassettes. Read the September/October Newsletter and get in touch!

2ND VP'S LETTER

Please complete the questionnaire, clip it off the page and return it to the National Office. A return address and place for postage (.13¢) are provided on the opposite side, (OR you may place it in your firm or institution's envelope and address same accordingly. Your completed survey returned at your earliest convenience will be most appreciated.

COMMISSION REPORTS

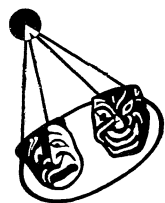
ARCHITECTURE

THEATRE DESIGN 77

The Theatre Architecture Commission is pleased to announce the preparation of THEATRE DESIGN '77, a third annual professional display of panels illustrating new theatre design, to be shown at the annual conference of the USITT to be held in Washington, D.C., March 16th - 19th, 1977.

The USITT is also pleased to announce the preparation for publication of a second display booklet, which will include the reproductions of panels submitted for display at the Washington, D.C., conference.

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COSMAK'S CORNER

COSTUME STORAGE By Bernice Ann Graham

WHAT'S GOING ON IN THOSE NOOKS AND CRANNIES?

Costume storage is always a problem be it a room, basement, locker, nook or cranny. Amount of stock and available space usually dictate how and what we store where. Accessibility should be a prime concern. If there is a problem walking to or carting from distant storage, consider arranging a dressing room in the storage area. Bring actor to storage, not storage to actor. Use rolling racks for transferring to shop. Dust-free storage areas are best; if you don't have such a room, a carpeted room which can be vacuumed helps cut down dust and dampness.

BEFORE YOU HAVE A "NERVOUS" BREAKDOWN, CONSIDER ONE OF THESE!

Three storage breakdowns found in the field are: 1) By Period and/or 2) By Color or 3) By Show. By experience we each must find the one which works best for our particular situation. Each has advantages and disadvantages. By Period: Similar styles are together or neighboring; however, if costume has been redone several times, storage confusion often arises. By Color: If designer is looking for a specific color, going from period to period and show to show is avoided. Also, if garment is misfiled, this can be seen at a glance. However, what is available in a specific period may not be evident. By Show: You have period and color coordinated costumes together; however, designer must know shows costumed to know what is available. SAMPLE BREAK-DOWNS: 1) Period and no color sorting. 2) Period and/or Color sorting: White/grey/black/brown/oranges/red/yellow/green/blue. 3) By Show (without cataloging): Group each show plus base costumes (shirts, suits, peasant)/Rag costumes (torn, bloody, etc.)/Reconstruction costumes (to be redone for crowds or chorus)/Underwear (petticoats, nightgowns, aprons)/Better or Antiques (no alterations without permission). 4) By Show (with cataloging-written and/or photo record for details): Catalog in 1 or 2 lists or books. The first list contains what each character wore in each scene with each item given a number. The show, character, act, scene and item would create a code. Example: "TAMING OF THE SHREW", Katherine, Act I, Scene 1, Headdress (the fifth item on costume list for this character) could be coded as TOS-K-II-5 or perhaps TA/SH-K-II-5. A corresponding tag on each item would be found in storage. The second list would aid in location of item used or reused. Example: TOS-K-II-5-Box 12-Storage Room B. This is an ideal situation and it does work beautifully.

What's in store for you?

ROLLING AND HANGING PIPE RACKS, OPEN AND SLANTED SHELVES, DRAWERS, TIP-OUT BINS, WALL AND PULL-OUT LOCKERS, BOXES, BAGS, HOOKS AND NAILS!

Hats: Many store hats in boxes with written descriptions and/or drawn silhouette of style. Quick identification hints: M or W (Men or Women) - letters on box front colored to box contents, felt hats being left solid, straw suggested with felt tip marker lines over color on M or W or box front. Others store hats on open shelves to avoid crushing (some placed in plastic bags for dust protection), some stacked, some on individual headblocks of varying heights to take advantage of all available space. Crowns or Large Collars: If they have an opening, slip onto horizontal or vertical portion of a pipe rack stacking with or without cardboard or styrofoam protective layers. Heavy jewelry or baldrics can have same treatment. Shirts: On hangers, in boxes, or folded on open shelves if room is dust free, according to sleeve length, period and/or color.

Pants, Coats, Suits: Most hang by color; some hang according to waist and/or size written inside or tagged on outside. Shoes: Important: Keep pairs together. with shoe strings tied, safety pins, rubberbands, or encased in plastic bags. Sort according to size-color-period or not color, just size and heel type. On open flat or angled shoe racks or shelves, place heels facing out for quick period possibility reference or rubberband pairs together (heel to toe) or encase in plastic bags (with identifying labels on closing wire) and line up or stack one pair on top of another. Bedroom slippers and ballet slippers should be paired and placed in labelled boxes. Lock up ballet slippers; they seem to disappear. Wall area of nails or pegboard with adjustable hooks make for easy identification of hanging boots with shoes in between. Belts: In boxes (M or W) or on staggered progressive nail rack with shortest belts at bottom, longest on top. Pegboard and hook area also used for belts. Swords, Canes, Umbrellas: Place and protect swords or canes grouped in cardboard material tubes. Each umbrella should have its own protective cardboard material tube. Place tubes horizontally on shelf (opening facing out) or vertically in barrel or box (opening facing up). Materials: Except for special fabrics or net or felt, store according to colors. Within color sections, sort by lengths (1 to 3 yard lengths, 3 to 5 yard lengths). Large rolls of canvas, muslin or butcher paper store conveniently on store room wall (or on base of one end of cutting table) on pipe rack or roll-end rack for easy unrolling, measuring and cutting ala oilcloth or vinyl measuring-cutting racks in stores. (Tack yardstick strategically for measuring use.) Miscellaneous Storage Hints: Hook originating from ceiling is valuable in storage area for examining or collecting garments or applying or removing protective bags from garments (ala cleaners). If there is a choice, arrange hanging racks higher than boxes. Boxes a few inches or foot off the ground (for cleaning ease) up to waist or chest heights makes for easier viewing contents and will save pulling down and replacing usually heavy boxes. Hangers: For strength, use two for one costume. With double layer masking tape in vertical position approximating area of shoulder straps on hanger discourages blouses or tops from slipping off, and tape at base of hanger is a good place for controlling skirts or unusual lower garments with pin. Plywood elongated hanger-type boards section off and label contents of hanging racks or parts of racks.

HOW DO YOU CONTROL THE "WHO"?

Set and stick to a policy as to who can use or borrow costumes: From "Absolutely no one!" to class projects, certain schools, certain school-related community functions. A form should be filled out with list of costumes needed and okayed by main office, costume shop, or storage supervisor. Form should include name, date, phone number, reasonable washing and/or cleaning demands and date to be returned in addition to costume item list in detail. An issue room or door should list limited open hours at your convenience rather than numerous individuals' convenience and your repeated inconvenience. The ideal situation is to have a part-time student assistant completely in charge of storage organization, issuing and replacing. Individuals should not be allowed to choose, remove or replace garments unless under supervision. (Incorrectly stored items may as well be lost.) If supervision is not available, let individual choose items but not remove from specific area until okayed by area supervisor - at one time rather than piece by piece. Scene and rehearsal clothes can be pre-chosen items on one rack, locker or area. Consider beginning costume projects to include sewing muslin period petticoats, doub-

Continued on page 14



"AT YOUR SERVICE"

U.S.A. LOCAL 350 EXAMS

The United Scenic Artists, Local 350, will be holding its Spring Entrance Examination in May, 1977. Candidates wishing to apply for membership should contact: United Scenic Artists, Local 350, 343 South Dearborn, Chicago, Illinois 60604 (312) 431-0790.

MTA CONFERENCE

The Michigan Theatre Association is finalizing plans for its first state-wide conference, scheduled to be held June 3rd and 4th, 1977, on the campus of Michigan State University. A coordinating committee composed of representatives from professional, community, educational, and children's theatre groups is organizing a variety of workshops and performances, as well as contracting a noted theatre personality to deliver the keynote address. A highlight of the conference will be the conferring of MTA's first annual awards for "contributions to theatre in Michigan." The recipients of these awards will be selected from nominations submitted by the state's various theatrical organizations by a blue ribbon panel of prominent persons in Michigan government, education, and media. Further information can be obtained by contacting the Michigan Theatre Association, John Baldwin, President, Michigan State University, Department of Theatre, East Lansing, Michigan 48824.

LONDON THEATRE PROGRAM

Roger Williams College announces The London Theatre Program, open to sophomore and junior theatre majors from all colleges during the Spring Semester, February 5th through May 4, 1977, with full semester credit. Courses include Modern Drama, Acting Workshop, Theatre Design Workshop, The Theatre of Shakespeare, British Theatre and Culture; Seminar in Directing Problems. For information, write to The London Theatre Program, Roger Williams College, Bristol, Rhode Island 02809.

USITT members interested in joining a one-week Association of British Theatre Technicians (ABTT) cultural tour to East Berlin - leaves London January 2, 1977, contact John Bury, National Theatre, Southbank, London, England.

MOVIN' ON...

WORLDSTAGE'S President, Robert F. White, has announced that Richard D. Thompson has joined the company as Manager of Staging Operations and Material Purchasing. Mr. Thompson joins WORLDSTAGE with an extensive background in theatre and television lighting and lighting control systems along with the design and operation of television studios and theatres. Prior to joining WORLDSTAGE, Mr. Thompson was Senior Consultant for George T. Howard Associates of Hollywood.

Mr. Thompson holds degrees in Theatre Technology and Production from the University of Texas and the Yale Drama School. He is the Associate Editor for New Products for USITT's Journal THEATRE DESIGN AND TECHNOLOGY. Mr. Thompson also holds memberships in the SMPTE, IES Television and Film Lighting Committee, ATA, and the IATSE.

WORLDSTAGE is a division of Intercontinental Satellite Network, Inc., with headquarters in Los Angeles.

PRESIDENT-ELECT CARTER ON THE ARTS

We recognize the essential role played by the arts and humanities in the development of America. Our nation cannot afford to be materially rich and spiritually poor. We endorse a strong role for the federal government in reinforcing the vitality and improving the economic strength of the nation's artists and arts institutions, while recognizing that artists must be absolutely free of any government control. We would support the growth and development of the National Endowment for the Arts & Humanities through adequate funding, the development of special anti-recession employment programs for artists, copyright reforms to protect the rights of authors, artists, and performers, and revision of the tax laws that unfairly penalize artists. We further pledge our support for the concept and adequate financing of public broadcasting.

KERMIT BLOOMGARDEN 1904 - 1976

We were saddened to learn that Kermit Bloomgarden, the Broadway Producer, died in New York City at the age of 71. One of the most distinguished men of the theatre, Mr. Bloomgarden produced some of the greatest plays of the past decade. No words can better serve as an epitaph for him than a listing of some of those plays:

Arthur Miller's DEATH OF A SALESMAN, A VIEW FROM THE BRIDGE, and THE CRUCIBLE.

Frances Goodrich and Albert Hackett's THE DIARY OF ANNE FRANK.

Lillian Hellman's THE LARK, TOYS IN THE ATTIC, THE AUTUMN GARDEN, ANOTHER PART OF THE FOREST, MONTSERRAT, and MY MOTHER, MY FATHER AND ME.

Frank Loesser's THE MOST HAPPY FELLA.

Ketti Frings' LOOK HOMEWARD ANGEL.

Meredith Wilson's THE MUSIC MAN.

Lanford Wilson's THE HOT L BALTIMORE.

Peter Shaffer's EQUUS.

A man of talent and spirit, his life has been an inspiration.

I wish to both receive information and actively contribute to project activity in these Commission(s). [] [] [] [] [] [] []

NORTHERN ARIZONA U.

Since it was necessary for the N.A.U. Student Chapter members to put so much concentrated efforts on the other items, only \$300.00 was raised, and a vehicle to assist in sending five members of the Chapter to the New Orleans Conference. A new fund raising project was acquired when Connie Bever was selected as one of the Student Delegates to the OISTT Congress in Prague. Members and sponsor, Dr. Stephen G. Hild, were able to procure \$325.00 to assist Connie on her trip.

The goals and objectives of the Northern Arizona Student Chapter for 1976-77 includes continued work on the Costume Training Survey Questionnaire. It will be re-printed and mailed to those schools that did not respond to the first mailing. After the tabulation is completed and copyrighted it will be submitted to the USITT Board of Directors with a view toward distribution of the work. Raw data will be submitted to Don Stowell, Jr., and Zelma Weisfeld to be used as a foundation for their study of graduate costume programs in the United States. The Chapter has made known its willingness to assist in any way possible in preparation for the 1978 USITT National Conference to be held in Phoenix, Arizona, 140 miles from Flagstaff.

The objectives for 1976-77 on the local level will be the continuation of assisting the Arizona Playmakers, and the Alpha Psi Omega with their annual high school workshop. Plans to assist the Northern Arizona University Department of Speech and Theatre in all technical aspects of running the Arizona College Theatre Festival are already in effect, as well as preparation for the Regional American Theatre Festival to be held in Flagstaff in Fall, 1977. Plans are also in effect to raise money to either assist some of the Chapter members who might be able to attend the National Conference in Washington, D.C., or to take a large percentage of active members to Las Vegas, or to the West Coast, to observe various aspects of technical theatre in a fully professional setting.

Heartiest congratulations and an accolade was extended to the Northern Arizona University Student Chapter by President Edward F. Kook, for the accomplishment of the objectives set forth in the Chapter's Report. His enthusiastic reaction over the worthwhile and ambitious

projects was evident in his feeling that the Northern Arizona University Student Chapter is a credit to the Institute.

NATIONAL LIAISON DOMESTIC MASTERS' CLASSES

The USITT National Liaison Committee is pleased to announce the 1976-1977 Domestic Masters Classes.

- Robert Moody - Master Scenic Artist
- Patricia Zipprodt - Costume Designer for Theatre, Opera, and Television
- Imero Fiorentino - Lighting Designer, Television and Stage, President of Imero Fiorentino Associates, Inc.

Consistent with USITT's attempts to bring the theatre greater communication, Mr. Moody, Ms. Zipprodt, and Mr. Fiorentino have agreed to serve as Masters' Class teachers from November 1976, until January 1978. These three nationally recognized artists will conduct Masters' Classes throughout the United States during this period for individual sponsors or sponsoring organizations.

USITT/National Liaison will be happy to help you organize your Masters' Class by contacting:

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

or

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

Masters' Class schedules, Artist's Biographies, and Fee Structures will be sent upon formal request only.

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NEW MEMBERSHIPS

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

1. EDUCATION COMMISSION (Formerly P.A.T.E.)
2. CODES COMMISSION
3. ARTISTIC LIAISON COMMISSION (Formerly Presentation)
4. ARCHITECTURE COMMISSION
5. ENGINEERING COMMISSION
6. ADMINISTRATION COMMISSION
7. COSTUME COMMISSION
8. SCENOGRAPHY COMMISSION
9. TECHNICAL INFORMATION COMMISSION

Steve Bailey 570 Ashford Avenue Ardsley, New York 10502	15-I	Laura Clay 201 Indiana, Apt. E-314 Lubbock, Texas 79415	1-S	Harley Halpern Hadley Wood, #16-F Mays Landing, New York 08330	13-S
Mary Shen Barnidge 1002 West Dakin Street Chicago, Illinois 60613	13-S	Robert P. Coffin, Jr. P.O. Box 1036 Littleton, Colorado 80120	3-I	Robert George Hawrelak 9832 - 89th Avenue Edmonton, Alberta, Canada T6E 2S4	5-S
Marie B. Barrett 2414 South 208th Seattle, Washington 98188	S	Brian M. Conrad 2 - #710, Assiniboine Road Downsview, Ontario, Canada M35 1L1	3-S	Matthew Hewson 933 West Culver Phoenix, Arizona 85007	S
Janice Eileen Begley 130 Gates Hall Texas Technological University Lubbock, Texas 79406	S	John G. Cooke P.O. Box 5024 Little Rock, Arkansas 72205	6-I	Thomas R. Hickey 340 Danell Road Radnor, Pennsylvania 19087	S
Gail Marie Bergeron 7919 Alabama Street New Orleans, Louisiana 70126	13456-S	Suzanne McGrath Dale 852 Camden Avenue Cumberland, Maryland 21502	6-I	John P. Higgins 105 Howard Street Dumont, New Jersey 07628	3-I
Steven Berkowitz 116 Ridge Avenue Newton Center, Massachusetts 02159	1345-S	Ford G. Davis 6400 Wyoming, N.E. Albuquerque, New Mexico 87109	14-I	Dr. Allan S. Jackson 132 Annetta Street Vestal, New York 13850	456-I
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Emil E. Bowers, Jr. 5205 - 8th Street Lubbock, Texas 79416	346-S	William Charles Durham 804 East Hickory, Rt. 3 Muleshoe, Texas 79347	13-S	William D. Kester 1417 Willowtree Court San Jose, California	S
John W. Campbell 2601 Lindsay Avenue, Apt. #2 Louisville, Kentucky 40206	36-I	Ed Eaton #16 Cottage City Northern Arizona University Flagstaff, Arizona 86011	5-S	Sandra Kimerer 2800 N.W. 25th Street Oklahoma City, Oklahoma 73107	456-S
Carol Mead Cartmell 301 South San Francisco Flagstaff, Arizona 86001	7-S	Richard H. Evans Bakersfield College/Drama Department 1801 Panorama Drive Bakersfield, California 93305	1-I	Karl E. Klapthor 870 Colfax Avenue Benton Harbor, Michigan 49022	134-I
Joan E. Chadwick	1-S	Thomas L. Folsom	I	Lake Central High School Theatre Guild, Attn: Paul W. Lowe	167-0

- Madison College
Attn: Donald L. McConkey
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- Kathleen Mahoney
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Flagstaff, Arizona 86001
- Jill Moriarty
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- 1-S
- 13-I
- 35-S
- 3-S programs and projects may be of interest to you. Active participation in a Section is not limited to those who "belonged". New members are invited to contact the Section Chairman in his or her area to find out how they can become active participants in the aims and purposes of the USITT, and how they can benefit.
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JOIN UP NOW!

If you belonged to a USITT Section and moved away from the geographical boundaries of that Section, you may wish to join a Section in the area you currently reside in. The following is a listing of USITT Sections whose

Continued on page 14

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State of Oklahoma

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David Hale Hand
Stage Engineering & Supply Company
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Colorado Springs, Colorado 80901
(Areas that have shown interest in
the Rocky Mountain Section, but
not included in the Section's for-
mation are: Alberta, Canada,
Arizona and New Mexico).

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CALENDAR OF EVENTS

NOVEMBER		MARCH	
10	USITT ENGINEERING COMMISSION MEETING, Board Room, Metropolitan Opera House, Lincoln Center, New York City, 6:00 P.M.	16-19 ●●●	USITT ANNUAL CONFERENCE, Loew's L'Enfant Plaza, Washington, D.C.
12-14	SOUTH CAROLINA THEATRE ASSOCIATION CONFERENCE University of South Carolina, Sumter, South Carolina	16-19	AMERICAN THEATRE ASSOCIATION (ATA) ANNUAL REGIONAL CONFERENCE (in conjunction with USITT Annual Conference, Washington, D.C.
20	USITT/MIDWEST SECTION SCENE PAINTING WORKSHOP Discussion and Critique, Goodman Theatre Scene Shop, 416 W. Grant, Chicago, Illinois	26	USITT/MIDWEST SECTION WORKSHOP "Arts Administration Workshop" (Time and Place to be announced).
20	USITT/NEW ENGLAND SECTION MEETING "Rehabilitation and Renovation of Boston's Old Repertory Theatre" - Tour and Discussion, Old Repertory Theatre, Huntington Avenue, Boston, Massachusetts	27-30	NATIONAL ASSOCIATION OF BROADCASTERS CONVENTION Sheraton Park Hotel, Washington, D.C.
27	USITT/NEW YORK AREA SECTION PRESENTATION "Re-design of Avery Fisher Hall, Lincoln Center". Showcase presentation with consultants instrumental in re-design of Avery Fisher Hall, 9:00 a.m. - 12:30 p.m.	APRIL	
DECEMBER		11	Through May 8, 1977 - USITT/NEW ENGLAND SECTION "USITT Contemporary Stage Design Exhibit" Wheaton College, Norton, Massachusetts.
4	USITT/MIDWEST SECTION TOUR OF MILWAUKEE THEATRE FACILITIES: University of Wisconsin-Milwaukee, Milwaukee Performing Arts Center, Pabst Theatre	15	DEADLINE DATE FOR COPY INPUT - MAY/JUNE NEWSLETTER
11	USITT/NEW YORK AREA SECTION PRESENTATION "On Color", Program conducted by Gilbert Hemsley on the use of color in theatre lighting, C.W. Post Little Theatre, Greenvale, New York 12:00 - 5:00PM	23	USITT/MIDWEST SECTION WORKSHOP "Costume Pattern Workshop" (Time and Place to be announced).
13-15	RADIO & TELEVISION NEWS DIRECTOR'S ASSOCIATION CONFERENCE, Americana Hotel, Bal Harbour, Florida	MAY	
15	DEADLINE DATE FOR COPY INPUT - JAN/FEB NEWSLETTER	13	USITT/MIDWEST AREA SECTION PRESENTATION "Some Approaches to Sound on Stage" at the Sonart Studios, Chicago, Illinois.
27-30	SPEECH COMMUNICATION ASSOCIATION CONVENTION San Francisco Hilton, San Francisco, California	JUNE	
JANUARY		3-4	MICHIGAN THEATRE ASSOCIATION CONFERENCE 1st State-wide Theatre Conference, Michigan State University, East Lansing, Michigan.
5	USITT ENGINEERING COMMISSION MEETING, Board Room, Metropolitan Opera House, Lincoln Center, New York City, 6:00 P.M.	COSMAK	
6,7,8	USITT/NEW YORK AREA SECTION SCENE WORKSHOP "New Materials & Techniques in Scene and Prop Construction" (REGISTRATION & FEE REQUIRED), Colden Center Theatre, Queens College, Kessena Boulevard, Flushing, New York.	lets, frockcoats, corsets and the like to be used in rehearsal stock and/or regular stock.	
10	USITT/MIDWEST SECTION JOINT MEETING WITH IES (Illuminating Engineering Society) "New Dimmable Lamps and Controllers, Goodman School of Drama, Chicago, Illinois.	ONLY WAY TO SURVIVE! Clean out storage room periodically. Check departments or campus policies and have an auction in community, campus or just department before Halloween. This weeds out unused costumes, affords added space, and lets the rest of the world know a theatre department exists and where you are on campus!	
13-18	NATIONAL AUDIO/VISUAL ASSOCIATION CONVENTION Anaheim Convention Center, Anaheim, California.	Ms. Graham actively participates on the USITT Costume Commission, and is a member of the USITT NORTHERN CALIFORNIA SECTION. Any comments, questions or ideas are always welcome. Write to Ms. Graham at COSMAK'S CORNER, USITT NORTHERN CALIFORNIA SECTION, c/o 2405 North Millbrook, Fresno, California 93703.	
22	USITT/MIDWEST AREA SECTION, ILLINOIS THEATRE ASSOCIATION CONVENTION. Presentation: "Theatre Architectural Session, Springfield, Illinois.	SEASON'S GREETINGS TO EACH AND EVERYONE ON THEIR SPECIAL DAY OF THANKSGIVING, CHANUKAH, AND CHRISTMAS	
FEBRUARY			
15	DEADLINE DATE FOR COPY INPUT - MAR/APR. NEWSLETTER		
25	USITT/MIDWEST SECTION PRESENTATION "James Hull Miller on Space Staging" Art Drapery Studios, Chicago, Illinois.		
26	USITT/MIDWEST SECTION WORKSHOP "James Hull Miller Workshop", Art Drapery Studios, Chicago, Illinois.		

THEATRE DESIGN 75

Now available from the United States Institute for Theatre Technology is a digest illustrating 31 theatre projects. The photographs and drawings, together with accompanying descriptive text and factual data, were produced from the traveling display sponsored by the USITT. The display of theatre architecture was shown at the Prague Quadriennale in Prague, Czechoslovakia, and in London, England.

Paperback 80pp 10"x10" \$10.00 (\$7.50 USITT members)
(Make checks payable to USITT Publications Available)

United States Institute for Theatre Technology, Inc.
1501 Broadway, New York, New York 10036

Broadway Theater
Chelsea Theater Center production of "Candide"
New York, New York

Ziegfeld Room
MGM Grand Hotel
Las Vegas, Nevada

Grand Ole Opry House
Opryland, U.S.A.
Nashville, Tennessee

Experimental Educational Theatre
Rochester Institute of Technology
Rochester, New York

Orchestra Hall
Minneapolis, Minnesota

Children's Theatre Company
Minneapolis, Minnesota

Shaw Festival Theatre
Niagara-on-the-Lake
Ontario, Canada

Circle In The Square
Joseph E. Levine Theatre
New York, New York

Roundabout Theatre Stage One
New York, New York

Ansapcher Theatre
New York Shakespeare Festival Public Theatre
New York, New York

Newman Theatre
New York Shakespeare Public Theatre
New York, New York

Actors Theatre of Louisville
Louisville, Kentucky

Lederer Theatre
Providence, Rhode Island

Modular Theatre
California Institute of the Arts
Valencia, California

Vanderbilt University Theater
Vanderbilt University
Nashville, Tennessee

The University Auditorium
The Pennsylvania State University
University Park, Pennsylvania

Fine Arts Center
University of New Mexico
Albuquerque, New Mexico

Auditorium
Kansas State University
Manhattan, Kansas

Edwin Thomas Performing Arts Hall
Akron University
Akron, Ohio

Performing Arts Hall
University of South Carolina
Columbia, South Carolina

Concert Hall
Birmingham-Jefferson Civic Center
Birmingham, Alabama

Milwaukee County War Memorial
Center for the Performing Arts
Milwaukee, Wisconsin

Concert Hall - Theater
Civic Center
El Paso, Texas

Washington State Pavilion (Spokane Opera House)
Expo '74
Spokane, Washington

Midland Center for the Arts
Midland, Michigan

The Grand Opera House
Delaware Center for the Performing Arts
Wilmington, Delaware

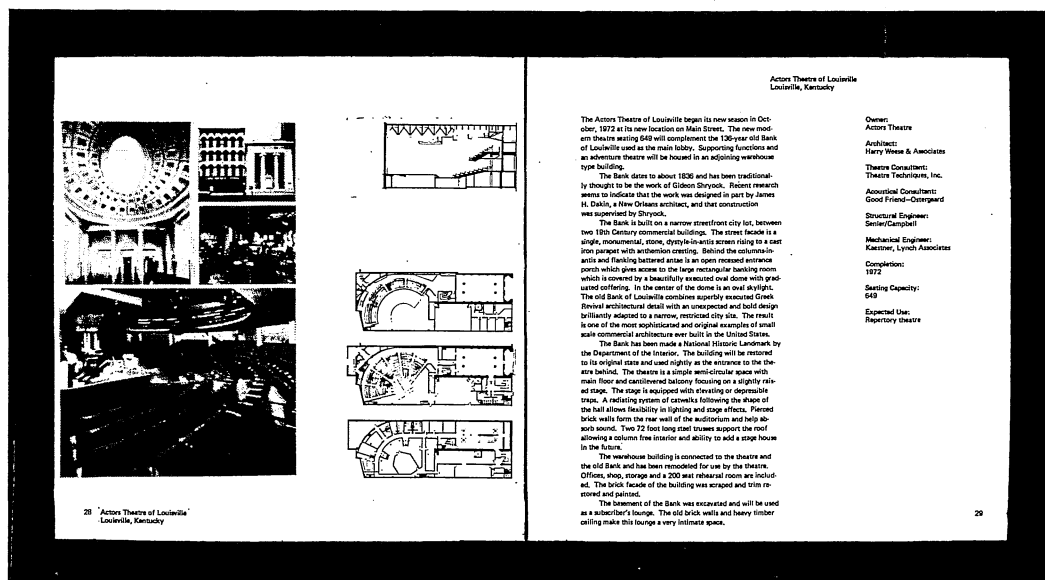
Bel Theatre
Sun City, Arizona

Sala de Conciertos Rios Reyna
Centro Cultural, Teresa Carreno
Caracas, Venezuela

The Anchorage Community Cultural Complex
Master Plan
Anchorage, Alaska

The Niagara Performing Arts Center
"Artpark Theater"
Lewiston, New York

Reichhold Cultural Centre
College of the Virgin Islands
St. Thomas, U.S. Virgin Islands



ENGINEERING

Continued from page 9

CONNECTOR CORRELATION CHART

Chairman: Billy L. Cook

A questionnaire was sent out to many persons in the membership and returns have been examined. It is hoped that the project may be finalized during this year.

HOLOGRAPHY

Chairman: Robert Howell

To date, most of the work has been done by the Chairman alone. However, this project is now being processed by both the Engineering and Codes Commissions. Anyone wishing to work on this extremely interesting project should contact Mr. Howell directly.

METRICATION

Chairmen: Dale C. Gilchrist and Larry Riddle

This project is now on the agenda for the National Conference in Washington, D.C., next March. For those unable to attend the 1977 Conference, it is hoped that a paper summarizing the session will appear in the Journal.

A SPEED LIMITING DEVICE FOR RIGGING SYSTEMS

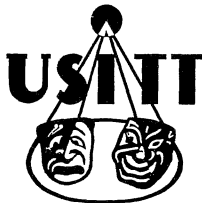
Chairman: Allan M. Bailey

This project was proposed at the New Orleans Con-

ference and several members have shown an interest in it. The purpose of the project is to design and develop a means of limiting the speed of any counterweight system, preventing damage to persons or property should a brake be inadvertently released on an unbalanced rigging line. The cost should be moderate and it is hoped that such a device might be adaptable to already installed rigging systems.

A project on FIRE AND FLAMEPROOFING OF SCENERY has been started by Alan Symonds and Richard Land, and considerable work has been done. However, Mr. Land has been in Australia during the past year on sabbatical, and no report other than the original has been received from Mr. Symonds.

Fred. Wolff has been appointed USITT Representative on Subcommittee C78-6 of the American National Standards Institute. This is the committee which establishes standards and nomenclature for stage, studio, and television lamps. Several other members of USITT are also members of this committee, representing manufacturers of lamps and lighting equipment, distributors, and users.



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