

## NEWSLETTER

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

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# CONFERENCE DATE NEARS

HAPPY NEW YEAR! USITT sincerely wishes each and every member a capital New Year full of prosperity, health, happiness, and great personal success. And, speaking of "capitol" ... by the time you all receive this Newsletter, you will have received the initial "CAPITOL '77" News Release and you will have had a chance to respond to the Conference Registration Call.



Conference Chairman, Charles Vaughan and his committee are moving full speed ahead with the scheduling of programs, activities, and tours. The Loew's L'Enfant Hotel has arranged a buffet breakfast each morning to facilitate service, enabling members to get to the tour buses on time. Space has been provided for the display of THEATRE DESIGN '77, selected student design competition entries, and display from the Federal Theatre Project collection.

## TOURS

TOUR GUIDES - Jim Pearson, Tour Coordinator

Kennedy Center  
Arena Stage  
Ford's Theatre  
Wolf Trap Farm Park

David Nash  
Henry Gorfein  
Skip Larson  
Ralph Hoffman

## PROGRAMS

**\* THEATRE ADMINISTRATION:** "Cost Analysis and the Arts Administrator in Theatre Construction - How Do Administrators and Architects Work Together Without Compromising the Program?"

Chairman: Donald Shulman, Arts Council of Tampa  
Participants: Herbert S. Schmoll, Design Line  
(More to be announced)

**\* THEATRE ARCHITECTURE:** "Who Should Design Your Theatre?"

Chairman: Peter H. Frink, USITT Commissioner of Theatre Architecture, Frink & Beuchat, Architects.  
Participants: S. Leonard Auerbach, Arthur L. Housman, David Weiss

"Forms, Functions, Funds:  
Critique of Theatre Architecture"

Chairman: John von Szeliski  
Participants: David Hays, Harry Weese  
(More to be announced)

**\* CODES:** (Session title to be announced)

Chairman: Dr. Randall W. A. Davidson

**\* COSTUMING:** "Costume Preservation Techniques"

Speaker: Claudia Kidwell

**\* EDUCATION:** "Career Education in Theatre Arts"

Chairperson: Cecelia Weber  
Participants: (To be announced)

"Open Meeting of Performing Arts Career Education Task Force"

Chairman: John L. Bracewell, Chairman, Education Commission  
Participants: Tom Beagle. (More to be announced)

**Continued on page 2**

## CAPITOL '77

### \*ENGINEERING:

"Metrication for the Theatre"

Chairman: Larry Riddle

Participants: L. E. Barbow, Roger Burch, Sam Daniels

### \*SCENOGRAPHY:

"A Discussion of the U.S.A.A. Entrance Examinations"

Chairperson: Peggy Clark Kelley

Participants: John Gleason (More to be announced)

### \*TECHNICAL INFORMATION:

"New Products and Techniques for the Theatre"

Chairman and Participants (To be announced).

## MINI SESSIONS

### THEATRE ADMINISTRATION:

"Grantmanship Workshop"

Chairman: Donald Shulman

### THEATRE ARCHITECTURE:

"The Experimental Stage"

Chairman: John von Szeliski

### EDUCATION:

"Ten Education Mini Sessions on Career Education and Related Topics"

Chairmen: Tom Beagle, Lee Watson

Participants: Ron Longstreth, Anthony Distler, Jack Morrison, John L. Bracewell, Ted Jones.

### ENGINEERING:

"Laser/Holography Workshop"

Chairman: Robert Howell

## DESIGN COMPETITION

The USITT encourages both the advancement of Theatre Technology and the presentation of the artistic skills of its membership. The 1977 DESIGN EXHIBITION provides an opportunity to view recent work in the Scenic Arts. Entries will be selected as to how well the presentation solves the design intent as stated by the entrant.

If you have not already received your entry form for the 1977 DESIGN EXHIBITION, rules, regulations and information can be obtained by writing to:

USITT 1977 Design Exhibition  
Bradley W. Sabelli  
University Theatre/Marvin Center  
The George Washington University  
Washington, D.C. 20052

or copies may be obtained from

USITT  
1501 Broadway, Room 1408  
New York, New York 10036

**NOTE:** As of this writing Conference Programming was still in the preliminary stages. The programs listed above are subject to changes due to commitments and re-scheduling.

## AWARDS BANQUET

One of the reasons for the Annual Banquet is it affords the opportunity to meet, eat and make merry with old friend and acquaintances. The occasion makes it possible to meet others and to expand and extend acquaintances and hopefully to become friends.

The Committee in charge of seating arrangements will do its best to arrange for a good mix. Each table has a capacity for ten persons. If a group seeks to insure its table position, it is suggested that one of the group writes in sufficient time and makes specific reservations, and indicate that the ten names indicated seek to be at one table. Such a request will be respected.

**NOTE:** Cocktails, wines, liquor and soft drinks can be purchased; the cost is extra. It is urged that selections of drinks be indicated at the time of seating.

**REMEMBER:** No tipping, please!

## STEVENS AND HARRIS TO BE HONORED

The Award winners will be named at the Banquet Saturday evening, March 19th. We can announce that honor will be bestowed upon Roger L. Stevens, Director of the Kennedy Center and Dr. Cyril Harris, who is responsible for the Avery Fisher Hall acoustics at Lincoln Center.

## GENERAL MEMBERSHIP MEETING EVENTS

At the General Meeting there will be a discussion and vote to increase the number of Board of Directors from 21 to 28 (twenty-nine when the President-Elect is in office). The Board of Directors would then consist of the following President, President-Elect, Vice President for Liaison & Relations, Vice President for Commissions & Projects, Vice President for Program & Presentations, the Secretary, Treasurer; 21 Directors at Large, The Immediate Past President, plus five ex-officio and non-voting members: Chairman of the Committee on Finance, Chairman of the Committee on Membership, Editor of Publications, Executive Director, and General Counsel.

The membership will hear year end reports from the Officers and the Commissioners. There will be an announcement and a report from the Board of Directors of its approval that it has instituted a Category of Fellows; that sixteen have been named and accepted. Their names will be announced at the banquet.

Our Board of Directors will consider a few changes in the By-Laws; extending the term of Office of the President from 1 year to two years, and altering the names of the Vice-Presidents as 1st, 2nd and 3rd, proposing that the title will specify the duties.

## "CAPITOL '77"

SEE YA THERE!

# SPOTLIGHT ON SECTIONS AND CHAPTERS



## MIDWEST GRAND THEATRE TOUR

One participant began his day as early as 4:30 a.m., but it was definitely worth it. From Wisconsin, Illinois and points beyond, nearly 100 persons joined together for the USITT/Midwest Section's MILWAUKEE THEATRE TOUR. As originally organized by Glenn Naselius, Midwest Section President, and friends, the group visited a wide diversity of areas for dramatic performance. Wandering through a modern playhouse of considerable warmth and intimacy, sitting in a vast auditorium capable of serving municipal needs, and walking into a turn-of-the-century Victorian theatre which sparkled with crystal and gold leaf, the tour members spent an unforgettable Saturday, December 4th.

But of special informational interest were the personal tours given by the practitioners responsible for the use of the spaces. Following morning refreshments provided by Midwest Scenic Studios, the Designer for the theatre at Marquette University, Jay Glerum discussed the campus theatre plant and addressed specific questions about its history, development and function. The program at Marquette concluded with a walking and climbing tour of all corners of the playhouse. After a luncheon at a restaurant luminous with local color, the group gathered at the Milwaukee Performing Arts Center for a fact and anecdote-filled tour of the auditorium, recital hall, repertory theatre, and backstage facilities. Chuck Patge, Technical Director of the MPAC guided the tour, and provided a rare and in-depth view of the operations of a performing arts complex. The afternoon was completed with a close look at the recently re-opened Pabst Theatre. Greeted by Executive Director Allan McCracken and veteran Designer Frederick A. Buerki, the visitors took a self-guided tour of the auditorium and backstage areas, and, assisted by the invited comments of Mr. Buerki, made several steps back into another period of theatre history.

## FOUND SPACES ARCHITECTURE SESSION

"Theatre In Found Spaces" will be the topic of a session on Theatre Architecture sponsored by USITT/Midwest at the ILLINOIS THEATRE ASSOCIATION annual convention in Springfield. A panel of speakers have been selected by co-chairmen Larry Kirkegaard and Rick Miller. Brief descriptions of remodeled spaces for theatres will be presented with illustrations and a discussion will follow. All USITT/Midwest members will be admitted to the session without charge upon presentation of their membership cards. The speakers and their theatre projects are as follows:

Mike Lisec - Harry Weiss & Associates, Chicago.  
"THE ACTORS THEATRE IN LOUISVILLE"  
(A former bank)

Tom Gunn - Zeidler Partnership, Detroit.  
"YOUNG PEOPLES THEATRE IN TORONTO"  
(A former street railroad powerhouse)

David Thompson - Chairman, Lyons Township High School  
Theatre Program.  
"A NEW INTIMATE THEATRE"  
(Remodeled from a 1920's large auditorium)

Wally Henderson - Ferry & Henderson, Architects,  
Springfield.  
"RESOURCE PERSON IN RENOVATION, REMODELING AND  
RECONSTRUCTION"

Robertson Ward, Jr. - Robertson Ward, Jr., Architect,  
Chicago.  
"VASSAR COLLEGE"  
(A former powerhouse)

Time and Place: 4:30 P.M., Sheraton Inn-Springfield,  
3090 Stevenson Drive and I-55, Springfield, Illinois.



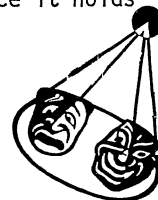
## NEW YORK AREA AN EVENING WITH EDWARD F. KOOK ROBERT EDMOND JONES REMEMBERED

President Edward F. Kook will address the New York Area Section and interested guests on THE CONTRIBUTIONS OF ROBERT EDMOND JONES TO STAGE LIGHTING, on February 10, 1977 at the Library for the Performing Arts, Lincoln Center, New York City, 6:00 P.M.

Robert Edmond Jones, one of the pioneers and artists of the new stage movement in the theatre, in The Dramatic Imagination wrote "Lucidity, penetration, awareness, discovery, inwardness, wonder .. are the qualities we should try to achieve in our lighting ... and at rare moments, a strange thing happens. We are overcome by the realization of the 'livingness' of light."

In this session, Mr. Kook will point to Jones' contributions and insight into lighting design for the theatre as we have seen it develop into the artistic place it holds today.

## ROCKY MOUNTAIN TECHNICAL WORKSHOPS



September 18th and 19th, the Rocky Mountain Section held its first "Hands On" Technical Workshop. A leadership group in the Colorado area met several times in advance to develop the program, and with the outstanding cooperation of the faculty and the administration of the Loretto Heights College, the program was an enthusiastic success. Over fifty students, plus instructors and other theatre people attended the two-day workshop.

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## SECTIONS & CHAPTERS

Bruce Jackson of the Bonfils Theatre, opened the session with an excellent "Continuing Program on Scene Design". The students not only saw the many pieces of equipment standard in the trade, but learned first-hand how to build some of them. They had the opportunity of sketching, layout and painting, and an informative session on practical problems and answers raised by some of the participants.

John Galbreath from the University of Wyoming, made a special trip to give an excellent demonstration on Rosco Paint Products. John has worked with Rosco for several years in the testing and use of these products. He explained the concept of these products.

John T. Redman of Stage Engineering and Supply came with many supplies and expertise in the area of plastics and properties. Some of the participants created exciting props from signs to a huge sandwich.

Tim Kelly and Deborah Bayse from the Bonfils Theatre both gave top notch demonstrations. Tim, created a demonstration of special effects, using commercially available and "home made" elements. The demonstration gained a large audience. Not only were the effects great, but were interspersed with Tim's humor. Deborah's make-up demonstration was a hit!

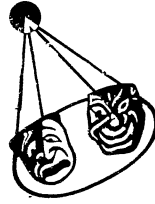
A film was taken of the design section of the program and is now being put together as an outline for others to use in having their own "Hands On Event".

On January 15th and 16th at Mesa College, Walker Fine Arts Center, the Section will present "The Grand Junction Happening", hosted by Perry Carmichael, Designer at Mesa College, with the expert assistance of Larry Beers, Drama Instructor of Grand Junction High School. On January 15th, Jim Hill, Instructor at Adams State College, will conduct a session "PLASTICS, MATERIALS AND TECHNIQUES". Other special interest sessions will include "LIGHTING FROM A to Z", conducted by Pete Happe of Technical Productions Services, and "COSTUMING, ARMOR TO ZIPPERS", conducted by Polly Kendrick, Costumer, Colorado College, and the Colorado Opera Festival. Opening session on Sunday, January 16th, will be a "hands on" MASTER CLASS IN PLASTICS, emphasizing proper handling in the use of plastics, allowing up to twenty-five participants to try their own skills with various resins, boards, foams, glues, vinyls and styrenes.

As has been the policy in these workshops the emphasis has been on demonstrating how to create stagecraft in the most economical way, using the least expensive products, and developing ways to create with products on hand.

Four technical sessions are planned for the upcoming Rocky Mountain Theatre Association Festival to be held February 3rd through February 5th, at Idaho State University in Pocatello. Leland H. Watson, Stage and Television Lighting Designer, will give a session concerning job markets, union qualifications, and professional potential in the Theatre Industry today. A "hands on" session on RENDERING IN SCENE DESIGN will be conducted by Don Seay, University of Wyoming, and First Vice Chairman of the Rocky Mountain Section. SAFETY IN THE THEATRE will be a panel discussion conducted by John T. Redman and Tim Kelly. Hopefully, Don Seay and Lee Watson will participate. The same type of board will be drawn up to discuss and show some of the NEW PRODUCTS available to theatre people. A formal demonstration of these new products by some of the exhibitors is in the planning. Mem-

bers in the Rocky Mountain area are encouraged to send in ideas, and to let the Section Chairman know if they wish to organize or participate in one of the sessions.



## NORTHERN CALIFORNIA SOUND PROGRAM

Alco Paramount, San Jose, California, will host the USITT/Northern California Section on February 3rd, 4th and 10th, at their new recording studios, offering a program on EQUIPMENT AND TECHNIQUES IN SOUND AND/OR VIDEO.

Dan Besswick, Sound Engineer will conduct a discussion on audio and acoustics. Following the discussion, Alco will be setting up a full system with equalization in a warehouse which they will proceed to "acousta-voice". The demonstration promises to be informative for all wanting to see the practical application of equipment for active filters and room acoustics.

For Section members who will not be attending the Annual Conference in Washington, D.C. March 16 - 19, the new planetarium at Educational Park Road and San Jose on the campus of Independence High School and Evergreen College, will open its doors on March 12th, with the program PLANETARIUMS AND PROJECTIONS. Members will have an opportunity to study first-hand the equipment's secrets.

A meeting for NorCal members in Eastern California, is planned for April 19th, at Stockton, California, with a tour of the new theatres of San Joaquin Delta College. It is hoped that some of the consultants will be present at this session for a question and answer period.

Plans are underway for a Spring Workshop on May 7th, conducted by Ned Bowman, a Past President of USITT. Mr. Bowman will show the European Plastics that he studied in Germany (Haussman). These unique waterbased products are unlike American Plastics and deserve careful introduction.

## CLEVELAND NEXT!

Success is at hand for the creation of a Cleveland Section of USITT. James M. Stone, Technical Director/Designer at Cleveland's Karamu House, reported that on January 8th, a meeting was held at Cleveland State University to explain USITT and create interest in a local section. Forty-six technicians, designers, students and educators attended the meeting. They represented six colleges, four professional companies, IATSE, three equipment retailers, and six community theatres. The interest in starting a Cleveland Section was very, very strong. Eighteen of those in attendance were already USITT members, giving them more than the fifteen members required to start the Section.

Charter names, local By-Laws, and proposed geographical boundaries will be submitted to the USITT Board of Directors in time for their meeting at the March Conference. Mr. Stone has reported the scheduling of local events, including theatre tours, a design exhibit, and seminars; and expect to be a fully functioning organization within a month. Some of the programs tentatively scheduled are:

SEMINAR IN THEATRE SOUND - Sound equipment will be shown and demonstrated at Karamu Theatre on either February 12th, or February 19th. The seminar is expected to last four to five hours, and a small fee may be required.

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# COMMISSION REPORTS

## CODES COMMISSIONER

**Dr. Randall W.A. Davidson**

### ADDRESSES THE MEMBERSHIP

To give credit where it is due and to elucidate to the membership that the Codes Commission is the work of many dedicated people, the following is a roster of those who have contributed to the work of the Commission and who have given their expertise, wisdom, experience, time and talent. The work of the Codes Commission is difficult. It does not always lie within the area of pure theatre. Many have joined the Commission and many have been allied with it. The thousands of hours of service that have gone into the work of the Commission are indicative of the generosity of those professionally oriented individuals. These individuals are to be praised and lauded for their worthy contributions to the Codes Commission and its goals of saving lives and developing safety procedures for the Entertainment Industry.

Bryan H. Ackler  
Dr. Alexander F. Adducci  
Harold Althouse  
Donn Anderson  
George T. Anderson  
Dennis Andreas  
Edwin Atkins

James R. Earle, Jr.  
Saxon C. Elliot  
Roger Emelson  
Margaret U. Ezekiel

Roy Fisher  
Michael S. Fontana

Peter Babnis  
Allan Bailey  
Ron Bamford  
Tim Barr  
Garic Barringer, Esq.  
Thomas A. Béagle  
Willard Bellman  
Frederick Bentham  
Paul Birkle  
Alfred Blackman  
Rebecca M. Blackwell  
Walter Boswell  
Ned A. Nowman  
John L. Bracewell  
David Bradbury  
John Bronson  
Rowan Brooks  
C. Dall Brown  
John Buchanan  
Frederick A. Buerki  
Roger B. Burch  
Harold Burris-Meyer  
William Butler

Gary W. Gaiser  
Jack Gallagher  
A. Garin, aide,  
Senator Heinz  
George Gill  
Lanny Glenn  
Reuben Goldberg  
David Gooder, Esq.  
Bruce Greenwood  
Herb Greggs  
Robert Griffith  
Allen Gross  
Bernard Grossman, Esq.

A. S. Hall (Factory  
Mutual Insurance)  
Raymond Hall  
Guy Hamilton  
Shirley Harbin  
John J. Higgins  
Winifred Hoetzlein  
Fred Holmertz  
Robert Howell  
Robin Huber  
David Hughes  
Charles E. Hurley II

Jean Jackson  
Jamestown Corporation  
Sigurd A. Jensen  
Robert Johnson  
Alun C. Jones  
Ted Jones

Richard Kameron  
Steven L. Kennedy  
William King, Esq.

Don Calvert  
James Campbell  
Russ Campbell  
John Carr, Jr.  
Tom Carson  
Billy L. Cook  
Michael S. Corrison  
Mert Cramer

Gus Degenkolb  
Mary Alice Doyle  
Nathan L. Drucker  
David Dunn, aide,  
Senator Javitz

Alan Kirk  
John J. Klumb  
Peder Knudson  
Edward F. Kook  
Robert P. Krieger  
David Kunz

Robert Landry  
Jim Lathrop  
David Leherr  
Charles Levy

Patricia MacKay  
Ken Manilla, aide,  
Senator Schweiker  
Glenn C. Martin, Jr.  
John S. McFadden  
Richard McGehee  
Richard Melo  
Dr. Herbert Meyer  
W. C. Mundell  
Gerald Murphy

Robert Nelson  
John B. Nettleton  
John Northway  
Tom Nowell

Dr. Gerald O'Grady  
Mutual of Omaha  
Paul Oppy

Scott J. Parker  
James Pearson, Jr.  
George F. Petterson  
Van Phillips  
Sylvia Pierce  
Robert S. Ploch  
Nananne Porcher  
Henry D. Prickett  
John Proctor

Raymond Raillard  
Robert Ramsey  
Andy Ratcliff  
Steve Rechert  
Alan Reed

Fred W. Rehbein  
John Rothgeb  
Beth Roush  
Dr. Joel E. Rubin  
Ray Ruble

Robert Scales  
John Schaeffer  
Herbert S. Schmoell  
Ralph Schneelock  
Edward K. Schoon  
Richard Shawl  
Joe Sherrange  
Donald Shulman  
Stephen J. Skirpan  
Ken Smalley  
Fran Smith  
Robert Steingut,  
Councilman, NYC

Hugh Stevenson  
James M. Stockman  
Joel C. Stoehr  
Bambi Stoll  
Jack Suesse  
Daniel P. Sullivan  
Mark Sumner  
Donald H. Swinney

Michiya Tanaka  
Richard D. Thompson  
Clyde L. Tichenor  
Ernie Trout  
Senator John Tunney

Jo Ann Wade  
William B. Warfel  
G. M. Watson  
Albert F. C. Wehlburg  
Bill Welch  
Ann Folke Wells  
Terry Wells  
Lester Westphal  
Agnes Wilcox  
C. A. Williams  
Mike Wolfram  
Bernhard Works

This has been a good committee to work with the Codes Commission. We are grateful for their input and look forward to further projects, both in the Codes Commission and in liaison with other commissions. We are particularly interested in lasers and light instruments as they apply to the rock concert field. We have received permission to present standards which could be emergency ones to Mr. Allan Martin, Director of Standards for OSHA, and his staff. Mr. Bob Howell, Skirpan Lighting, Terry Wells, Bob Griffith, General Electric, and other laser sources have kept the Commission abreast of this area, and we have been communicating with Mr. David Lee of OSHA, who is writing the Laser Standards. We have also received permission to present noise standards for rock concerts. Noise in the shops and in any audio presentation must be considered. The Engineering Commission will certainly wish to be notified of our work in this area. Rock concerts are dangerous to the health of the nation -- deafness, cardiovascular ailments, gastrointestinal problems, and problems of the nervous system -- and that generation will be the movers of the next fifty years. We must move

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## CODES COMMISSIONER'S ADDRESS

now! Action is being taken, but the danger in this business cannot be emphasized strongly enough. Civic groups and the like operate in the black with the rock groups, but the ramifications must be considered. The Codes Commission has approached a number of Federal, State, and medical groups, and we are sure you will wish to have input. Write now! Your say will be important. Documents will be, too. Anyone interested in these two areas, please contact the Codes Commission.

Flame retarding is another vital area of our industry. The Engineering Commission, perhaps, would consider some input from the Codes Commission. Fires still happen -- the Blue Angel, etc. Do think and contact us if we can be of aid.

The Codes Commission lauds the work that is being proposed and has come in via Peter Frink, Commissioner of Theatre Architecture. We are interested in the surveys that have come to him. Hazards in spaces and facilities are always in the news and data is being collected for our study in which architects are involved in liability suits. Some of these areas were discussed during the Commissioners' Retreat, and are worth considering in the Codes area.

Ted Jones has been working steadily on a project that concerns the Product Safety Commission, and its prompting with the Codes Commission of a new area in our Commission of Safety Products and Equipment. This will be discussed at further length. Ted's work has been a research in-depth, and this coupled with some other information pouring in has given us some handle on the rigging area. Please be attentive to this and respond.

A major step has been made for the major project of the Codes Commission. The Board of Directors and the Finance Committee of USITT have passed, in principle, the movement toward the development of the Theatre Safety Project. They have given us some seed money to continue the development of this national safety proposal. It will move in the direction of affecting the entire Performing Industry. Become knowledgeable about it! Inquire! Its specific goal/purpose is to research and identify the hazards, injuries, accidents, deaths, fires, of personnel and buildings in the Performing Arts, and seek out their causes. It is not a project of a few months, nor a year. It is, at least, two or three years of intensive investigation. We will need personnel both in-kind and staff to carry out this project. At the present time it is in draft and proposal form, and carries the price tag of close to \$500,000. It proposes to record by tape, video, photograph, and questionnaire, the responses and the incidents, and data of the Performing Arts Industry. To do this there will have to be full Institute in-kind work. As Commissioner of Codes, I echo the words of the President of USITT, Edward F. Kook, when I say ... "I know this is a volunteer non-profit organization, and I know of the major sacrifices all of you have made to bring the USITT where it is now", and I know that you will contribute your knowledge and aid, as you have done in the past, to bring about this important research project. Safety in the Performing Arts, lives and property, are our most important resources. The Codes Commission needs your help and ideas and knowledge. Please respond to our inquiries.

We have continually attempted to impress upon the membership the necessity for documenting our needs in the safety area of the theatre. We have said that those who work and are trained in theatre work in many areas of en-

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tertainment must consider all of these areas, for they are where our personnel and activity operate. Accidents, hazards, fires, injuries, etc., are not wonderful to record, but this data can help fill the need for documentation to gain the wherewithall for funds for programs to reduce these problems. Please send them, please! Notify all of those you work with of the work of the Codes Commission, duplicate the newsletter, post it, send it to friends, firemen, safety personnel, your Congressman. Get the word out. The Theatre Safety Project is yours and for you.

The proposal will go through a select committee, but you may have your input. What are the needs? What safety problems do we have to solve with a program of research? Major problems? What areas must be considered? Tools, equipment, facilities, personnel, training, injuries, accidents, fires, deaths, etc., what would be the best method for solving these problems? What activities should occur? What are some alternative forms of solving these problems? People to be involved: safety, theatre, dance, engineers, etc.? How can we get a measurable outcome? What are the means to that end, the objective? What are some specific evaluative means? What criteria should be used? Observers? How can we be very objective in our evaluation? What organizations should be involved? How many levels does performing cover? How best to set this up? Send a schematic, a PERT chart, your expertise will be carefully considered and given every consideration. This is for the Industry and for the USITT. Please answer.

The Theatre Safety Project is a beginning in the nationwide thrust of the Institute, and something many of you have given years to. Our proposal must be very professional, clear, pithy, and concise. Your years of expertise and knowledge can make the difference. Don't hesitate. Send a tape, a letter, telephone. Other countries have indicated an interest. The statistics and information gathered and correlated will give rise to other projects, other support, or organizational ties and lend strength and image to the USITT as a truly representative professional organization in the entire Entertainment Industry, and this is a spin-off. The end is: lives and property. The saving of these resources for our time and the base for the time to come.

This study is not a code. This is a many layered Safety Project seeking answers to needs and problems. It is establishing the base for procedures and practices and the means to consider implementation of specific areas of concern. No area is to be left out. Involve yourself! Now!

Word has reached the Codes Commission that several major figures in the NIOSH and OSHA Washington offices will, and have consented to sit in panel for the March Conference. Work is still going on to fill out the panel.

A note of sorrow: Don Stowell, Commissioner of the USITT Costume Commission advised that a member of his Commission is believed to have died due to the build-up of toxics used in his occupation -- makeup and costume.

## ENGINEERING Fred. M. Wolff, Commissioner HOLOGRAPHY by Robert Howell

Almost as quickly as one can get the latest developments in holography written up, new ones are taking their place. This has been the pattern of holography since its

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# ENGINEERING

conception in the late forties by Dr. Gabor through its actual beginning in 1961 until the present day. Since 1961 there have been literally hundreds of uses found for this new science. Most of the scientific fields can employ holograms in their work, especially in areas such as medicine, physics, materials testing, and communications. Unfortunately, most of the entertainment field wrote off holography some years ago as being too complex and too costly. With the many advances over the last several years, there has arisen new interest; but an aura of mystery still exists about holograms. Perhaps the fact that they are produced by lasers or that the technology seems too complex is what has kept entertainment, and particularly the theatre, from trying to use them.

Exactly what is a hologram? As the name implies it is the "whole picture" -- a picture which gives the appearance of having the properties of all three dimensions. The hologram is produced on a special film, and is the result of the interference pattern of two beams of laser light. An initial beam of this light is split at the point of origin by a beam splitting mirror, allowing one beam to go directly to the holographic plate (the reference beam) while the other is reflected off the object being photographed (objective beam) and also strikes the photographic plate. It is the interference pattern which these two beams create when striking the plate that later results in the three dimensional properties of the photograph. For many years these holograms could only be viewed with laser or some other source of monochromatic light. Recently, however, this problem has been overcome, and there are now a wide range of commercial holograms available that can be viewed using strong, white light source.

My own research over the last several years has been primarily to determine whether holograms can become a feasible tool for the theatre. The conclusion I have reached is quite definite: holograms could not only be quite useful, but are in fact capable of satisfying the demands of many artistic productions using present day technology. There are, of course, problems inherent in the use of the different types of holograms; but none that are much more difficult of solution than using projections of the normal sort. The only real limits to present day holography are imagination and, unfortunately, money. Already those groups in the entertainment field with large financial resources have begun to employ holography. Rock groups such as the Rolling Stones, a Las Vegas show for Mae West, and quite recently the motion picture "Logan's Run" have all found different applications in the use of holograms. As the demand for holograms increases, the normal law of supply and demand should bring about sharp decreases in the prices of both special and already available types.

Even with costs somewhat high, it is my contention that theatres can begin to employ holograms as special effects, immediately. The technology has been greatly simplified, and the need for lasers in the reproduction process eliminated. Only imagination and ideas as to their use are needed for application in the theatre. It is with this goal in mind that I have initiated the present project within the Engineering Commission. However, with interest in this area still very limited, it has become difficult to keep up with all the latest innovations across the country and throughout the world. For this reason I am asking for help from members who might see pertinent articles or have information available. Please send it to: Robert Howell, University Theatre, Bucknell University, Lewisburg, Pennsylvania 17837.

There are two major goals which I hope to achieve in compiling this information. First, to gather enough material pertinent to the use of holography in the entertainment field to make it possible for theatres and individuals to get started in its uses. By putting this material in readily understandable language, I hope to help others avoid having to wade through volumes of scientific articles to find those pieces applicable to their interests. This would also help remove some of the shroud of mystery which still surrounds holographic works, and convince people how really simple the production and use of holograms are. Secondly, a preliminary report should be ready for the Washington Conference. This report will be concerned with previous research as well as progress on the current project "The Projection of Holograms". It, together with a presentation of the actual use of holograms, will hopefully spark some real interest in this field. If others begin to work with this new artistic tool, available to all types of theatrical productions, perhaps over the next few years we shall begin to experience some truly startling effects. Imagine the ghost of Hamlet's father appearing on stage in three dimensions and delivering his lines while the audience is able to look right through him!

## Technical Information Filing System by Jay Glerum

The very nature of design and technical work in the performing arts is creative. With the mounting of almost any production, whether it is a ballet or a grand opera, a Las Vegas extravaganza or a straight play, the creative intuition of the designer and technicians comes into play. And because the expenditure of creative energy is so common-place in this field, it is taken for granted. The solving of a design or technical problem often brings forth new ideas or a new application of an old idea. Many times this information is not published. When the production is over, the sketches, a set of blueprints and sometimes a set of photographs are kept for the designer's portfolio. The models and shop copies of plans lie around collecting dust until someone, in a fit of organizational energy, throws them out. Unfortunately, the same scene is also repeated in the offices and plants of many of the manufacturers of theatrical equipment and in architectural offices upon the completion of a performing arts facility. That is, there is no systematic method for preserving a record of what has taken place, and there is no systematic method for making the location of the information available even if it were preserved.

For the most part, published information is well taken care of. Libraries preserve books and periodicals -- bibliographies and book lists are distributed to aid in locating this information. There is a real need to perform similar services for original unpublished information.

The Technical Information Filing System Committee would like to begin a pilot project in this area. The goals would be two-fold; first, to publish the location of information and second, if possible, to aid in the preservation of original documents and artifacts. Your input is needed to determine the direction and scope of this project. You are urged to communicate your thoughts and ideas to the Committee. Please write to:

TECHNICAL INFORMATION FILING SYSTEM  
c/o Jay Glerum  
Marquette University Theatre  
Marquette University  
Milwaukee, Wisconsin 53233

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## "AT YOUR SERVICE"

## ARTS CONFERENCE

An ALL ARTS CONFERENCE-1977, to be held Palm Sunday weekend in San Jose, will mark a California first in conference scheduling. The California Humanities, Theatre Arts, Music and Dance Associations will gather to present the theme ACTION FOR ARTS EDUCATION.

Among the highlights of the California Educational Theatre Association Conference Program are keynote addresses by nationally known figures, workshops in Voice and Movement and Puppetry Construction, American Conservatory Theatre and San Francisco Spring Opera performances, a High School Theatre Festival performance, and Children's Theatre performances. Program topics will include Stage, Lighting, Theatre Design and Technical Careers, What We Expect From State Government in the Arts and Income Tax Returns For Theatre Educators. The program promises to have broad base with wide appeal.

For registration fee information and other details, contact Ken Dorst, Theatre Arts Department, San Jose State University, 125 South Seventh Street, San Jose, California 95192.

## USITT EDUCATION COMMISSION PROJECT

Michael S. Corriston of Susquehanna University has been requested by the USITT EDUCATION COMMISSION (PATE) to continue collecting course syllabi for Technical Theatre Courses such as Stagecraft, Stage Make-up, Stage Lighting, Sound, Costuming, Scene Design, Theatre Labs or Practicums, and other courses that fall under Technical Theatre. An attempt to collect Theatre Policies of various departments that will be collated is also being made.

The purpose of the project is to see what is being taught in each course with the viewpoint of a set of standards being developed in the future. This set of standards would serve only as a guideline and not as a rigid set of rules.

You are invited to send information to Mr. Corriston at Susquehanna University, Communication and Theatre Arts Department, Selinsgrove, Pennsylvania 17870.

## GUIDE TO PROGRAMS

Both the National Endowment for the Arts and the National Endowment for the Humanities have released their 1976-77 program announcements. The National Endowment for the Arts GUIDE TO PROGRAMS lists each of the NEA's programs including eligibility, requirements, deadlines and procedures. Literature Program's Fellowships for Creative Writers, the Visual Arts in the Performing Arts Project, and Theatre Programs are included in the GUIDE TO PROGRAMS. The National Endowment for the Humanities PROGRAM ANNOUNCEMENT lists historical, theoretical, and critical studies in the Arts which are eligible for Endowment support. Both publications are available.

National Endowment for the Arts  
Washington, D.C. 20506

National Endowment for the Humanities  
Washington, D.C. 20506

## TD&T MICROFILMED

Recently, Xerox University Microfilms completed the microfilming of THEATRE DESIGN AND TECHNOLOGY, volumes 1 - 35 (May 1965-December 1973). The cost of this material to the membership and subscribers is \$12.10. Please allow approximately six to eight weeks for delivery as this amount of time is necessary to process and fill orders.

Xerox University Microfilms  
300 North Zeeb Road  
Ann Arbor, Michigan 48106

## USITT DIRECTORY

The USITT Membership Directory usually published in the Spring will now be published in the Fall of each year. The decision to change the publishing date was based upon complaints from the membership that many addresses were often inaccurately listed. These inaccuracies occurred due to many of our members changing their school of education either during the Spring semester, or during the long summer hiatus. Members are reminded to notify the National Office when they move to a new address to insure their receiving the Journal and Newsletter, and other pertinent mailings.

## "WEILL/ LENYA"

The New York Public Library at Lincoln Center is currently exhibiting a collection of posters, drawings, manuscripts and costumes entitled "WEILL-LENYA", delineating the careers of composer Kurt Weill and actress Lotte Lenya.

In addition to the New York Shakespeare Festival production of "The Threepenny Opera" next door at the Vivian Beaumont Theatre, a tape of highlights from the joint and separate careers of Mr. and Mrs. Kurt Weill supplements the exhibition. The exhibition will run through March 12, 1977.

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# EDUCATION COMMISSION CAREER EDUCATION PACE TASK FORCE REPORT

Career Education or CE is the current "in" phrase in education in the United States. Not only is CE the "in" phrase -- meaning here today, replaced tomorrow -- but CE has achieved the distinction of becoming in or part of the educational thinking as necessary part of the need for students at all levels to learn. Theatre has just become 'in' volved with CE. This report will briefly outline career education directions and report on the development of theatre career work that is being proposed with the Performing Arts Career Education or PACE Task Force. PACE is a cooperative Task Force involving Secondary School Theatre Association, American Theatre Association, USITT, and International Thespian Society.

CE, as a curriculum concept, began in earnest in January, 1971, when Sidney P. Marland, then Commissioner of Education, declared career education to be one of the major concerns of the U.S. Office of Education. Since then, career education has shifted from a concern to one of the driving forces in education from kindergarten through graduate school, K - 16+.

Career education is not a new discipline competing for instructional time in the already crowded academic and vocational curriculums. CE is a way to organize curriculum experiences to give meaning to each discipline. CE is not a vocational education philosophy imposed on the liberal arts concepts. CE is realistically viewing the world of work and becoming aware of the multitude of options one has in any career. In fact, CE has become one agent that has begun to reveal the relatedness between the academic/liberal arts and vocational/technical education separately that has existed over the years.

There are many reasons for CE becoming an important force in the U.S. One study has been used often as one of the impelling reasons for CE's existence. In the late 50's a five year study was made of secondary school seniors. One statistical surprise was the unemployment differences between those students who had taken only an academic course of study and those students who had included a vocational education course as part of their course of study. The academic students had a five times greater unemployment rate than the vocationally trained students. Further study suggested that one of the reasons for this difference was the career awareness units of study the vocational students received. Rarely did any of the academic students receive career study as part of their course work, even during their final years of graduate degree work. The academic students were less prepared to meet the work world and their demands than those students who had had some preparation for the world of work.

CE does not reduce the importance of the liberal arts and academic concepts. Career Education adds a reason for the studies made in the liberal arts and academic areas. Another oft quoted statement brings this idea into focus. 'How do you know if you have arrived, if you do not know where you are going?' Or, if one does not know what the working world wants, how does one know when his studies are finished? CE adds depth to the curricular experiences any student has while in an educational system.

One definition for career education is the development of the skills and knowledge through which individual students may fulfill their own unique needs with regard to occupational choice, social responsibility, leisure activity and personal development.

## TERC RESEARCHES OCCUPATIONS

Theatre is part of the Arts and Humanities Cluster established by the U.S. Office of Education (USOE) under Sidney P. Marland's leadership. In July, 1974, the USOE contracted with the Technical Education Research Center, Inc. (TERC), 44 Brattle Street, Cambridge, Massachusetts 02138. TERC developed curriculum in the Arts and Humanities occupational cluster in the context of career education for grades 7 - 12 with supplementary guides for teachers and counselors. TERC's work included a state-of-the-art survey of this cluster's occupational curriculum materials and occupations. Eleven manuals were written and two have been published, 1975, with the other nine scheduled for publication late 1976. The first two are: "A Preliminary Exploration of Occupations in the Arts and Humanities" (\$10.00) and "An Annotated Bibliography of Selected Curriculum Materials in the Arts and Humanities" (\$10.00). Both these and the rest of the set may be ordered from TERC. The rest of the titles are:

1. "Exploring Dance Careers: A Student Guidebook" 32 pages.
2. "Exploring Music Careers: A Student Guidebook" 75 pages.
3. "Exploring Theatre and Media Careers" A Student Guidebook" 169 pages.
4. "Exploring Visual Arts and Crafts Careers: A Student Guidebook" 160 pages.
5. "Exploring Writing Careers: A Student Guidebook" 65 pages.
6. "Exploring Careers in the Humanities: A student Guidebook" 130 pages.
7. "391 Ways to Explore Arts and Humanities Careers: Classroom Activities in Dance, Music, Theatre and Media, Visual Arts and Crafts, Writing, and Humanities" 180 pages.
8. "Career Guidance for the Arts and Humanities: Activities, Information and Resources for Grades 7 - 12" 130 pages.
9. "Exploring Arts and Humanities Careers in the Community: A Program Planning Guide".

The TERC research has laid the ground work for the next step: the development of the skills necessary for each of the occupations in theatre and related areas that have been identified. This work will have a different emphasis in curriculum development than may be currently taught. Teaching ABOUT theatre occupations has a different curriculum arrangement than teaching OCCUPATIONALLY RELATED curriculum. The skills for the various occupations will be reviewed, then organized to support occupational training at any level, grades 10 through graduate/professional work.

## MUNCIE MEET MANDATES P.A.C.E.

Three theatre education associations have begun the work needed to develop a skills list necessary for the Performing Arts Careers Education occupations. They are: Secondary School Theatre Association (SSTA) and American Theatre Association (ATA), United States Institute for Theatre Technology (USITT), and International Thespian Society (ITS).

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In August, 1975, SSTA's Governing Board sponsored a resolution requesting USITT and ITS to send their board representatives to a conference so that mutual concerns and programs could be exchanged and potential liaison could be established. The Fourth International Theatre Arts Conference sponsored by the International Thespian Society was chosen for the preliminary meeting. This conference was held at Ball State University in Muncie, Indiana, June 21-26, 1976. Tuesday, June 22, was selected for the meeting date and Ron Longstreth, Executive Secretary for ITS, arranged for a meeting room and luncheon facilities.

The International Thespian Society's conference was selected for several reasons:

1. Costs for the preliminary meeting could be kept to a minimum. Many SSTA members are also ITS sponsors and therefore would be attending the ITS conference. The important USITT members live in Indiana, and could travel at minimum expense to a one day meeting. Additional funds were available from the USITT Board for travel of the Education Commissioner. He was unable to attend due to family circumstances. Sharon Davis, ATA Publication's Director, attended the ITS Conference as ATA's representative and display person. John Barner, President of SSTA, lived in Ohio and was able to travel to Muncie at minimum expenses.

2. The time of the meeting was prior to all three association's governing board meetings. ITS's board of trustees usually met during the bi-annual conference time so that the Tuesday date was prior to their meetings. USITT and SSTA/ATA's boards were to meet in Los Angeles, August 8 - 11, 1976, after the June 22nd date. This timing would allow ideas to be developed during the June 22nd and then the board representatives could take those ideas to their respective boards for direction and/or action.

3. Career Education had become a need area during the previous academic year and many of the members in attendance at the meeting desired something to be done for the theatre curriculum and occupations.

On June 22, 1976, the board representatives from the several organizations examined information about each group for mutual understanding, listed each association's projects and interests and discovered several overlapping concerns. The overriding concern was career education for the theatre arts. To achieve a short term goal of an occupational publication listing careers in theatre and related fields and a long term goal of developing curriculum for these careers, a Task Force was proposed titled: Performing Arts Careers Education (PACE) Task Force.

All three associations' members enthusiastically supported the Task Force idea and respective members carried a resolution statement back to their boards. It was decided that the new Executive Secretary, Jack Morrison, of ATA be asked to find funds for the organization and meetings of the PACE Task Force. Jack would assume leadership of ATA as of September 1, 1976. The Task Force, when approved by SSTA and ATA boards, would come under the leadership of ATA with Jack providing funding ideas and Tony Distler, the 1976-77 ATA President, overseeing the organization of the Task Force.

Additional associations were to be asked to contribute since the performing arts include art, music, and dance. It was also felt that funds may be easier to identify if the end results covered all the performing arts than just theatre. Thus PACE was formed. All three associations approved in principle the idea of the Task Force and all requested ATA to sponsor the Task Force which was done in August, 1976.

The members of the three associations who attended the Muncie Meet included for SSTA: John Barner, President; Anna May Hughes, Vice-President for Regional Concerns; Charles Jeffries, Member-at-Large; Betty Pfaff. For International Thespian Society: Harold Beekman, International Director; Bob Geuder, Assistant International Director; Ron Longstreth, Executive Secretary, Doug Finney, Assistant Executive Secretary; Jim Bertino, Trustee. For USITT: Van Phillips, National Liaison Officer; and Ted Jones, member of the Education Commission. Other members included: Sharon Davis, ATA; Peggy Mungerson, Texas Educational Theatre Association. The meeting was organized and chaired by Thomas A. Beagle, President-Elect, SSTA; Vice Commissioner, Education Commission, USITT; and Regional Director, ITS.

#### PACE TASK FORCE APPOINTED - MEETING SCHEDULED

Tony Distler, President of ATA, at the December ATA Board Meeting appointed five members to the Task Force. Two members are from SSTA, one from USITT, one from ITS, and one from UCTA (University/College Theatre Association a division of ATA). The chairperson is to be from SSTA. At the time of this writing, the names of these members have not been released.

The first meeting of this Task Force will be during the USITT Annual Conference March 16 - 19, 1977 in Washington, D.C. Career Education is one of the major topics for this conference since its location allows easy access to many of the Federal Agencies that now are working on CE. The Task Force will be able to obtain information from all the agencies at the same conference thus reducing duplication of effort between the USITT Education Commission and the PACE Task Force. The work for the PACE Task Force has just begun but in a setting where several theatre associations can share learning, knowledge, expertise and leadership. Career Education in the Theatre Arts is very well underway!

## COMMISSION ON PROJECTS

Many USITT members constantly are asking about publications by the Institute. The general consensus is that the Institute should continue to publish articles and books which relate to the areas within the Institute and the project work of its Commissions. It is obvious that many USITT publications fill voids which are not presently covered by commercial publishers.

The Commission on Projects continues to be interested in seeing the number and variety of USITT publications increase. Recent action by the Board of Directors approving publication of THEATRE DESIGN '77 (a publication of Theatre Architecture panels by Peter Frink and the Theatre Architecture Commission) indicates a majority of officers and directors support the Commissions' interest in expanding our publications effort.

However, there is a problem which each and every member can help solve. The problem is simple: there is a lack of adequate sales to justify several of our publications -- not because they are of no value or interest to members or theatre people -- but rather because they are relatively unknown. Other than individual orders for publications which interest individual members, there is another solution for the problem. Examine the USITT Publications Available List printed on page 19 of this Newsletter and check it against holdings in your institution or firm's library. If you find publications not currently in that library, place a request with the

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# CORNERED BY COSMAK

## BELLY DANCER

### BARES

### COSTUME HINTS

By Bernice Ann Graham

USITT COSTUMING COMMISSION

Recent interest in Belly Dancing has opened a fascinating world to college students, secretaries, bank tellers, dog breeders, tennis pros, mothers as well as grandmothers. The costume having to meld so with the movements of the body, this is an entertainment we should not overlook. The beautiful Cory Zamora has danced and taught in Los Angeles, Sierra Nevada Mountain Areas, and throughout the San Joaquin Valley. Cornered, Cory shared her fascinating world with Cosmak.

**COSMAK:** WHERE DID BELLY DANCING ORIGINATE?

**ZAMORA:** One of many different theories is that it basically started in Egypt and was a two-purpose dance. It was used like Christians used prayers and hymns to praise their gods. Certain dances and dancers were seen only once a year. It was also used with the harem women teaching one another how to give birth, doing all the different undulations with the body. Some of these women were never allowed out of the harem, that was their only life. As it moved into Turkey and other Asian countries, it turned into a village celebration, as in time of a good harvest. One village would invite another village to celebrate and then would try to outdance each other. By the end of the day or evening, everyone would have had so much to drink and the drums would be going so fast, the only thing left to do in rhythm with the music was to roll the belly or shimmy. Around the turn of the century, the King of Egypt banned women belly dancing; he felt the dance created bad connotations of the country to tourists. At this time, men became quite involved in belly dancing.

**COSMAK:** ARE MOVEMENTS OR GESTURES SYMBOLIC?

**ZAMORA:** Basically, it was a dance about the honored and respected world of motherhood, about procreation and everything a woman experienced in her life with her body and emotions - her sensuality. The dance was even more sensuous than it is known today because it was a dance about procreation and birth. It has been toned down toward dancing skills rather than birth undulations. The Turkish style is much more full of undulations; whereas the Arabic is jumpy and has more hip work; it doesn't doze around as much. It is a very personal dance. Everyone who does it, does it differently. The same piece of music played for six dancers would produce six different dances because it is an emotional dance about their life. Each dance will be different because each person dancing is different.

**COSMAK:** IS THERE MORE THAN ONE TYPE OF COSTUME?

**ZAMORA:** At one time there were different vestments and robes for different dances. The ethnic, or layered look, was influenced mainly by the colder countries. It encompasses robes, tassels, vestments and garments such as pantaloons with heavy skirts and robes over. This peasant dress could have a cotton skirt with perhaps pantaloons underneath and many scarves tied around the waist with a large puffy sleeved blouse effect with bolero worn over. The Cabaret costume with the bra, girdle and skirt was influenced mainly by the warmer countries and

seasons. Now it is entirely up to the dancer and what she wants to get across in her dance -- a folksy peasant type dance or a more sensuous "show a little leg" type of dance. In Egypt and the East Coast, restaurants require dancers to wear shoes. In Egypt, a bare midriff is not allowed; therefore, fishnet covers this part of the body. Today, costumes also depend on the area in which you learn, who your teacher was, how much your teacher researched, and personal preference.

**COSMAK:** IS THERE ANYTHING THAT HAS SYMBOLIC MEANING IN THE COSTUME?

**ZAMORA:** It has been passed down from teacher to teacher that the coins were a girl's dowry. Even the gypsies, the first immigrants from Egypt, wore their wealth. They would collect gold and wear as many coins as could be seen. If a girl was very poor and wanted a husband and didn't have a dowry, she would dance in the streets for it. Coins would be thrown at her and she would sew them on her costume, over her arms, all over her head. A man could see how much she was worth and he would marry her because of her large dowry.

**COSMAK:** HOW MANY VEIL TIES AND SKIRT DRAPINGS ARE THERE?

**ZAMORA:** I know about eight different veil ties and five skirt drapings. But, everytime I see another dancer, I learn something new. Sad thing is that most teachers don't name anything. They say "We'll do it this way and you twist it twice here ..." I have tried to give draping procedures names to bring to mind the draping; it is easier to learn. There is no standardization, no unionizing or grand council of the dance. Names are pretty much what the teacher has named. However, there are a few standard names such as the Bib Tie ... that is about the only one that everyone consistently uses for the same drape. I have never heard of skirt drapes having any kind of names. Some of the steps are standard in name. Hip lifts, Hip circles, Figure 8 and Camel Walk are a few steps about 95% of the teachers will all use the same names. However, though Weight Change is used quite often, I have heard this step called Leg Lifts.

**COSMAK:** WHICH MATERIALS DO YOU SUGGEST USING?

**ZAMORA:** I have seen dancers wearing very stiff, like organdy, skirts and drapes; and it looked like prom night. The stiffness also makes the skirt look too short if the dance takes place on a raised stage. Some dancers like to wear see-through chiffon. I was raised on chiffon skirts. I do not like them now because you can see how everything is engineered. The audience sees the footwork and the legs going like pistons underneath the hips and this takes away from the hip work. My preferences are jersey, polyester or nylon tricot skirts which are opaque but which flow and drape. Fabrics should be soft, not stiff. A veil of polyester chiffon or a crepe flows nicely. I would never use nylon; it doesn't have the texture that polyester chiffon has. It is too slick; it slips off your hands; it slides on itself while you are dancing; and it comes out of tucked areas before you are ready; it is not granular enough. The plain colored veil is most popular, appropriate prints are nice, and sometimes an opaque veil gives a nice change of effect.

**COSMAK:** DO YOU HAVE ANY COMMENTS REGARDING BRA AND GIRDLE?

**ZAMORA:** Distance of the theatre blends things together on the stage; you can get away with a lot. Dancing in clubs is very intimate. There is no distance to blend away tackiness when your audience is practically on top of you.

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## COSMAK

I have seen dancers with cotton tassels, bells out of wind chimes, weird little assortments of odds and ends of "stuff with grandmother's rhinestone pin stuck in the middle of the bra. When the dancer is right in front of you, you can pick all these things out, even where a coin is missing. You need a lot of work on your costume. Twenty minutes looks like twenty minutes; two weeks like two weeks. The bra should not gap. It is noticeable when a dancer who feels she should pad her bra does a backbend and her breast comes down and the bra stays down and there is no gap. You must have your garment custom made. You cannot order away in a catalog to get something that is really not going to fit you. You have to make it yourself or have someone who knows every little nook and cranny of your body make it for you. It must be fitted continuously. The dancer who doesn't know very much can get by with a tasteful, flashy costume. But, even the best dancer will ruin her whole performance with a bad costume.

**COSMAK:** DO YOU SUGGEST MAKING COSTUMES IN ONE PIECE?

**ZAMORA:** Most dancers wouldn't. I have seen dancers who have girdles connected to the top of underpants and then slide the skirt between them, the girdle overflapping the underpants. I don't see any logic to this. You can't mix and match. If you don't have the money, you have to make things interchangeable. The harem pants are one piece and the skirt and then the girdle - never one piece all together. It is not like a little jumpsuit.

**COSMAK:** IS THERE A SECRET TO KEEP THE COSTUME INTACT?

**ZAMORA:** Yes, they are called great big safety pins. Find a good pair of dancing briefs (with a strong elastic waistband) and pin skirt band and girdle to the elastic brief in front and back so nothing rides up or down.

**COSMAK:** WHY DO YOU THINK THERE IS SUCH A SURGENCE OF INTEREST IN BELLY DANCING TODAY?

**ZAMORA:** I don't think many people really knew what Belly Dancing was until about ten years ago. I know when I was a child, I asked my mother what a belly dancer was and she said, "A big fat woman who moved her stomach in time to the music and it was ugly". It was seen only in side shows and carnivals; it had the same connotation as a stripper. Once it was taken out of the context of burlesque, vaudeville, or stripping, and people finally realized that it took a lot of work and practice and it was made an artform, it was acceptable. And, with liberation movements in this day and age, I think more women are turning to Belly Dancing to find themselves. Belly Dancing is a very free thing, you have to turn so much within yourself to produce the dance. A Belly Dance is not choreographed. Belly dancers are liberated, are doing something that is their own, are expressing themselves.

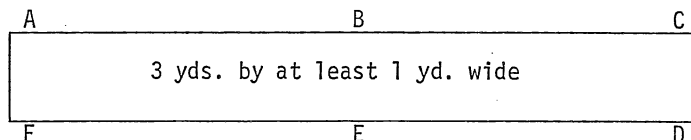
**COSMAK:** Thank you Cory Zamora for sharing your fascinating world with us.

## THAT "mysterious" VEIL

One of the most beautiful segments of the belly dance is the veil segment. Though belly dancers merely tuck their veils in strategic places for artful removal, we should look at the intricate and beautiful draping effects their veils create. We can use their techniques in dance concerts, chorus lines, even specific characters as in

"Midsummer Nights Dream", "Ondine", possibly "Gypsy".

These same drappings may be sewn or hooked into place on a bra and dance girdle or a leotard. Here are three whose placement is described being tucked into a bra and bikini-pant type base. Bras can have either shoulder or halter type straps. The material is three yards long and at least one yard wide. The material should drape softly. Six points are labeled to aid in placement and eventual draping. If confusion arises, actually label your material in appropriate places.



### THE BIB TIE

Line up B at center of bra front. At straps, pull the material under shoulder straps and up to crest of shoulder, creating a rabbit ear effect at crest of shoulders (or if halter top, ears will be at side of neck). This should bring B high to neck line. This should hold top part of Bib in place. For the bottom part of veil treatment, E is at center front. Place arms straight down. Start drawing up (gathering) in both hands, the veil hanging below your hands until you have what looks like an Austrian shade or swag apron across girdle area. In each hand you have the gathers creating this swag apron. Tuck these gathers into the top of the girdle front with the bottom of the apron at the crotch line or just above. This completes the front draping except for beautifying the folds. Next, deal with side and back. A and F are hanging down on right; C and D are hanging down on left. I will deal with the right side and A and F, but the same treatment is used on the left C and D side. Gather from point A to F in hand on edge of the material. Now slide hand, still holding gathers, about a foot from the edge creating a foot-long tail. Still holding gathers in your hand, take around right hip and tuck into center back top of girdle producing a drape over right hip and a tail in center back. Repeat procedure with left side C and D around left hip. Belly dancers do tuck in veil underarm under base of bra allowing enough material for movement until artful displacement. This tuck is not necessary if veil is sewn or hooked in place.

### CROSS-YOUR-HEART TIE

Place B at center upper back with A in Right hand and C in Left hand. Right arm with A should cross over front of body and place A point under Left strap and pull at least 1-1/2 foot over the crest of shoulder. The 1-1/2 foot excess falls down back of shoulder blade. Now repeat with other side going from Left to Right shoulder strap. This creates a cross drape in front and a circular drape over lower back and hips. The 1-1/2 foot excess down shoulder blade can be adjusted in length to adjust height of back drape. The dancer's height may also demand this 1-1/2 foot shoulder blade drape adjustment.

### THE WIVES' TIE

With F up and at your Right, place and bobbypin E at centerback of head. With the edge of the F side of material, draw over and encase forehead and hair and bobby pin snugly at centerback of head next to E. Still with edge of F side of material, draw forward and over bridge of nose in mask-like fashion like wives' harem veils (hence the name). Draw snugly across lower face and bobby pin at centerback where E is. Let excess of edge to point F drop down. (This procedure can be adjusted so point F is bobby pinned at centerback of head, eliminating any point being dropped). This whole procedure encases hair, masks the lower face, and creates a drape over Right

Continued on page 13

## COSMAK

houlder and arm. Next, we deal with the veil on Left side. It should still be hanging downward with points and D close to floor. Gently, fling C and D across front of body and over lower and/or upper Right arm, creating a drape over Left shoulder and arm and across front of body. Adjust to beautify the folds of this front orso drape.

These are three of the less complicated drapings but they are simply beautiful. If there is interest in more information on belly dancing costumes, please write. Cosmak has more details and information in this area thanks to Cory Zamora and Ely Buffin. Thanks, beautiful dancers! Write: Cosmak's Corner, USITT Northern California Section. c/o 2405 North Millbrook, Fresno, California 93703. HAPPY NEW YEAR!

## COMMISSION ON PROJECTS

librarian for the USITT publications to be ordered and put on the library shelves.

THE THEATRE CONSULTANTS LIST - FIRST EDITION  
1973

STUDIES IN THE PROJECTION OF LIGHT and  
THE OPTICAL PROPERTIES OF ELLIPSOIDAL REFLECTORS

THEATRE DESIGN '75

SELECTED 'STILL' PROJECTION APPARATUS FOR  
SCENIC AND EFFECTS PROJECTION

THEATRE ORIENTATION PACKAGE

PORTO THEATRE

These are but a few of many valuable reference publications by the Institute. They belong in your institution or firm's library and require only a little effort on your part to get them there. Even if library funds for this fiscal year are expended, why not put in an early order for next year?

The above represents one simple way USITT members can assist the Institute in expanding its publication service to the performing arts community. A little work on the part of each member can help develop publication sales which will justify expanded publication efforts by the Institute, thus greater service to its members.

## SURVEYS TABULATED

Results are being tabulated and sent to all Commissioners based on the returns from the Sept./Oct. and Nov./Dec. Newsletters. Many of those replies have indicated a strong interest in not only receiving information from a Commission(s), but also a desire to become involved in project activity. If you have not completed and returned your Commission Interest Card, do so today. The Commission on Projects wishes to thank all members who have participated in the survey.

Commissioner: James R. Earle, Jr. USITT 2nd V.P.

# CALENDAR OF EVENTS

FEBRUARY	
3-5	USITT ROCKY MOUNTAIN SECTION - 4 Technical Sessions, Rocky Mountain Theatre Association Festival, Idaho State University Pocatello, Idaho.
3,4,10	USITT/NOR CAL SECTION "Equipment & Techniques in Sound And/Or Video" Alco Paramount, San Jose, California.
10	USITT/NEW YORK SECTION- "An Evening with Edward F. Kook: Robert Edmund Jones Remembered, Lincoln Center Library of the Performing Arts, New York, New York 6:00 PM.
15	DEADLINE DATE, COPY INPUT-MAR/APR NEWS-LETTER.
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.
MARCH	
2-6	SOUTHEASTERN THEATRE CONFERENCE Holiday Inn-Scope Norfolk, Virginia
12	USITT/NOR CAL SECTION - "Planetarium Tour" Independence High School/Evergreen College San Jose, California.
16-19	<b>USITT ANNUAL CONFERENCE</b> Loew's L'Enfant Plaza Hotel, Washington, D.C.
16-19	AMERICAN THEATRE ASSOCIATION ANNUAL REGIONAL CONFERENCE (In Conjunction with USITT Annual Conference) Loew's L'Enfant Plaza Hotel, Washington, D.C.
26	USITT/MIDWEST SECTION "Arts Administration Workshop" (Time & Place To Be Announced).
27-30	NATIONAL ASSOCIATION OF BROADCASTERS CONVENTION Sheraton Park Hotel, Washington, D.C.
APRIL	
11	Through May 8, 1977 - USITT/NEW ENGLAND SECTION "USITT Contemporary Stage Design Exhibit" Wheaton College, Norton, Massachusetts.
15	DEADLINE: INPUT COPY, MAY/JUNE NEWSLETTER
19	USITT/NOR CAL SECTION THEATRE TOUR San Joaquin Delta College, Stockton, California.
23	USITT/MIDWEST SECTION "Costume Pattern Workshop" (Time & Place to be Announced).
MAY	
13	USITT/MIDWEST SECTION "Some Approaches to Sound On Stage" Sonart Studios, Chicago, Illinois.
JUNE	
3-4	MICHIGAN THEATRE ASSOCIATION CONFERENCE 1st Statewide Theatre Conference, Michigan State State University, East Lansing, Michigan.

# USITT NATIONAL LIAISON

# MASTERS CLASSES

## ● IMERO FIORENTINO

Lighting Designer, Television and Stage, President of Imero Fiorentino Associates, Inc. A list of Mr. Fiorentino's credits would be too numerous to mention for television, industrial shows, building consultation, and arenas. The following highlights may serve to illustrate Mr. Fiorentino's extensive experience. For Television: THE BOLSHOI BALLET, MARK TWAIN TONIGHT, SINATRA-THE MAIN EVENT, BARBRA STREISAND IN CENTRAL PARK, CALIFORNIA JAM, and THE BICENTENNIAL KICK-OFF CELEBRATION. In addition, Mr. Fiorentino has designed such productions as the MILLIKEN INDUSTRIAL SHOW, and THE 1976-77 NEIL DIAMOND WORLD-WIDE CONCERT TOUR.

## ● PATRICIA ZIPPRODT

Costume Designer for Theatre, Opera, and Film. Any list of Ms. Zipprodt's credits would need to include costumes for Broadway musicals and plays including SHE LOVES ME, FIDDLER ON THE ROOF, CABARET, A VISIT TO A SMALL PLANET, THE LITTLE FOXES, ZORBA, 1776, and PIPPIN. Off-Broadway productions include THE BALCONY, THE BLACKS, THE CRUCIBLE, and OH DAD, POOR DAD. Her film work includes THE GRADUATE, 1776, and THE GLASS MENAGERIE. Ms. Zipprodt was recently honored in the new publication Who's Who In Opera. Her Opera experience has been with the Opera Company of Boston, The Metropolitan Opera, and The New York City Opera.

## ● ROBERT MOODY

Master Scenic Artist, Mr. Moody's credits include scenic artist and chargeman-scenic artist at such prestigious theatres and television as Goodman Theatre, A.B.C. Television, St. Louis Municipal Opera, Volland Studios, Brandeis University, Peter Wolf Studios, Dallas Stage Scenery, Becker Bros. Studio, to name a few. In addition, Mr. Moody has lectured across the country at Universities and Colleges.

Consistant with the United States Institute for Theatre Technology'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.

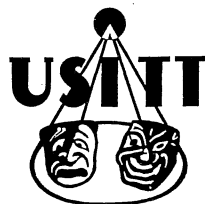
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USITT, Inc.  
1501 Broadway, Room 1408  
New York, New York 10036

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





# 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)
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Continued on Page 18

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## CLEVELAND

Other programs tentatively scheduled run well into the month of April. Planned for late February..

### TOUR AND DEMONSTRATION: ALLEN THEATRE'S NEW LASERIUM.

This dome shaped theatre is used for the display of laser generated projections and special effects. As a former Cleveland, your Editor can attest that the Allen Theatre was the finest first-run film house in downtown Cleveland, and its conversion for the laser showings is magnificent.

### SET DESIGN AND COSTUME EXHIBITION

This exhibit will take place March 7th through March 18th in the Karamu Theatre's Bokari Gallery. Members of USITT and Designers in the Cleveland area are invited to submit their recent models, renderings, photographs and slides. A special showing of the exhibition is scheduled for USITT members on March 12th, from 2:00 to 5:00 P.M. The Bokari Gallery/Room also features the works of Karamu Artists.

### BACKSTAGE TOURS

Playhouse Square Theatres: Three old movie houses in downtown Cleveland in various stage of renovation -- The Palace Theatre, the Loew's State and Ohio Theatres. Those attending will get a first-hand look at these facilities.

### MASTER CLASSES AND LECTURES

Designer Leland H. Watson to hold master Classes and Lectures at various theatres in the Cleveland area.

### LIGHTING WORKSHOP

A special Lighting Workshop is scheduled April 15th, 16th and 17th, in conjunction with the American Theatre Association Region III Conference at Case Western Reserve University.

### CURRENT KARAMU THEATRE PRODUCTIONS

"Sizwe Banzi Is Dead" Running to end of January. Karamu's Arena Theatre.

"Short Eyes" February 3rd through March. Karamu's Proscenium Theatre.

"Days of Absence" Beginning March 17th through April, Arena Theatre.

USITT members in the Ohio/Cleveland area are invited to contact Mr. James M. Stone, Technical Director/Designer, Karamu Theatre, 2355 East 89th Street, Cleveland, Ohio 44106 for more information about these tentatively scheduled events.

**Continued on Page 20**

## NEW MEMBERS

Russell K. Lowe I  
868 Beverly Road  
Cleveland Heights, Ohio 44121

Alex Malinowski I  
5400 Lenore Avenue  
Arcadia, California 91006

Nancy R. McClave 7-S  
920 Stein Court  
Kent, Ohio 44240

Christopher Milliken S  
Box MM4  
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Mike Reese 35-I  
2236 Briarwood Road  
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## AT YOUR SERVICE

United States Institute for Theatre Technology  
1501 Broadway - Room 1408  
New York, New York 10036

Dear Sir:

I am retiring from the theatre as of March 15, 1977. I will therefore be dropping my membership in USITT and not renewing for 1977.

I would like to comment, however briefly, how much I've enjoyed the organization and the magnificent journal. I'm sorry I will be missing the annual meeting in Washington, D.C. this year. I wish to thank the Institute for the help it has given me and wish it only the very, very best in the future.

Very sincerely,

Joseph Hopfensperger  
Director of Theatre  
Lawrence University  
Appleton, Wisconsin 54911

Editor's comment: No one ever retires from the theatre! USITT wishes you success and hope you will join us again.



# USITT PUBLICATIONS AVAILABLE



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

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

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

INDEX OF ARTICLES AND BOOK REVIEWS APPEARING IN THEATRE DESIGN AND TECHNOLOGY.  
A listing from issues Nos. 1 through 33. 19 pp.  
\$1.50 (USITT members). \$.150 (Non-members).

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

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

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

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

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

PROJECTION APPARATUS FOR SCENIC AND EFFECTS PROJECTION, SELECTED 'STILL'  
By Mark Lipschutz. A compendium of the most currently available projection equipment, plus annotated bibliography. 229 pp., illustrated. (Available, April, 1976).  
\$5.00 (USITT Members). \$5.50 (Non-members).

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

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

THEATRE CONSULTANTS - FIRST EDITION, 1973  
A valuable resource, listing firms and individuals experienced in the problems of theatre operation, programming, architecture and technology. 60 pp.  
\$15.00 (USITT members). \$20.00 (Non-members).

THEATRE DESIGN '75  
An 80 page digest illustrating examples of new theatre design and architecture, including reproductions of 38 display panels illustrating 32 theatres, together with descriptive text and factual information. Reproductions are of the panels displayed at the Anaheim Conference together with additional panels which formed the display of Theatre Architecture at the Prague Quadriennale.  
\$7.50 (USITT members). \$10.00 (Non-members).

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

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

THEATRE MANAGEMENT, ECONOMICS AND PRODUCING IN AMERICA: A SELECTED BIBLIOGRAPHY  
By Stephen Langley, originally appearing in the May, 1971 USITT Journal THEATRE DESIGN AND TECHNOLOGY. 11 pp.  
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Edited by C. Ray Smith, reprinted from the October, 1965 PROGRESSIVE ARCHITECTURE. 62 pp., illustrated.  
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# NEW ENGLAND

## N.E.T.C./USITT TO HOLD MASTER CLASS

An intensive SCENE PAINTING MASTER CLASS AND "HANDS ON" WORKSHOP is scheduled by the USITT/New England Section Saturday, March 5th, at the Trinity Square Playhouse, 201 Washington Street, Providence, Rhode Island, 9:30 A.M. to 5:00 P.M.

This master class and workshop is designed to teach the fundamentals of scene painting techniques to the scenic designer and scene painter. The class will be taught by Rober Soule, Scene Designer, Trinity Playhouse, assisted by Wayne Toepp, Scenic Artist, Trinity Playhouse. The class will have a good balance of demonstration and instruction by working theatre professionals combined with "hands on" work at the class. Every class member will paint and have their work critiqued by the instructors. All materials will be supplied.

Space in the class will be limited to ensure maximum benefit for the participants. Registration Fees: USITT, NECT Members and Students - \$10.00. All others- \$12.50. Registration deadline is Saturday, February 26, 1977.

Make checks payable to "The New England Theatre Conference and send to John C. Gates, Chairman NECT Technical Theatre Committee, c/o Capron Lighting & Sound (Department SPC), 278 West Street, Needham Heights, MA. 02194.

Plans are now underway for a program related to theatre design on Saturday, April 30, 1977, to be held at Wheaton College, Norton, Massachusetts. This program will coincide with a month long exhibition of Contemporary Stage Design USA, an exhibit compiled by the International Theatre Institute. This exhibit has travelled to the USITT National Convention, the Prague Quadriennale, and the Association of British Theatre Technicians in London.

Plans are also underway to exhibit the new USITT Design '77 direct from the National Conference in Washington, D.C.

THE DEADLINE DATES FOR RECEIVING NEWSLETTER INPUT IS POSTED IN THE USITT CALENDAR OF EVENTS IN EACH PUBLICATION.

YOUR EDITOR WOULD GRATEFULLY APPRECIATE YOUR COOPERATION IN SUBMITTING NEWSLETTER MATERIALS PRIOR TOO, AND UP TO THE DEADLINE DATE.

WE CANNOT GUARANTEE SPACE IN THE NEWSLETTER FOR "LAST MINUTE" INPUT.



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