

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

NEWSLETTER

Volume XVII Number 2

March/April 1977

"At USITT, we don't let it happen, we make it happen".

Edward F. Kook, President, USITT

CAPITOL '77 CONFERENCE COMMITTEE MAKES IT "HAPPEN".. A SMASHING SUCCESS!

Undoubtedly, when the final tabulation on CAPITOL '77 is in, a new record for USITT Conference attendance will be established.

Over 500 attendees were expected and over 500 came to Washington, D.C., to hear renowned guest speakers from across the nation; to share in the presentation of awards to national dignitaries who have made outstanding contributions to the Theatre; to tour the cultural facilities of our Nation's Capitol; to participate in the in-depth programs and presentations of the USITT Commissions and to have an opportunity to see the new products, lighting and sound systems on display by our commercial exhibitors.

That the USITT exists to broaden understanding and to increase knowledge of all the practical considerations involved in housing and presenting the performing arts; to research all the factors that influence planning, design, administration, production and equipment for theatres, auditoriums and art centers, the 1977 Conference Committee chaired by Charles Vaughan III, is to be commended for keeping the membership aware of this research, this "existence". With their exciting 1977 CAPITOL '77 *THEY MADE IT HAPPEN!*

PROGRAMS

At 8:00 am Thursday, March 17th (and there was a bit o' the wearin' of the green) members left the Loews L'enfant Plaza by bus for a tour of the Kennedy Center, to return in time for a buffet luncheon on the warm, sun-drenched promenade of the hotel's south corridor. The Conference Committee could not have ordered better weather. It was nearly 70°. President Kook was overheard (it's rumored) asking Chuck Vaughan to *"get me a direct line to the 'man upstairs' too, will yuh?"* so that he too could be a "perfect weather orderer".

Major sessions of the day included programs of the EDUCATION COMMISSION: *"CAREER EDUCATION IN THEATRE"* chaired by Lee Watson; CODES: *"TOXIC AND SAFETY STANDARDS IN THE PERFORMING ARTS"* coordinated by Codes Commissioner Randy Davidson; ENGINEERING: *"METRICATION FOR THE THEATRE: WHO, WHAT AND WHEN"* chaired by Larry Riddle, Electro Controls; and a Mini Session by the COSTUMING COMMISSION: *"RECYCLING VINTAGE APPAREL"* moderated by Sylvia Hillyard, Costume Designer, University of New Orleans.

Throughout the day meetings were held by the Technical Information Commission, the Education and Administration Commissions, and the International Liaison Commission. The day ended with a production of Istan Orkeny's "CATS-PLAY" performed at the Arena-Kreeger Theatre, and a tour of the Arena Stage.

In the Monet Suites I and II, Renoir Suite and Degas Salon, members of the Scenography, Education, Engineering and Administration Commissions held 7:45 am meetings on Friday, March 18th, before departing at 8:45 am for a tour of Ford's Theatre. At 12:30 pm, meetings of the Costume, Theatre Architecture, Technical Information and Codes Commissions were held.

COST ANALYSIS AND THE ARTS ADMINISTRATOR IN THEATRE CONSTRUCTION-HOW DO ADMINISTRATORS AND ARCHITECTS WORK TOGETHER WITHOUT COMPROMISING THE PROGRAM kicked off the first major session of the Theatre Administration Commission, coordinated by Commissioner Don Shulman, with Herb Schmolli participating. Other major sessions of the day included *WHY I DESIGN THE WAY I DO*, a presentation of the Costuming Commission, moderated by Commissioner Don Stowell, with USA Costume Associates Alvin Colt, Jane Greenwood, Carrie Robbins; Marge Slayman, USA Costume Associate, Arena Stage; and Cletus Anderson, Carnegie-Mellon University, participating; *FORMS, FUNCTIONS, FUNDS: CRITIQUE OF THEATRE ARCHITECTURE*, a presentation of the Theatre Architecture Commission with panel members David Hays, The O'Neill Theatre Center; Harry Weese, Harry Weese and Associates/Architects; Zelda Fichandler, Arena Stage and John von Szelski of William Blurock and Partners/Architects, who coordinated the program.

Two mini sessions of the Engineering Commission, *LASER-HOLOGRAPHY WORKSHOP*, presented by Robert Howell generated much interest and excitement.

At the General Membership Meeting President Kook spoke of what he had learned from his experiences as President of the Institute during his term of office. He pointed out that USITT's serious purposes imposed responsibilities and that we would hold steadfast to the

Continued next page

integrity of our pursuits and purposes. He spoke of personal visits to the Regional Sections to become familiar first-hand with the membership's views; an increasing need for greater membership input into the work of the Commissions; improving our Journal Theatre Design and Technology, and appointing a Development Commission for this task. The text of President Kook's address will be published in Theatre Design and Technology.

A New Product Session coordinated by Allan M. Bailey, Technical Information Commissioner ended the Friday proceedings.

Major sessions on Saturday, March 19th, included a presentation of the EDUCATION COMMISSION: P.A.C.E. TASK FORCE", Coordinated by Commissioner John Bracewell; Chairman - Tony Distler, President of the American Theatre Association, with Anna May Hughs, President-elect, SSTA; William Waack, SSTA; Ted Jones, USITT Education Commission, Tom Beagle, President, SSTA; and Ron Longstreth, International Thespian Society. "WHO SHOULD DESIGN YOUR THEATRE?" was a presentation of the THEATRE ARCHITECTURE COMMISSION, moderated by Commission Peter H. Frink, Frink & Beuchat/Architects, with William H. Allison, Pennsylvania State University; Leonard Auerbach, State University of New York-Stonybrook; Arthur L. Housman, University of North Carolina; and David Weiss, University of Virginia. "TRAINING AND STANDARDS OF UNION DESIGNERS" moderated by Peggy Clark, with Scenic Designers: Charles Elson; Ben Edwards, President, U.S.A. Local 829, Costume Designers: Fred Voelpel; Carrie Robbins; Lighting Designers: John Gleason and Arden Fingerhut participating..... was a presentation of the USITT SCENOGRAPHY COMMISSION.

Mini sessions throughout the day included the ENGINEERING COMMISSION'S: "A TECHNICAL INFORMATION FILING SYSTEM" presented by Jay O. Glerum, Marquette University; THEATRE ADMINISTRATION'S: "GRANTMANSHIP WORKSHOP" presented by Don Shulman; and LIAISON WITH THE ARTIST COMMISSION'S: "WHAT THE ARTIST ASKS AND RECEIVES FROM THE TECHNICIAN", presented by Playwright/Director Robert Wilson, Lee Watson, Chairman.

Members left the hotel at 1:45 pm for a tour of the Wolf Trap Farm Park for the Performing Arts, returning in time for the 6:30 pm Cocktail Party and Banquet.

The Banquet was a momentous occasion with the presentation of awards and the acceptance speeches of those who received them. The speeches of Cyril Harris, Zelda Fichandler, Roger L. Stevens and Robert Wilson were particularly rewarding in that the USITT membership present at the banquet shared a common experience listening to, and applauding the contributions of these giants of the theatre.

NOTE: IT WAS ANTICIPATED THAT THE MEMBERSHIP WOULD SEE THE BRITISH DESIGN EXHIBIT WHICH INCLUDED GOLD MEDAL WINNERS FROM THE PRAGUE QUADRIENALE, CO-SPONSORED BY THE USITT INTERNATIONAL LIAISON COMMISSION AND THE FRIENDS OF THE KENNEDY CENTER.

UNFORTUNATELY, DAMAGE TO THIS EXHIBITION IN TRANSPORT, PREVENTED IT FROM BEING SHOWN.

Theatre Design '77, The Student Design Competition, and the Federal Theatre Project were on display daily. ATA Placement Service was also open daily to USITT and ATA members.

USITT AWARDS 1977

U. S. INSTITUTE FOR THEATRE TECHNOLOGY
FOUNDERS AWARD 1977
PRESENTED TO

DONALD H. SWINNEY

IN RECOGNITION OF HIS VALUABLE SERVICES TO USITT
WHOSE DEDICATION AS WORKER, COMMITTEE CHAIRMAN, OFFICER,
PRESIDENT
HAS BEEN VITAL IN THE DEVELOPMENT OF THE INSTITUTE FROM
ITS VERY BEGINNING

USITT BOARD OF DIRECTORS
WASHINGTON, D.C.
MARCH, 1977

U. S. INSTITUTE FOR THEATRE TECHNOLOGY
USITT AWARD 1977
PRESENTED TO

ROBERT S. WILSON
PLAYWRIGHT AND DIRECTOR

IN RECOGNITION OF HIS THEATRICAL INNOVATIONS REVEALING
NEW VISUAL PERCEPTION IN THE USE OF TIME, SPACE, AND
MOVEMENT IN THE THEATRE

USITT BOARD OF DIRECTORS
WASHINGTON, D.C.
MARCH, 1977

U. S. INSTITUTE FOR THEATRE TECHNOLOGY
USITT AWARD 1977
PRESENTED TO

CYRIL MANTON HARRIS

IN RECOGNITION OF HIS OUTSTANDING CONTRIBUTIONS AS
AUTHOR, EDUCATOR, PHYSICIST, AND ACOUSTICAL ENGINEER
IN ACOUSTICAL DESIGN FOR PERFORMING ARTS FACILITIES
IN AMERICA

USITT BOARD OF DIRECTORS
WASHINGTON, D.C.
MARCH, 1977

U. S. INSTITUTE FOR THEATRE TECHNOLOGY
USITT AWARD 1977
PRESENTED TO

ZELDA FICHANDLER

IN RECOGNITION OF HER OUTSTANDING CONTRIBUTIONS AS
CO-FOUNDER, PRODUCER, DIRECTOR OF THE ARENA STAGE
WASHINGTON, D.C.
AND HER ACHIEVEMENT IN THE SUCCESS AND INFLUENCE
OF THIS OUTSTANDING THEATRE INSTITUTION

USITT BOARD OF DIRECTORS
WASHINGTON, D.C.
MARCH, 1977

Continued next page

U. S. INSTITUTE FOR THEATRE TECHNOLOGY
USITT AWARD 1977
PRESENTED TO

ROGER L. STEVENS

IN RECOGNITION OF HIS INSPIRED LEADERSHIP, PRODUCER,
ENTREPRENEUR AND CREATIVE FORCE IN THE
AMERICAN THEATRE

USITT BOARD OF DIRECTORS
WASHINGTON, D.C.
MARCH, 1977

FELLOWS

EDWARD F. KOOK
WALTER H. WALTERS
GARY W. GAISER
NED A. BOWMAN
DONALD H. SWINNEY
EDWARD PETERSON, JR.
JOEL E. RUBIN
HAROLD BURRIS-MEYER
BERNARD A. GROSSMAN
FREDERICK M. WOLFF
RUDOLPH KUNTNER
RICHARD L. ARNOLD
C. RAY SMITH
ARTHUR J. BENLINE
THOMAS S. WATSON
HANS SONDHEIMER

PUBLICATIONS AWARDS

JARKA BURIAN

For best article in the 1976 issues of Theatre Design and Technology The Committee on Publications wishes again to acknowledge the impressive contribution of Jarka Burian to the USITT. His article entitled "A Scenographer's Work: Josef Svoboda's Designs, 1971-1975," presents in monumental proportions for this period the work of this outstanding scenographer. As such it provides a fitting continuation of Professor Burian's treatment of Svoboda's earlier work.

RICHARD D. THOMPSON
TONY COURTADE
FRED. M. WOLFF

From time to time the Committee on Publications gives special recognition for work well done. Such is the case in the consistent contributions of the Associate Editors Richard D. Thompson, Tony Courtade and Fred. M. Wolff to the USITT Journal Theatre Design and Technology, in conducting the Departments, New Products, Book Reviews, and Technical Reports, respectively. They have not only revealed a consistently high quality of work but in their contributions in issue-after-issue they are accumulating an impressive resource of the theatre for our membership.

RESOLUTIONS

RESOLUTION: The Board of Directors of the United States Institute for Theatre Technology, Inc. acknowledges with thanks the dedicated efforts of the 1977 USITT Annual Conference Committee chaired by Charles Vaughan III. The contribution of your committee in the myriad of conference details with the aid of the USITT Commissions in programming are recognized essentials in making *CAPITOL '77* an outstanding event of the year.

The Board of Directors of the United States Institute for Theatre Technology acknowledges your contribution with deepest gratitude.

RESOLUTION: The Board of Directors of the United States Institute for Theatre Technology, Inc. wishes to recognize the outstanding service provided by Edward F. Kook during his two terms as President of the Institute. Your guidance of the Institute through its period of economic difficulty was a phenomenal task. In addition, your energetic efforts, dynamic leadership and personal encouragement have given the Institute new vitality and continued productivity.

The Board of Directors of the United States Institute for Theatre Technology acknowledges your contributions with deepest gratitude.

SPECIAL AWARDS

MARGARET U. EZEKIEL

In recognition of her years of contributions as Commissioner of Presentation and Chairman of Liaison with the Artist for USITT.

RUDOLPH KUNTNER

In recognition of his contributions to USITT and his long and dedicated career of creative service to performing arts technology in America.

TIME & PLACE

USITT ANNUAL CONFERENCE/1978
PHOENIX, ARIZONA
CONFERENCE CHAIRMAN
Martin Abramson
2339 East Pebble Beach
Tempe, Arizona 85282

USITT ANNUAL CONFERENCE/1979
SEATTLE, WASHINGTON
CONFERENCE HOST
USITT Pacific Northwest Section
Seattle, Washington

Continued next page

1977 COMMITTEE

CHARLES VAUGHAN
General Chairman
Designer
University of Maryland

RONALD F. CUFFE
Director,
Publicity and Promotion
Wolf Trap Farm Park for the Performing Arts

SHARON M. DAVIS
Director,
Publicity and Promotion
American Theatre Association

FRANK A. FLORENTINE
Technical Director,
Wolf Trap Farm Park for the Performing Arts

JEFFREY J. GRANDEL
Designer/Technical Director
Gallaudet College
Washington, D.C.

JOHN J. GALLAGHER
Technical Director,
Publick Playhouse
Maryland National Capital Park and
Planning Commission

RALPH A. HOFFMAN
Chief,
Division of Performing Arts
Wolf Trap Farm Park for the Performing Arts

E. O. SKIP LARSON
Site Manager,
Ford's Theatre
Washington, D.C.

JIM PEARSON
Technical Director
Montgomery Players, Inc.
Montgomery County, Maryland

BRADLEY W. SABELLI
Designer/Technical Director
The George Washington University
Washington, D.C.

ROBERT SWASEY
Costume Designer
Gallaudet College
Washington, D.C.

HERBERT VOSS
Designer/Technical Director
The American University
Washington, D.C.

KATHY ZUKASKY
Assistant Theatre Technician
University of Maryland
College Park, Maryland

THANKS TO THOSE PEOPLE BEHIND THE SCENES
AND UP FRONT AT THE REGISTRATION DESK AND
COUNTER. A BIG THANKS TO THE "VAUGHAN
Elfins".

1977 EXHIBITORS

ADB, INC.

PETER ALBRECHT CORPORATION
AMERICAN SCENIC COMPANY, INC.

AMERICAN STAGE LIGHTING CO., INC.

AUDIOTRONICS, INC.

AUTOMATIC DEVICES COMPANY

BARBIZON ELECTRIC

BERKEY COLORTAN, INC.

CALIFORNIA INSTITUTE OF THE ARTS

CITY LIGHTS THEATRICAL

J. R. CLANCY COMPANY, INC.

DAVID CLARK COMPANY, INC.

CLEAR COM

THOMAS Y. CROWELL

DECOR ELECTRONICS CORPORATION

DIMATRONICS

DLS PRODUCTIONS

EAVES COSTUME COMPANY

ELECTRO CONTROLS, INC.

ELECTRONICS DIVERSIFIED, INC.

H & H SPECIALTIES

HUB ELECTRIC COMPANY, INC.

I.A.T.S.E.

THE JOYCE CRIDLAND COMPANY

KLIEGL BROTHERS LIGHTING COMPANY

MAJOR LIGHTING CORPORATION

MICHIGAN TECHNOLOGICAL UNIVERSITY

MUTUAL HARDWARE CORPORATION

NORTH CAROLINA SCHOOL OF THE ARTS

OLESEN COMPANY

W. E. PALMER COMPANY, INC.

ROCTRONICS

ROSCO LABORATORIES, INC.

SCENOGRAPHIC IMPORTS

SKIRPAN LIGHTING CONTROL CORP.

GEORGE R. SNELL ASSOCIATES, INC.

SCR DIGITROL CONTROL CORP.

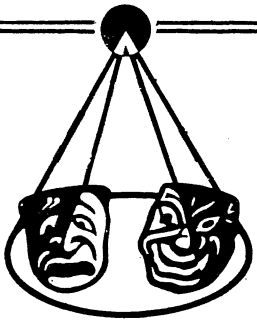
STRAND CENTURY INC.

THEATRE SYSTEMS, INC.

THEATRE TECHNIQUES, INC.

TIMES SQUARE THEATRICAL AND STUDIO
SUPPLY CORP.

UNION CONNECTOR COMPANY, INC.



**ADMINISTRATION
ARCHITECTURE
ARTISTIC LIAISON
COSTUMING
EDUCATION**

**ENGINEERING
SAFETY
SCENOGRAPHY
TECHNICAL
INFORMATION
NAT'L. AND INT'L.
LIAISON**

REPORTS FROM THE COMMISSIONS

SAFETY CODES

**Dr. Randall W.A. Davidson,
Commissioner**

**Terry Wells,
Vice Commissioner**

To the members of the Commission, members of the National Theatre Safety Project Task Force, members at large of USITT, and readers of the Newsletter who are allied to USITT and the Commission:

Once again, Commissioner Davidson is requesting you to contact him. You may and are encouraged to send voice cassettes, letters, all data that might refer to Codes; safety of products, consumer reports, and even video cassettes (as one member promised); newspaper articles of reports of accidents, job related illnesses, catastrophes, OSHA and NIOSH reports; insurance statistics, state and local laws that might refer to Entertainment, procedures, deaths, equipment information referring to safety, materials, toxic substances, areas of design and construction safety, faulty buildings, fire retardants, noise areas, electrical grounding violations or new procedures, liability suits, corruption in building areas, etc., all these are applicable to the work of the Commission, and are vital to the continuous updating of information for the Codes and Safety Standards. COMMUNICATE, PLEASE, FOR ALL OUR SAKES.

YOU ARE ENTREATED TO WRITE TO YOUR CONGRESSPERSON about your concerns and about the work of the Commission in trying to develop procedures and standards for the Entertainment Industry (a la Theatre, Dance, etc.); TO WRITE TO OSHA, NIOSH, EPA, the Department of Commerce (Fire Prevention Administration), sub-committees on Health and Welfare, State Agencies, County Health Departments, offices and research laboratories of separate corporations and businesses which deal in areas of concern to our Industry. There is no area too sacred to reach out to in order to obtain the information and the accurate, up-to-date data that we need in order to safeguard our health and the safety of our operations. We are in continuous contact with agencies all over the country, and they give valuable information which is immediate in its application to our work.

We are growing more and more concerned about the quality of inspections that are occurring in the Entertainment Industry. Articles in newspapers, journals,

magazines, conversations with insurance underwriters, government personnel, hygiene personnel, firechiefs, OSHA personnel, welders, iron workers, etc., indicate the quality of construction has gone down and that public assembly structures are full of defects. We all are defensive. This opinion seems to reflect our inspections as well. Design and Construction: Perhaps we had better take a long, hard, candid, objective look at what we are building, designing, using, etc. Now is the time not to hesitate in looking at your building, your equipment, your tools, your practices, programs, procedures in Health and Safety.

We are constantly being given the opportunity to clean and set our own house in order. Veritably, a million opportunities. To what? Save our own lives, reduce our own accidents, total out our own job related illnesses, better our economic standings through less down time, etc. Where is our concern for the volunteer, amateur, child professional, patrons, audiences? WHERE ARE YOU IN YOUR CONCERN? What about your insurance rates, workman's compensation, hazard insurance, liability for yourself, your facility?

Do you have regular fire inspections, fire drills? Is your fire curtain, if you use one, operable? Do you use it? Do you check all working parts? Does it truly seal? It is a FIRE DOOR. If the Fire Department does not take care of this, do you call them, check on them, check it yourself, have qualified personnel check? Verify its operation. Our experience has indicated that fire doors sometimes rust open and the fuses become useless. If that has happened once, THAT IS TOO OFTEN. Check fusible links, and cut lines. Inspect sprinklers? Are they pressure checked? If so, when ... AND WHEN WAS THE LAST TIME? Keep a record of all these in a verifiable log book (keep two) and record all inspections and conditions ... who did the job ... who inspected ... WHEN ... what did they find ... what was done?

Orderly fire drills? Motivated and prepared? Enforced regulations are lacking in many institutions ... usually more show than enforcement. Statistics in Public Buildings are atrocious. There is a grave need for regular/orderly fire drills, inspections, procedures, use of extinguishers. What type of extinguishers? Checked? Assignments to monitor fire drills are in order in business or in academia. Solid reasons give the employee and boss statistical information, etc. Include pertinent information. Procedures gone over in the field, on the job, are the best. Hands-on procedures with ex-

Continued on page 6

SAFETY CODES Cont'd. from pg.

planations are excellent. Do this with extinguishers, and give each person written material too. Which to use, why, how, and in the situations you believe will occur. Why such emphasis upon procedure and care? Insurance rates and premiums are rising. Liability suits about everything are happening and with large awards. Responsibility factors and situations are being enlarged case by case. Tax money, patrons, money donations, lives, suffering and pain, disability problems, deaths, all relate to WHY'S.

Obviously, a careful check of each tool and piece of equipment, each piece of hemp and wire rope, nuts and bolts, wire clips, pulleys, sheaves, etc., is required. All need regular preventive maintenance, especially if your schedules are filled. Time must be taken for these tasks and they must be logged. Leave nothing to chance. Leave nothing to outsiders. Use only professional aid and assure yourself of qualifications.

Flame retardants last just so long -- a maximum time limit, and they must be checked. Annual checks and recording of that time is important. Funds must be handled so that replacements can be made. Do you retard stock or lumber, props, costumes, etc.? Do you know all about the material you are using? What are the toxic qualities? A record should be kept for insurance purposes.

TOXIC SUBSTANCES CONTROL ACT OF 1977

Get a copy of this act from your Congressperson, or from the Government Printing Office. Look for annotated copies from other sources. Check with local Environmental Protection Agencies and Health Offices. Begin a thorough check of the toxic substances you might have in your establishment and record them. Remember, there are over 19,000 different ones under the trade names of 25,000 titles. Since the 1975 list over 5000 new ones have been added, so the task is tedious. The list is long and continues to grow ... insecticides, perhaps Shell strips, sprays, paints, lead, asbestos fiber compounds, medicines, solvents, flux, plastic related material, cleaning fluids, ketones, acetone, and we can also add dust and hemp fibers. We must isolate these and help with the labeling of them. If there are no warnings on containers of packages, as local Health officials, contact NIOSH, EPA, pharmacists, chemists, toxicologists, doctors, etc., and get accurate information. Check it and have it double checked.

What research has been telling us is that for years, we have been building these into our technology, into our lives, food, systems, workday techniques, and there is a threshold of tolerance. We do not know what will trigger some of the effects after it has allowed a time to nurture ... perhaps strain, stress, change of blood sugar, exposure to a new set of chemicals, reduction of brain functions, paralysis, respiratory problems, death. Vital functions of the body thus are placed in jeopardy. We can absorb these toxins through the skin, breathe them, gain them by scratches or wounds. We have for the most part super-saturated our systems with them ... all of us, whether we know about it or not. As the saying goes ... we are what we eat. Use correct gloves, respirators ... have ventilating systems, gas detectors, masks, etc. Remember, it is your life ... short or long, and with the domino theory well in place, these systems affect your family, those around you, your work and its output, etc.

SCARY HEADLINES

... TWO DEATHS FROM CANCER/ANOTHER IN THE HOSPITAL WITH CANCER FOR SURGERY/ANOTHER QUITE ILL NO DIAGNOSIS YET/TWO LET IN THEATRE DEPARTMENT ... ALL WITHIN THE LAST YEAR ...

It is a little scary and certainly worth finding more out about. Perhaps it was exposure to something, perhaps the strain of life, perhaps hereditary. What we do know about the ENTERTAINMENT INDUSTRY is that the MAJOR causes of death are heart attack and cancer.

The stress, strain, pressures in our lives and work, fatigue from overly long hours, poor conditions and environment, poor equipment, hazardous facilities, and the build-up of other environmental factors, certainly contribute to these two end results. We are marvelous machines, sturdy, but delicate systems. But, we can break down, quickly. Should we not examine carefully and with all at our behest, the causes of our demise? Not a cursory exam, but highly scientific. Perhaps we add a bit with alcohol, tobacco, noise, other toxics from work, and we send the molecular cataclysm propelling toward illness and death.

Perhaps we should take the obvious precautions like many others in the Entertainment Profession take: Organize at every level; one solid group or union to represent our care and concern; demanding care and giving it to ourselves. Who else will do it? You have to care first. We have to campaign and get others to be concerned. We must orient others about care so that no one is left out. All old and new employees, students, academicians, all carefully indoctrinated about our health and safety ... training and testing for problems, keeping records so that we can trace problems and come up with solutions ... not trial and error with our lives. DON'T WAIT FOR OSHA OR THE STATE LABOR, OR HYGIENE GROUP. Don't wait for the insurance company, etc. Too often, most often, they don't get around to it or what is worse ... they don't know. Obtain accurate knowledge. Publicize that accurate knowledge.

Who said, because you chose Entertainment that you must work all day and night for money, grades, prestige, and lose your life? No one said ... don't work. It is the conditions that we deplore. Why be killed off early? Combine your efforts and let us push for the knowledge and the organization to help keep us healthy and safe. Work with the Commission on Safety Codes and Standards.

OBJECTIVE INSPECTIONS

In an industry such as ours, we need constant inspections. We need accurate objective and self-inspections, if necessary. We need a gadfly to help us sometimes. Not all of us are that efficient. Major industry wasn't and that is why OSHA came in. The laughing and the mockery is heard too often ... stories are told ... *"My facility is a real trap. It is very hazardous, but the boss, or we don't have the money. If I hassle him or them, they'll get rid of me. I've got a family. Good jobs are hard to find and hold, y'know? Besides, we've got to save money, and when the guy down the block does it, we'll decide".* Sound familiar? Maybe it's you. Or, *"It's allright for you to sound high and mighty, you don't have to pay the bills. You don't have our schedule".* Wow! That is really care, isn't it?

Continued on page 7

SAFETY CODES

Cont'd. from pg.

We know from some of top Fortune 500 companies that they will not spend one penny more than the minimum for safety. The law, yes. But only the minimum. Perhaps organizing is the best. Ponder it. Our health and safety a minimum. "I recall how I got started", Commissioner Davidson says. Someone said: *"It is minimally safe"*. Hmmm. Comforting, eh? To what extent will you go to care for yourself, and the Industry that allows us to make our bread and butter, and increase the quality of life for us all?

Consider the substitutes: Perhaps the technology must be cut back or down. Scheduling might have to be cut back; alternative methods and materials used; new testing more often; more training; common concerns may help us eliminate common problems; (USITT) join; brainstorming (sessions of a funding element) in order to find solutions for common health and safety problems; an honest objective view of what we are doing to ourselves, our students, and all by holding back or overproduction. It all functions around \$\$\$... not lives, not concern, not safety and health, but \$\$\$ and profit. So, we're the Arts. Quality of life. Who's kidding who? It's the money. The COMMISSION FOR SAFETY CODES AND STANDARDS, USITT and its projects just might make the difference.

NAT'L. ENTERTAINMENT (THEATRE) SAFETY PROJECT

Some documents have been sent out. Nine people are on the Task Force. ALL OF USITT MAY PARTICIPATE. It is your project. We have continually asked for input. You ask what the project is. Okay, again ... it is a national survey to identify the illnesses, accidents, injuries, and their causes, as well as the personnel to whom they occur, and the buildings that these people work in.

We wish to record data and correlate this information with other injury statistics. We wish to know about the health and safety practices of the Entertainment Industry. WE WISH TO KNOW ON AN ORGANIZED, FUNDED BASIS. We will utilize professional and volunteer personnel. A small task force will direct the project. It will be under the direct auspices of the USITT. It will use questionnaires, but more than that, it will record via video tape and photographs, hazardous situations in facilities.

The Commission is thrusting for data and documented information. To date, we have had little input from most of the Committee, but we had a great deal from a few, both in and out of USITT. It is a joint venture.

We intend to set up a NETWORK across the country of all Arts and Allied Arts Organizations, with Government at all Levels, Education and Science, etc. A special recording system will be used and all the information will be computerized. The entire country will be divided into ten segments. USITT and Task Force personnel will be key people. They in turn will divide and feed information back to the base people and it will be recorded. Volunteer organizations, projects of students, Sections of USITT, regions of ATA, college courses, even thesis work, will be correlated with the NETWORK to collect data and record and document it. Special teams of volunteers will

research special areas. This information will be tied into specific data to be correlated back to the original document.

Again, we seek data and documentation. We will use a NETWORK approach, utilizing other organizations with USITT as the key base. Information will be verified and documented. Government agencies will work with us as will other health and safety groups interested in this work. It is a three-year project. It is the base for the next step. What do we find and what do we do with it? Training, etc.?

We are asking for your input, your knowledge, your nay or yea. It is important to the entire industry. It will be a first for the nation with USITT illustrating its concern for the entire industry.

ENTERTAINMENT ACT DRAFT

We are collecting material all of the time. Some areas are being revised. Some areas are being deleted. It is a time consuming project. If there are volunteers in this area, please let the Commissioner of Codes know. We are also attempting very hard to reduce the size so that it is more manageable. Any area that you wish to put into the DRAFT, please send. There are still requests for this material.

Continued caution and contact with all of the Government Agencies has been our watchword. OSHA refers some people to us, even. We have added HUD due to buildings, and the Commerce Department to cover Fire Prevention, and Defense in order to cover the Entertainment from special services. Theatre covers many areas. Inquiries have been received from States and from some businesses asking about USITT and the Safety work. So, we are covering the waterfront. We are swamped and cannot get to everyone. We will continue.

COMMISSION GROWTH

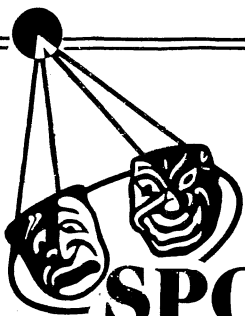
Mr. Randy Earles, Jr.'s Commission Survey indicated there is still interest and desire to work on Codes. We have some firm offers and they will be taken up. Please contact us. Interest and work must be made to coincide. Perhaps, and we have this from good sources and professional engineers, that Energy and Metrication are growing close to areas of Safety. We hope so, because we wish to have liaison, a working, forward liaison with all Commissions and work. Fourteen major articles will be coming out in the next six months in the area of Safety and the Codes. Look for them.

We will continue to look for Sections of USITT to take on Codes and Safety Projects. New Sections, old ones, all of them, can take an interest. Student Chapters, college credit courses, thesis work, volunteer work, even on the high school level (where we have many, many technical personnel) can help. Every person at every level can find a portion of our Commission to work with. A great way to involve yourself and GROW. Involvement, actual involvement of the Commission is up to near 186 for the last two years.

INPUT

Remember, direct all communications to the Commission of Safety Codes and Standards, Dr. Randall W.A. Davidson, 1612 Linwood Avenue, Erie, Pennsylvania 16510. (814) 459-8117.

Continued on page 14



SPOTLIGHTING THE SECTIONS

*PROGRAMS

*SPECIAL EVENTS

"HAPPENINGS"

NEWSBRIEFS

VIP VISITS

PRESIDENT AND 1ST V.P. VISIT SECTIONS

President Edward F. Kook in his address to the Membership at the General Membership Meeting in Washington, D.C., reported that there is no substitute for personal visits to the Regional Sections. In connection with this program, the President divided visits between himself and 1st Vice-President Lee Watson. Here is a letter that appreciates such visits.

*Edward F. Kook
President
U.S.I.T.T.
1501 Broadway
New York, New York 10036*

Dear Mr. Kook:

On behalf of the theatre technologists in the Southeast, I would like to thank you for sending Mr. Leland Watson to S.E.T.C. Mr. Watson was congenial and helpful. His presence and assistance demonstrated a genuine interest by the national office to foster a section of USITT here in the Southeast. Once again, thank you for your time and attention.

Appreciatively,

*Russell E. Houchen
Technical Director
Wake Forest University Theatre
Winston-Salem, North Carolina*

Do you want to see your President? Let the national office know your wishes.

SECTION HOPPING

Lee Watson visited with the new Rocky Mountain Section February 3rd - 5th; attended the organizational meeting of a new Carolinas-Georgia Section at the Southeastern Theatre Conference in Norfolk, Virginia on March 5th, and conducted both Master Classes and a public lecture for the new Cleveland Section on March 6th.

CLEVELAND

The Cleveland Section hosted over forty members and students at Karamu Playhouse for a three-hour Master Class-discussion Sunday afternoon, March 6th. That evening, over 45 attended a two-hour lecture with illustrative material by Lee Watson on PROJECTED SCENERY at Cleveland State College. It was also announced that the new Cleveland Section will join the Allegheny Section

in providing the Tech-Design program for the American Theatre Association, Region III (Illinois, Indiana, Michigan, Ohio, Wisconsin) Conference April 15th - 17th, at Case Western Reserve University in Cleveland. Be sure to attend. Lee was also the overnight house guest of Peg Ezekiel, a major leader in forming the new Cleveland Section, and Chairman of the Liaison with the Artist Commission of USITT. They discussed numerous USITT problems.

NORFOLK

The Norfolk, Virginia meeting was the annual Conference of the Southeastern Theatre Conference, also attended by USITT Treasurer, Al Cohen. A 9:00 A.M. meeting, Saturday, chaired by Robert Ploch, led to a 10:00 P.M. post-Award Banquet organizational meeting of Designers and Technicians in attendance. Under the guidance of Mr. Ploch and Mr. Russell Houchen, they organized a five-man Steering Committee and passed the necessary implementing resolutions to form a new Regional Section consisting primarily of members from North and South Carolina and Northeastern Georgia. Others in nearby areas will, of course, be welcomed as well as all S.E.T.C. members who wish to affiliate. Potential ways for the USITT National Office assisting SETC in Conference preparation of Tech-Design offerings (as USITT does with ATA) were discussed.

ROCKY MOUNTAIN

The year-old Rocky Mountain Section met jointly with the ATA for a "Festivention" held at Idaho State College in Pocatello, Idaho, February 3rd - 5th. Seven new members were signed, bringing the total Rocky Mountain area to seventy members. Twenty members attended a USITT meeting with their officers and 1st Vice President Watson.

Dale Huffington, President-elect of ATA spoke briefly of his (and ATA's) firm support of joint USITT-ATA efforts, arrived at last year by President Kook and the USITT Board of Directors through liaison by National Liaison Chairman Van Phillips. Some forty members of both organizations attended a "CAREERS" session chaired by Lee Watson. An additional dozen students attended a one-hour session dealing with the United Scenic Artists union, and their annual Entrance Examination presented by Mr. Watson during this three-day meeting.

First Vice-President Lee Watson, upon arriving back at the New York office, stated that he felt all three trips to have been very valuable for USITT. Useful information was exchanged between the National Office and a potential new Section; with a new Section to be admitted at Washington, D.C.; and with a newly established Section in a distant area.

Continued on page 9

SPOTLIGHTING THE SECTIONS

The "potential", the "new", and the "established" were unanimously ratified by the Board of Directors at their meeting during the Annual Conference in Washington, D.C. Section Charters are currently being printed welcoming these three new USITT Sections:

USITT CLEVELAND SECTION

USITT SOUTHEASTERN SECTION

USITT PACIFIC NORTHWEST SECTION

Proof that there is no substitute for a personal visit to the Regional Sections, or to areas where there is genuine interest in establishing a new USITT Section, is certainly reflected by the joining of these three new Sections.

MIDWEST

A special all-day WORKSHOP-DEMONSTRATION in SCENE PAINTING that is sure to interest many Midwest USITT members has been arranged for Saturday, April 30th, 9:00 AM to 5:00 PM. This considerably expanded workshop and demonstration of a variety of painting techniques will be conducted by Robert Moody, formerly Scenic Artist at Goodman Theatre, and past member of the Midwest Section. Mr. Moody has conducted two previous short demonstrations for the Midwest Section to large appreciative audiences. Those who have seen his work know his tremendous talent and knowledge. Master Scenic Artist, Mr. Moody's credits include Scenic Artist and Chargeman-Scenic Artist at such prestigious theatres and television as the Goodman Theatre, ABC-TV, St. Louis Municipal Opera, Volland Studios, Brandeis University, Peter Wolf Studios, Dallas Stage Scenery, and Becker Bros., Studios. In addition, Mr. Moody has lectured across the country at Universities and Colleges.

Those interested are urged to contact Frank Wukitsch, Workshop Coordinator, Midwest Production Service, 113 West Hubbard Street, Chicago, Illinois 60610, regarding registration and fee. Those registering are invited to suggest special techniques and problems in scene painting for Mr. Moody to demonstrate.

THEATRE TOUR

Considerable interest has been received regarding the proposal for a theatre bus tour of theatres in Bloomington, Nashville, and Champaign. The proposal as conceived by USITT Midwest Chairman Glenn Naselius, would involve a weekend bus trip to the Opera House at Indiana University, several theatres in Nashville, including the new Grand Ole Opera House, and the Krannert Center for the Performing Arts at the University of Illinois-Urbana. The tour might be attending weekend performances at one or more cities. Sufficient interest has been expressed that the tour is being considered for scheduling next Fall.

IES/MIDWEST MEET

Thirty-two people braved freezing temperatures to attend the joint meeting of USITT-MIDWEST and the ILLUMINATING ENGINEERING SOCIETY (IES) on January 10th. Mr. Paul Trively, of the Lutron Electronics Corporation, discussed and demonstrated new dimming controllers for fluorescent and mercury vapor lamps. The dimmer unit is solid state and requires no lamp ballast. Fluorescent lamps are controlled with a smooth continuous dim with no

flicker or striations. The elimination of ballasts also eliminates the traditional noise of the fluorescent sources. Less heat is produced and at full intensity, 20% less power is consumed.

Similar controllers for mercury vapor lamps were demonstrated. With a dimming range from 100% to 2% lumen output, quick response times and smooth continuous dimming was seen. Control of the DC voltage prevents flicker and sets the level of illumination. The light sources also remain highly color consistent throughout the dim. The controllers can be interfaced with time clocks, photocells, or computers for energy management lighting systems. Considerable interest was expressed at the meeting. Richard Miller, Executive Board member of USITT-MIDWEST served as Chairman of the meeting.

NEW ENGLAND

Plans are now underway for a program related to Theatre Design on Saturday, April 30th, 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 (ITI). This exhibit has traveled to the USITT National Conference, the Prague Quadriennale, and the ASSOCIATION OF BRITISH THEATRE TECHNICIANS (ABTT) in London.

NEW YORK

In celebration of the 306th Anniversary of the profession of Theatrical Lighting Design*

THE NEW YORK SECTION
U. S. INSTITUTE FOR THEATRE TECHNOLOGY

Proudly Presents

SIP & SASS

A Thursday Evening Social
and

Panel/Audience Discussion on the Subject
THE LIGHTING DESIGNER & THE THEATRE 1977

With distinguished panelists including
Tharon Musser and Other Lighting Designers **
who have survived this Season. Moderator:
Dr. Joel E. Rubin, Kliegl Bros. Lighting Co.

THURSDAY, APRIL 28th
SARDI'S BELASCO ROOM
234 West 44th Street

5:30 P.M. OPEN CASH BAR

6:30 P.M. DISCUSSION
(and Open Cash Bar)

* Circa 1671 Athanasius Kircher "ARS MAGNA LUCIS ET UMBRAE"

** Positively no discrimination will be permitted as to race, creed, color, sex, age, talent, or income in the choice of panelists.

Immediately following the program there will be a very brief general membership meeting for the purpose of electing new officers.

Continued on page 10

SPOTLIGHTING THE SECTIONS

NORTHERN CALIFORNIA

NOR-CAL USITT members met in February, at the ALCO PARAMOUNT industrial sound company's warehouse for a demonstration of sound control equipment. Hosted by Dan Besswick, ALCO's Engineer, and Mark Day, Installation Engineer, the members were treated to a carefully prepared and informative session. Mr. Besswick spent the morning explaining how acousticians arrive at systems design and formulate acoustic conclusions which the equipment must support. The afternoon session involved playing tapes demonstrating various techniques for sound control from the studio equipment. Better than half of the afternoon session, however, was spent in actual acoustics-voicing of the ALCO warehouse with both engineers doing the entire procedure for the appreciative members.

ROCKY MOUNTAIN

IT HAPPENED AGAIN ... this time in Grand Junction, Colorado, January 15th and 16th at the Mesa College, Walker Fine Arts Center ... the second seminar in practical Theatre demonstration, and a good number of the USITT ROCKY MOUNTAIN SECTION members were in attendance. Members went all out to make this an excellent presentation, and a most informative session. The members from Grand Junction gave their time and devotion, and special thanks went to Perry Carmichael, Larry Beers, and their fine staffs for their organization and hospitality.

The major tone of the seminar was set by Jim Hill of Adams State College, with an excellent program covering some eight hours on various plastics and their application to scenery, props and the like. Mr. Hill brought many types of materials so that the audience could actually see how they were mixed, applied, and used in design technique. During the second section of the demonstration, members of the audience had the opportunity to work "Hands On" with the materials.

Perry Carmichael and Oscar Lee Walker also inserted some most interesting information on their experience in "Plastic and other applique for Scene Design".

Polly Kendrick, of the Colorado College moderated a session on problematic aspects of Costume Design. Polly showed several ways to take on the problem of chain mail and very ornate costumes and headpieces.

The third area covered was in the area of Basic Stage Lighting, chaired by John T. Redman. It was a well-needed question and answer period, where students and teachers alike had the opportunity to ask their favorite questions regarding design problems in lighting as they pertain to their particular plant.

FESTIVATION '77

Those who missed FESTIVATION '77 in conjunction with the ROCKY MOUNTAIN THEATRE ASSOCIATION and the USITT ROCKY MOUNTAIN SECTION in Pocatello, Idaho, February 3rd - 5th, missed an expertly run, well-attended and most informative series of programs. Mem-

bers had the opportunity to participate in several of the programs.

One of the high points of the Conference was the Career Opportunity session, lead and conducted by known professionals in various aspects of the theatre. Representatives from Actors' Equity, S.A.G., A.F.T.R.A., from the Broadcasting Industry, Community Theatre, and the Technical Theatre attended.

Those interested in Technical Theatre were treated to the sage advice and broad experience of Lee Watson, noted Lighting Designer, and First Vice-President of USITT. Another of the very special people, was Betty Williams of the Betty Williams Studio in New York City. Ms. Williams is a vivacious, energetic costumer whose knowledge of the lot and life of technicians in the "Big Apple" was both a treat and an eye-opener for everyone who attended her sessions.

Some of the Rocky Mountain Section members took part in such discussions as pertained to the limitations and applications of some of the new products on the market ... specific questions dealt with the new paints (or at least those paints which were new to some of the audience) and the techniques necessary to use them most efficiently. Another point of interest was the availability of Roscotlix and the new Rosco color medium Roscolux. Experiences of those who have already used these products were probably as beneficial as the demonstration of the products themselves, especially to those who have never used them.

Robert Schiller of Strand Century gave a most interesting demonstration and discussion on their new Multi-Q System, and its application. There are many who believed that memory systems and the newer control systems are overloading everyone with too much hardware; to which Bob very aptly replied that "these systems are designed to control light in ways which has not been possible before (with manual systems) and allows us to train new Lighting Designers; Better Lighting Designs; and not just Board Operators". The concept of what the machine can do rather than how complex the machine is, was quite a new one to some of the participants.

Theatre Safety generated a lively discussion with several people sharing their experiences and encounters with inspectors, safety engineers, and the men from OSHA. Special thanks went to Hank Crumb of Idaho Falls, and to Richard Haslam of Snow College, who added greatly to the discussion.

Don Seay of the University of Wyoming, took time out from setting up his production on Saturday to conduct an excellent workshop on Perspective Rendering for Scene Design. After some gaps in the communication line on this session (such as Don not knowing that he was doing the workshop until a few days before the Conference) it turned out as one of the great successes of the Conference. The Section thanked Don, and thanked Mel Reid of Grumbacher for the donation of supplies for this session.

The USITT/ROCKY MOUNTAIN SECTION wishes to note their appreciation to the ROCKY MOUNTAIN THEATRE ASSOCIATION, its President Frank Jacobson, and the Conference Host, Allen Blomquist for allowing them to participate in such a positive way in their Conference. It is sincerely hoped that this spirit of cooperation will extend toward future projects.

Continued on page 15



AT YOUR SERVICE



•POTPOURRI
•NEW PUBLICATIONS
•POSITIONS
•CARDS & LETTERS
•COSMAK'S CORNER

COSTUMERS APPLY

Concordia University, The Faculty's Division of Performing Arts invites applications for the post of Costume Designer-Teacher to take charge of the costume area and teach in the Theatre Arts Programme which offers B.F.A. degrees in Drama, Performance, Drama in Education, and Scenography. The Theatre Section presently comprises 3 full-time faculty members, including 4 in scenography, plus one full-time technical supervisor and paid student assistants. The position is available June 1, 1977.

- QUALIFICATIONS:**
- MFA degree or equivalent professional experience; Design, pattern drafting, and cutting experience is required;
 - Teaching experience at university or equivalent institution is desirable;
 - Bilingualism is considered an asset (French and English)
- DUTIES:**
- Designing, cutting, and supervising the execution of costumes for 4 to 6 productions each academic year;
 - Teaching courses in costume design and costume construction;
 - Interest and ability to teach in another area of theatre are highly desirable.

The normal teaching load is three courses per year (18 credits). Production work is included as part of the teaching course load, but a certain amount of work in production outside of the normal course load is expected. Rank and salary are negotiable depending upon qualifications and experience. The closing date for applications is March 15, 1977 (OR UNTIL FILLED*)

Application should be accompanied by a complete curriculum vitae and a dossier including slides or photographs of design work, and three letters of reference or the names of at least three persons who are familiar with the applicant's work and who would be prepared to provide references.

*Address all inquiries to:

Professor Joseph T. Cazalet, Director
Division of Performing Arts
Concordia University
7141 Sherbrooke Street, West
Montreal P.Q. H4B 1R6

DESIGNER NEEDED

SCENERY AND LIGHTING DESIGNER/TEACHER position is available at the East Carolina University, Greenville, North Carolina, August 22, 1977 through May 9, 1978.

- RESPONSIBILITIES:** -To design five major productions, teach lighting and scenery design.
- QUALIFICATIONS:** -M.F.A. plus professional experience.
- SALARY:** -\$18,000 plus, depending on experience, for nine (9) months.
- DATE:** -August 22, 1977 - May 9, 1978.

Apply to:

Edgar R. Loessin, Chairman
Department of Drama and Speech
East Carolina University
Greenville, North Carolina 27834

East Carolina University is an equal opportunity employer and welcomes applications from all qualified persons regardless of race, color, sex, religion, or national origin. It is the University's dedicated policy to promote the full realization of the equal opportunity doctrine through a continuing program of affirmative action.

"CONFERENCE-AIDING"

The membership is urged to write to Ralph Duckwall and to Peter Sargent with their suggestions on how to improve panel procedures, or whatever else is deemed necessary to better serve our membership at the annual conferences.

Write to:

Ralph W. Duckwall
901 Hillside Drive
Long Beach, California 90815

Peter Sargent
Webster College
470 East Lockwood
St. Louis, Missouri 63110

Continued on page 12

AT YOUR SERVICE

THEATRE WITH TEA & SOUVLAKI

Ancient Greek drama and contemporary British Theatre will be subjects of two overseas seminars to be offered this summer in London and Athens, respectively, by Temple University's School of Communications and Theatre. Dr. Kenneth Harwood, Dean of the School, has announced. Both seminars will run from June 27th through July 29th, and are open to graduate or undergraduate students, theatre professionals or teachers.

Heading the British Theatre Seminar will be Kenneth Adam, former Head of BBC-TV, a governor of both the National Youth Theatre and the Shaw Theatre, and one-time drama critic of the Manchester Guardian. Morning sessions include outstanding guest speakers from all phases of the London Theatre, including actors, directors, producers, critics and writers. Afternoons will be devoted to backstage visits to London theatre productions and day trips to regional theatre centers and drama schools.

The seminar in ancient Greek drama will center in Athens with additional side trips to theatre offerings throughout the country. Prominent scholars specializing in ancient Greek drama will serve as lecturers and discuss problems concerning its revival and impact on modern audiences. Tours of Northern and Western Greece include visits to theatres at Thebes, Delphi, Peloponnese, Epidaurus, Corinth, Argos, Thessalonika and the islands of Aegina and Salamis. Conducting the tour will be Dr. Nikos Metallinos, Assistant Professor of communications at Temple, who is a former member of the National Theatre of Greece, and a graduate of the Athens Drama School.

Tuition for each seminar is \$475 which does not include food, lodging or transportation expenses. Six semester hours of graduate or undergraduate credit will be given on completing assigned readings, attendance at seminar sessions and a research paper. The research paper is not required of those auditing the seminar. Additional information may be obtained by contacting: Louis Giulina, School of Communications and Theatre, Temple University, Philadelphia, Pennsylvania 19122, (215) 787-8347.

"CLUB 44"

The USITT/New England Section and the Illuminating Engineering Society will present A NIGHT AT "CLUB 44", Friday, May 13th, 1977 at 6:30 P.M., WGBH/WGBX-TV Studios, 125 Western Avenue, Allston, Massachusetts.

The group will be guests of "Club 44", a two-hour local access television program. The show airs every Friday at 7:30 P.M. on WGBX, Channel 44 (WGBH's UHF sister station).

This is your chance to see a television production from start to finish, and to be on TV as a member of the "live" studio audience. And here's the extra added attraction ... FREE REFRESHMENTS!

Space is generous, but not unlimited. You must RSVP by May 1, 1977 to John Gates, Capron Lighting Co., Inc., 278 West Street, Needham Heights, MA. 02194 that you want to attend, or call him at (617) 444-8850

PUBLICATIONS

New publications from Theatre Arts Books, 333 Sixth Avenue, New York, New York 10014, include two publications written by USITT members Frederick Bentham and Francis Reid:

THE ARTS OF STAGE LIGHTING By Frederick Bentham
2nd Edition (Revised and Expanded) \$16.95

THE STAGE LIGHTING HANDBOOK By Francis Reid \$10.45

A belated "thank you" is extended to Theatre Arts Books for providing material on Robert Edmund Jones, for President Edward F. Kook's presentation "The Contributions of Robert Edmund Jones to Stage Lighting" given at the Library for the Performing Arts, Lincoln Center, on February 10th, a program of the USITT New York Section.

TCG PAMPHLET

THEATRE COMMUNICATIONS GROUP (TCG) has revised and enlarged its Information for Playwrights pamphlet with up-to-date information. The publication is available free of charge to anyone sending a stamped (.24¢) self-addressed envelope to Theatre Communications Group, 355 Lexington Avenue, New York, New York 10017.

CASSETTE COURSE

A newly-created cassette tape series, "Drama and the Related Arts in Education", will soon be helping teachers use practical dramatic techniques in their classrooms. A major responsibility of schools is to "develop people", but only recently have educators realized the significant role that drama can play in the process.

British dramatist and educator Brian Way helped create this awareness with his popular book, DEVELOPMENT THROUGH DRAMA, and through his dynamic workshop courses for teachers. Mr. Way has emphasized the importance of "knowing why you are doing whatever it is you are doing", and this new tape series helps teachers understand and use this philosophy at a practical level.

Material for the ten cassettes in the series was drawn from five separate workshop courses led by Mr. Way, and his instructions to the teacher-participants have been included exactly as they took place. Subsequent to the workshops, Way recorded his detailed thoughts about why particular approaches were used, what he observed during the practical work-outs and his reasons for the next steps. The two separate sets of recordings were then edited and integrated by Educators Tape Service, to provide a unique approach to the shared process of teaching.

The tape series was designed to be used for personal and professional development as well as in preservice inservice training. Titles for the ten cassettes are: "DRAMA, EDUCATION AND CHILDREN", "INTRODUCTION AND BEGINNINGS IN DRAMA", "CONCENTRATION, SENSES AND IMAGINATION", "IMPROVISED MOVEMENT", "MOVEMENT/DANCE DRAMA", "DANCE, DRAMA AND ART", "SOCIAL DRAMA/SON ET LUMIERE", "CREATIVE SLIDE MAKING", "FIGHTING IN DRAMA", and "PLAY-MAKING AND PLAY-BUILDING/QUESTION AND ANSWER SESSION".

The innovative cassette tapes are available, individually or as a complete set, from Educators Tape Service, P.O. Box 5444, Helena, Montana 59601.



WHAT MAKES COMMUNITY THEATRE VOLUNTEERS TICK?

In a Community Theatre situation there is always the problem of enticing volunteers to do technical work. For many, it may be fun for awhile, but the long hours and hard work dims the glamour of the Theatre. Where there are no grades or financial remuneration to keep one going on to sew those hundreds of buttons or hooks and eyes, or stay late to wash out makeup brushes and sponges, what do trained student costumers, drafted-parents-turned-costumers do to entice volunteers to work and enjoy or just take pride in what needs to be done? What makes them come back for more? The following observations and ideas may help you entice volunteers for technical work in Community Theatre.

COMMENTS BY C. KENT

I don't think the word is "entice". If they don't want to work, you shouldn't force them. If they are not sufficiently interested in theatre, perhaps the term to use is to "educate". That is, make certain people know that a community theatre exists and what it has to offer. This might include orientation or sample sessions on what is available for them to do. Many don't know there is a community theatre organization or that they can come and work. A series of workshops and demonstrations could give specific ideas of the kind of opportunities available. These could be held in the theatre facility unless the location is difficult to reach. The workshop location should be convenient, but one where you can control people and projects, not outdoors, not for casual passersby. In a casual mall-type atmosphere, general interest can be generated in the existence of the organization, but, it is difficult to "educate".

Examine successful and long-enduring community theatre projects in this country (and there aren't that many) you will find they have developed some kind of mechanism allowing them to develop a core of trained people who could always be identified, always be depended upon. The turnover rate of this core usually is in the order of 3 to 5 years. Without this central group of people, a successful on-going continuously-existing community theatre organization is almost impossible. Realize that perhaps a continuous organization is not appropriate; there are some that exist for only summer productions; others assemble themselves for only one production a year. It really depends on what is perceived to be needed.

There are all sorts of ways of strengthening this core by establishing a series of incentives. Some use different point systems with different categories of membership in the organization coupled with different kinds of voting rights. There are different levels of membership depending on the amount and kind of work being done. Points are accumulated by not only amount of work, but quality of work. A makeup crew member would get so many points per show; supervisors would get more points per show. The usual gimmick is first to accumulate a certain number of points to remain a member; the member is obligated for a certain amount of work. Beyond that, additional points are accumulated allowing additional responsibility, therefore allowing a different category of membership, allowing additional voting or personal privileges.

COMMENTS BY ANN LEVIN

Volunteers want some kind of reward. Some rewards are recognition through applause, a nice note of acknowledgement in the program, a token of appreciation from the organization (plaque, deal, pin), some appreciate recognition by receiving additional responsibilities. Abilities must be analyzed. Allow and encourage volunteers to develop from helpers, to special projects, to designing their own show if they are capable.

Costumers should educate volunteers to travel up this ladder of capability and responsibility and with this allow them to travel up various levels of board member responsibilities. If it is something so common that everyone is recipient, it is no true recognition; it should be something special. A pin or medallion, for example, are satisfying because they can be worn as a badge of honor. Even free tickets to the show would be a reward (plus an additional paying guest may tag along). The number of hours could dictate who would receive one ticket, two tickets, a pin, a medallion, a plaque, a bowl, or the height of recognition ... a lifetime pass.

OTHER COMMENTS AND SUGGESTIONS

- Do not allow paid workers to flaunt their power or paychecks over volunteers.

- Stars in programs denoting number of hours, quality of service to the show, star or symbol denoting number of years of service. Note in program/playbill the most valuable worker, the most inspirational worker, the most congenial, the most hours, etc.

- Name badge with Organization name and "Assistant" or particular honor or title to be worn at all functions and working periods for identification. Badge color could denote years of dedication: 1 year-Green, 2 years-Red, 3 years-Yellow, 4 years-Blue, over 5 years-Bronze, over 10 years-Silver, over 15 years-Gold. Articles in newspapers regarding these special people.

- Awards Banquets recognizing these special people. Have pot-luck meals breaking up long working periods, realizing that being too social where accomplishment is not stressed is not good; but also, all work and no play (or nourishment) is bad. Families invited at times. Invite possible volunteers to see a play (no/charge) and have a workshop or demonstration afterwards.

- Design Contest: Have a Design Contest and publicize to community. Choose a play where one specific character in the show could be designed and still work in with other designs in the show done by the costumer.

Continued on page 14

ENGINEERING

Fred. M. Wolff, Commissioner

Vice Commissioners,

Peggy Clark Kelley

David Klepper

At the last meeting of the Engineering Commission a motion was passed to solicit suggestions from the Membership for areas in the Theatre Industry where reporting formats and standards for design and performance of facilities and equipment could be helpful. We are not, nor do we intend to establish data for the standards themselves. Examples would be:

Format for reporting photometric performance of luminaires.

Format for reporting electronic dimmer characteristics.

Maximum allowable rise times for currents in dimmers for various uses.

Maximum allowable tolerances in stage floor construction.

Recommended number of plumbing fixtures per performer.

Please send replies and suggestions to:

Robert Davis
Jules Fisher Associates
212 West 15th Street
New York, New York 10011

The project "Fire and Flameproofing of Scenery" of the Engineering Commission was originally undertaken by Alan Symonds and Richard Land at Harvard University, and considerable work was done in this field. However, because of other important commitments, both of these members have been forced to reluctantly retire from chairmanship. It is a most interesting and worthwhile undertaking. Any member or members who wish to volunteer for the chairmanship of this project will have the advantage of the reports and material which has already been produced. Access to laboratory facilities, however, is a must. If you are interested, please get in touch with the Commissioner of Engineering,

INTERNATIONAL LIAISON

Joel E. Rubin, Commissioner

OISTT INVITED IN '78

The following letter was sent to the Secretary General, OISTT, by Dr. Joel E. Rubin, Chairman, USITT International Liaison Commission:

OISTT
Celetna ul. 17
110 01 Prague 1, Czechoslovakia

Attention: The Secretary General

Dear Mr. Secretary General:

On behalf of the U.S. Institute for Theatre Technology and the International Liaison Commission of USITT in which is located the U. S. Center of the OISTT

We are pleased to invite the members of the Technicians Commission of the OISTT to meet in the United States during the time period March 28/April 1, 1978 in conjunction with the Annual Conference of the USITT and associated scenographic and technical exhibits in Phoenix, Arizona. Hotel room, a small expense per diem and conference registration will be provided free of charge to the single designated commission member of each national center of OISTT as well as the Secretary General of OISTT, appropriate members of the Secretariat Staff, and the Chairman of the Commission of Program.

If appropriate, and if the members of the Commission advise us promptly of their interest it might be possible to extend the visit of the commission members for an additional period of days and provide extended hospitality and tours of major theatre facilities and technical theatre centers in the United States.

The USITT looks forward with great pleasure to the acceptance of this invitation by the various national centers of OISTT and we assure you of a most cordial welcome by your colleagues here in the United States.

Sincerely,

USITT

Joel E. Rubin, Chairman
International Liaison Commission

COSMAK

●Sewing Contest: Have a sewing costume contest. Choose the play carefully, so all costumes sewn could appear in production. (This can also be done with the Design Contest).

COSMAK thanks all of you for your comments and suggestions above, especially BAKERSFIELD for their suggestion for this column topic.

Editor's Note: Ms. Graham actively participates in the USITT Costume Commission, and is a member of the Northern California Section. Any comments, questions or ideas are always welcome. Write to Ms. Graham, COSMAK'S CORNER, USITT NORTHERN CALIFORNIA SECTION, c/o 2405 North Millbrook, Fresno, California 93703.

In the May/June Newsletter: CORNERED BY COSMAK ... Professor Jeanette Bryon, "The Research Costumer: Study in London".

RM/USITT also held an informal meeting for both current and potential members of USITT. Lee Watson explained the functions and achievements of the National Organization, and was very encouraging in regard to the activities of the Section.

TEXAS TECHNICAL EXPOSÉ

A Technical Exposé entitled "HOW BADLY DO YOU WANT IT?" is being sponsored by the USITT/Texas Section, Saturday, May 14th, 8:30 A.M. - 5:30 P.M. at the Houston Stage Equipment Corporation, 2301 Dumble Street, Houston, Texas 77023. The program is open to High School Teachers, College and University Faculty, Staff and Students and Non-profit Theatres in Texas.

WORKSHOP SCHEDULE

8:30 - 9:30 A.M.	USITT Board Meeting
9:30 - 9:45 A.M.	"Coffee to Wake Up!"
9:45 - 11:45 A.M.	"Building Materials For Any Budget - Even Yours"
11:45 - 12:30 P.M.	"Textures to Tantalize the Teacher of Theatre"
12:30 - 1:00 P.M.	"Box Lunch and Bull Session"
1:00 - 3:00 P.M.	"Paint By Numbers - Or Scenic Artists Were Students Too"
3:00 - 4:00 P.M.	"How To Understand and Cope With Electricity"
4:00 - 4:30 P.M.	"Coffee and the Yellow Pages"
4:30 - 5:30 P.M.	"Group Therapy!"
5:30 -	Dinner (Dutch)

Workshop Fee: (Registration Deadline 5/1/77)\$15.00

Fee for College and University Students \$ 7.50

Box Lunch \$ 2.00

TECHNICAL RESOURCE PEOPLE ON WORKSHOP STAFF

<u>LARRY GATZKE,</u>	Houston Stage Equipment Corp., International Alliance of Theatrical Stage Employees, Associated General Contractor, Member, USITT.
<u>SYLVIA GRIFFIN,</u>	Houston Stage Equipment Corp., Member, USITT.
<u>VIC SILLER,</u>	Designer, Technical Director, University of St. Thomas, Member, USITT.
<u>BOB SCHMENAUR,</u>	Factory Representative, Electro Controls, Member, USITT.
<u>GLEN MIRACLE,</u>	Houston Stage Equipment Corp., United Scenic Artists

All checks should be made payable to: USITT/Texas Section, and mailed to: Houston Stage Equipment Corp., 2301 Dumble, Houston, Texas 77023. For additional information call 713-926-4441.



NEWSLETTER COPY OF COMMISSION AND SECTION ACTIVITIES AND PROGRAMS, ETC., IS DUE IN THE NATIONAL OFFICE ON DEADLINE DATES INDICATED IN THE CALENDAR OF EVENTS.

CALENDAR OF EVENTS

APRIL

- 4th - 17th ... American College Theatre Festival, John F. Kennedy Center for the Performing Arts, Washington, D.C.
- 11th - May 8th. USITT CONTEMPORARY STAGE DESIGN USA Exhibit, Wheaton College, Norton, Mass.
- 18th - 24th ... Children's Arts Festival, John F. Kennedy Center for the Performing Arts, Washington, D.C.
- 19th ... USITT/Northern California Section THEATRE TOUR, San Joaquin Delta College, Stockton, California.
- 21st - 23rd ... New England High School Drama Festival, Portsmouth Senior High School, Portsmouth, New Hampshire.
- 23rd ... USITT/Midwest Section COSTUME PATTERN WORKSHOP (Time & Place to be announced).
- 28th ... USITT/New York Section SIP & SASS: THE LIGHTING DESIGNER AND THE THEATRE 1977, Belasco Room, Sardi's Restaurant, New York City, 5:30 P.M. -
- 30th ... USITT/Midwest Section SCENE PAINTING WORKSHOP, Scenic Artist Robert Moody, Conducting.
- 30th ... USITT/New England Section "THEATRE DESIGN" Wheaton College, Norton, Massachusetts.

MAY

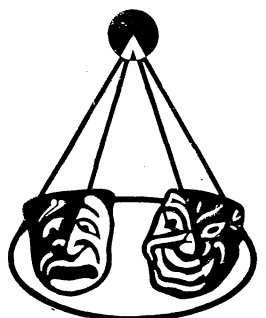
- 13th ... USITT/Midwest Section SOME APPROACHES TO SOUND ON STAGE, Sonart Studios, Chicago.
- 13th ... USITT/New England Section TECHNICAL THEATRE PROGRAM, WGBH-WGBX-TV, Allston Mass. (With IES/New England).
- 25th - 29th ... New England Theatre Conference COMMUNITY THEATRE DRAMA FESTIVAL, Brandeis University, Waltham, Massachusetts.

JUNE

- 3rd - 4th ... MICHIGAN THEATRE ASSOCIATION CONFERENCE 1st Statewide Theatre Conference, Michigan State University, East Lansing, Michigan.
- 24th - 26th ... AMERICAN COMMUNITY THEATRE ASSOCIATION National Festival of American Community Theatres, Spokane Civic Theatre, Spokane, Washington.

DEADLINE DATE FOR THE MAY/JUNE NEWSLETTER, APRIL 15th. THE NEXT NEWSLETTER AFTER THE MAY/JUNE ISSUE WILL BE SEPTEMBER/OCTOBER, DEADLINE DATE FOR COPY INPUT AUGUST 15th.

.....



NEW MEMBERS

USITT welcomes the following new members who have recently joined the Institute. The code numbers and letters below indicate class of Membership and Commission preference.

1. EDUCATION COMMISSION, John Bracewell, Commissioner.
2. SAFETY CODES, Dr. Randall W. A. Davidson, Commissioner.
3. ARTISTIC LIAISON, Margaret U. Ezekiel, Commissioner.
4. ARCHITECTURE COMMISSION, Peter H. Frink, Commissioner.
5. ENGINEERING COMMISSION, Fred. M. Wolff, Commissioner.
6. ADMINISTRATION COMMISSION, Donald Shulman, Commissioner.
7. COSTUMING COMMISSION, Don Stowell, Jr., Commissioner.
8. SCENOGRAPHY COMMISSION
9. TECHNICAL INFORMATION COMMISSION, Allan M. Bailey, Commissioner.

Members joining a Commission or Commissions are reminded that active participation is requested in that Commission(s) new and on-going projects.

L. Dean Adams 1121 Broadway Sommerville, Massachusetts 02144	S	Carmen H. Bouet 100 S. Boulevard, Apt. #214 Tallahassee, Florida 32301	3-S	Chris Cox 1914 Murray Avenue Pittsburgh, Pennsylvania 15217	45-S
Arthur E. Alvis, Jr. 129 Fine Arts University of Missouri 65201	3-S	Arthur J. Brandt 268 Meadowbrook Drive Northbrook, Illinois 60062	S	Thomas Craig 740 Midland Avenue, Apt. #211 Scarborough, Ontario, Canada M1K 4E1	145-S
Allen Ambrose Perkins & Will, Architects 488 Madison Avenue New York, New York 10017	4-I	Helen Ledoux Bray 204-C University Village Athens, Georgia 30601	7-I	Robert N. Crews, Jr. 4219 North Hall Dallas, Texas 75219	I
Cletus Anderson 2030 Beechwood Boulevard Pittsburgh, Pennsylvania 15217	7-I	Joy A. Breckenridge 2113 Charter Oak Tallahassee, Florida 32303	7-S	Darryl A. Crichton Talbot Theatre University of Western Ontario London, Ontario, Canada N6A 3K7	I
Daloma L. Armentrout 1801 Manor, #108 Austin, Texas 77027	S	A. G. Brigham 6532 Kenview Madeira, Ohio 45243	5-S	James R. Crider School of Drama, BH-20 University of Washington Seattle, Washington 98195	3-I
Daniel S. Backlund 912 West Elmwood Peoria, Illinois 61606	1-S	Rebecca Jean Brisben 328 Cate Center Drive #4981 Norman, Oklahoma 73026	S	Cuyahoga Community College 2900 Community College Avenue Cleveland, Ohio 44017	0
William J. Balling, Jr. 2101 North Scott Street, Apt. #92 Arlington, Virginia 22209	S	Daniel E. Burk 164 Woodshire Drive Pittsburgh, Pennsylvania 15215	I	June DeCamp 1524 Asbury Place Pittsburgh, Pennsylvania 15217	3-S
Barbizon Electric Company, Inc. 426 West 55th Street New York, New York 10019	U	David M. Butler Department of Fine Arts Seattle University Seattle, Washington 98122	13-S	Decor Electronics Corporation 4711 East Fifth Street Austin, Texas 78702	U
Dan Bartlett 26 Leroy Street New York, New York 10014	S	W. James Carhart 241 Oakland Avenue Pittsburgh, Pennsylvania 15213	1-S	Gary Delp 46 Union Street Oberlin, Ohio 44074	1-S
Wade B. Battley 1914 Murray Avenue, #32 Pittsburgh, Pennsylvania 15217	3-S	Jonathan R. Clapp 24 Peterborough Street, Apt. #3 Boston, Massachusetts 02215	0	Laura J. Dickey Box 14078 Northern Arizona University Flagstaff, Arizona 86011	17-S
Rhonda S. Birnbaum 108 Packard Avenue Medford, Massachusetts 02155	S	The Cleveland Playhouse P.O. Box 1989 Cleveland, Ohio 44106	13457-S	John Doepp 68 West 85th Street New York, New York 10024	I
Rebecca M. Blackwell 3062 Country Lane Eugene, Oregon 97401	S	B. Annette Cohen CU Box 8625 Northern Arizona University Flagstaff, Arizona 86011	34-S	Patricia Anne Dolson 448 South Graham Street, Apt. #3 Pittsburgh, Pennsylvania 15232	34-S
Randell Bostwick Box 1200 College of Wooster Wooster, Ohio 44691	24-S	Darwin Corrin 131 Clyde Evanston, Illinois 60202	613-I		

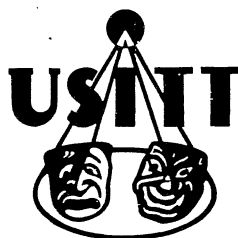
Continued on Page 17

Roger E. Drake 108 College Park Court #101 Normal, Illinois 61761	13457-I	John A. Gresch 5754 Fair Avenue, Apt. #14 North Hollywood, California 91606	I	Ronald K. Hunt 7 North Beechwood Avenue Baltimore, Maryland 21228	S
Ellen A. Dubinsky 1634 Beechwood Boulevard Pittsburgh, Pennsylvania 15217	1-S	Bill Gwynne Box 653 Delaware, Ohio 43015	4-I	Robert C. Jackson 5012 Latona, N.E. Seattle, Washington 98105	5-S
Thomas M. Elder 178 West Street Northampton, Massachusetts 01060	I	Peni Hall 431 East Jefferson Iowa City, Iowa 52240	S	Shirley M. Janowiak 462 Horne Street Baltimore, Maryland 21224	3-S
Carol Ely 98 Packard Avenue Somerville, Massachusetts 02144	S	Oliver Hanna Hollywood Costume Company 22198 Michigan Avenue Dearborn, Michigan 48124	7-I	David H. Jones 114 S. W. 58th Drive Des Moines, Iowa 50312	I
Dr. Louis O. Erdmann D-102, Speech & Music Center Kent State University Kent, Ohio 44242	46-I	Daniel Hannon Kent State University Theatre Kent State University Kent, Ohio 44242	8-I	Bruce Katzman Metropolitan Opera Association Lincoln Center New York, New York 10023	I
Richard Fairbanks Box 527-E, 1060 Morewood Avenue Pittsburgh, Pennsylvania 15213	S	R. Ann Hard P.O. Box 337, 1000 Morewood Avenue Pittsburgh, Pennsylvania 15213	S	David L. King III 2329 Amesbury Akron, Ohio 44313	S
Anthony C. Fine Box 566, 5115 Margaret Morrison St. Pittsburgh, Pennsylvania 15213	1-S	Charles E. Harrill 1601 North Leverett, Apt. #20 Fayetteville, Arkansas 72701	I	Mitchell B. Kohn 63 Waterfall Village Bloomington, New Jersey 97403	4-0
Louis K. Flemming Louis K. Flemming & Associates Suite 206, 25 Bedford Road Toronto, Ontario, Canada M5R 2K1	I	John W. Haskell 60 West Olsen Road Thousand Oaks, California 91360	I	Gvozden M. Kopani 3200 Lochness Drive Lexington, Kentucky 40503	4-I
C. Geitner Folckemer c/o Lotti's Greenhouse R.D. #1, Route 20 Oberlin, Ohio 44074	I	Edward Haynes 129 East 10th Street New York, New York 10003	I	Frank Krenz 4835 Fifth Street Winona, Minnesota 55987	7-I
William D. Forrester 6203 32nd Avenue, N.E. Seattle, Washington 98115	4-I	Lynne O'Neal Heberling 43 Hamilton Avenue, Apt. #1 Akron, Ohio 44304	S	Timothy James Kupka 721 East Market Street Iowa City, Iowa 52240	1-S
Ted K. Freking Cincinnati Scenic Studios, Inc. 1111 Alfred Street Cincinnati, Ohio 45214	4-I	Anne Heckman 4711 West Lake Road Cazenovia, New York 13035	S	Vincent Lalomia 217 Ocean Avenue Brooklyn, New York 11225	S
Robert Frisch 348 Carmichael Medford, Massachusetts 02155	1-S	Peter B. Harrison Karamu Theatre 2355 East 89th Street Cleveland, Ohio 44106	I	Marsha M. LeBoeuf 1406 Terpsichore New Orleans, Louisiana 70130	I
Glenn P. Gerring 1694 Swarte Road Mogadore, Ohio 44260	S	Susan E. Hartman 100 North 8th, Apt. #3 Tumwater, Washington 98501	16-S	Cindy Limauro 630 West Virginia Street, Apt. 125 Tallahassee, Florida 32304	S
Thomas S. Giamario 9815 Venice Boulevard Los Angeles, California 90034	I	Kent A. Homchick 916 South Aikien, 1st Flr. Apt. Pittsburgh, Pennsylvania 15232	S	Mildred D. Lintner 8135 Comanche Trail Temperance, Michigan 48182	7-I
Donald A. Gingrasso 709-A Vincent Court Stevens Point, Wisconsin 54481	14-S	John S. Horsman 118 Gloria Avenue Winston-Salem, North Carolina 27107	S	Roger S. Lipera 514-1/2 North Main Street Bloomington, Illinois 61701	S
Stacye A. Goldberg 763 Broadway Somerville, Massachusetts 02144	S	Edward C. Houser, Jr. 318 South Laurel Street Richmond, Virginia 23220	15-I	Timothy M. Logan 393-C, Deep Eddy Apartments Austin, Texas 78703	S
Kathleen A. Gossman 14 Edison Avenue Medford, Massachusetts 02155	7-S	Luzia Ann Howe 1927 Willow Road Asheboro, North Carolina 27203	7-S	Russell K. Lowe 868 Beverly Road Cleveland Heights, Ohio 44121	I
Richard W. Green 8885 Spiral Cut Columbia, Maryland 21045		Lisa Audrey Howes 1102 Brantin Road Wilmington, Delaware 19803	26-S	Carol Malcik 400 West 34th Street, Apt. #209 Steger, Illinois 60475	S

Continued next page

Alex Malinowski 5400 Lenore Avenue Arcadia, California 91006	I	Lisa Cantoreggi Newell 3461-139 S. W. 2nd Avenue Gainesville, Florida 32607	1245-S	Steven G. Rosen 350 DeNeve Drive Los Angeles, California 90024	S
Josephine Marquez 100 S. Boulevard, Apt. #214 Tallahassee, Florida 32301	3-S	University of New Mexico General Library Serials Department Albuquerque, New Mexico 87131	0	Steven Robert Rosenfeld University of Texas-El Paso P.O. Box 187 El Paso, Texas 79968	23456-I
Bonnie Kathryn McCarter 16313 Grande Vista Drive Rockville, Maryland 20855	S	North Carolina Theatre Arts Department of Cultural Resources Raleigh, North Carolina 27611	0	Dr. Wendell E. Rossman 4601 East McDowell Road Phoenix, Arizona 85008	I
Nancy R. McClave 920 Stein Court Kent, Ohio 44240	S	George O'Brien 432 Payce Avenue Pittsburgh, Pennsylvania 15216	S	Jan Rovins 732 South Beech Street Syracuse, New York 13210	S
Pat McGillicuddy 3399 Woodward Avenue Wantagh, New York 11793	8-S	Steven B. Peterson 424 McCarty Hall University of Washington Seattle, Washington 98195	5-S	Kevin J. Rupnik 5105 Fifth Avenue Pittsburgh, Pennsylvania 15232	3-S
Frances A. McKay 5004 South 291st Street Auburn, Washington 98002	1-S	Johnny L. Pettegrew Athens Apartments, #8G Route 50 West Athens, Ohio 45701	S	Martin L. Sachs 137 Elm Street #3C Oberlin, Ohio 44074	145-I
Ernie McLeod P.O. Box 355 Loughman, Florida 33858	3-I	Keith Polak Box C-2594 Bucknell University Lewisburg, Pennsylvania 17837	6-S	Thomas Sarr 301 White Pine Apartments Lawrenceville, New Jersey 08648	123-I
Glenn S. Meader III 5115 Margaret Morrison, Box 643 Pittsburgh, Pennsylvania 15213	S	Nancy Potts 1105 Garden Hoboken, New Jersey 07030	147-I	Louis H. Schaeffer 1165 South Florence Springfield, Missouri 65807	67-S
Barbara E. Medlicott 2400 South Voss, #A-213 Houston, Texas 77057	7-I	Carol Prehoda 31 Mettowiee Street Granville, New York 12832	39-S	Robert A. Schiller 420 Lexington Avenue New York, New York 10017	4-I
Keith Miller 1084 89th Street Niagara Falls, New York 14304	9-S	Gayla D. Pryor 229 South Osprey, #25 Sarasota, Florida 33577	7-S	Marc D. Schwartz 4500 West Main Street Skokie, Illinois 60076	23456-S
Megan A. Miller 5084 Forbes Avenue, Apt. #A-9 Pittsburgh, Pennsylvania 15213	1-S	Sheila Quinlan P.O. Box 90 Homer, New York 13077	9-S	David Dealey DLS Productions Box 729 Iowa City, Iowa 52240	125-I
Christopher Milliken Box MM4 California Institute of the Arts 24700 McBean Parkway Valencia, California 91355	S	Jeffrey C. Quinn 221 South Barnard Street, #42 State College, Pennsylvania 16801	S	Karen Skinner North Ridgeville Community Theatre 7222 Pitts Boulevard North Ridgeville, Ohio 44039	7-0
William Mintzer 175 West 12th Street New York, New York 10011	I	Patrick Reed 106 Pencader G. Newark, Delaware 19711	S	Maryann D. Smith 130 Phidias Avenue, Apt. #2 Athens, Georgia 30605	7-I
Michael R. Moody 626 Eastgate St. Louis, Missouri 63130	3-S	Mike Reese 2236 Briarwood Road Cleveland Heights, Ohio 44118	I	Raynette Halvorsen Smith 520 Burning Tree Lane Naperville, Illinois 60540	3-I
Marie Louise Moreto 42 West 53rd Street New York, New York 10019	3-I	Judith C. Rice 1507 East Washington Ave. #C-29 Urbana, Illinois 61801	7-I	Thomas Michael Smith 1411 Lenape Drive Miami Springs, Florida 33166	3-S
Alyne Carroll Morgan 5806 Wyngate Avenue Bethesda, Maryland 20034	S	Robert J. Rody 1801 East 12th Street Cleveland, Ohio 44114	I	Jamie Stewart 153 Blackwell Lane Henrietta, New York 14467	9-S
Jack Nardi 25 Cheney Drive Storrs, Connecticut 06268	S	Robert J. Roell 5032 Azalea Drive Pittsburgh, Pennsylvania 15236	12-S	Craig M. Taub 56-11A 175th Place New York, New York -1365	I
Anthony Neckopulos 848 Washington Elmhurst, Illinois 60126	45-I	Richard L. Rogers 40 Teele Avenue Somerville, Massachusetts 02144	5-S		

Continued on page 20



YOUR NEWSLETTER IS MADE POSSIBLE ONLY THROUGH THE CONTRIBUTIONS AND GENEROSITY OF THE SUSTAINING MEMBERS LISTED BELOW. THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY GRATEFULLY ACKNOWLEDGES AND APPRECIATES THE GENEROSITY OF THESE FRIENDS OF THE INSTITUTE.

SUSTAINING MEMBERSHIPS

PETER ALBRECHT CORPORATION
325 West Chicago Street
Milwaukee, Wisconsin 53202

ALCONE COMPANY, INC.
32 West 20th Street
New York, New York 10011

AMERICAN STAGE LIGHTING CO., INC.
1331-C North Avenue
New Rochelle, New York 10804

ASSOCIATED THEATRICAL CONTRACTORS
307 West 80th Street
Kansas City, Missouri 64114

AUTOMATIC DEVICES COMPANY
2121 South 12th Street
Allentown, Pennsylvania 18103

BARBIZON ELECTRIC COMPANY, INC.
426 West 55th Street
New York, New York 10019

BERKEY COLORTAN, INC.
1015 Chestnut Street
Burbank, California 91502

BOLT, BERANEK AND NEWMAN, INC.
1740 Ogden Avenue
Downers Grove, Illinois 60515

J. H. CHANNON CORPORATION
1343 West Argyle Street
Chicago, Illinois 60404

J. R. CLANCY, INC.
7041 Interstate Island Road
Syracuse, New York 13209

CONSULTAS TECNICAS, J.B.S.
Apartado 14294, Candelaria
Caracas, Venezuela

DECOR ELECTRONICS CORPORATION
4711 East 5th Street
Austin, Texas 78702

ELECTRO CONTROLS, INC.
2975 South 300 West
Salt Lake City, Utah 84115

ELECTRONICS DIVERSIFIED
1675 N. W. 126th Street
Hillsboro, Oregon 97123

FOUR STAR STAGE LIGHTING, INC.
585 Gerard Avenue
Bronx, New York 10451

GENERAL ELECTRIC COMPANY
Nela Park
Cleveland, Ohio 44112

GTE/SYLVANIA
100 Endicott Street
Danvers, Massachusetts 01923

HOFFEND AND SONS, INC.
274-282 Sanford Street
Rochester, New York 14620

HUB ELECTRIC COMPANY, INC.
940 Industrial Drive
Elmhurst, Illinois 60126

IMAGINEERING, INC.
234 West 44th Street #506
New York, New York 10036

THE JOYCE-CRIDLAND COMPANY
P.O. BOX 1630
Dayton, Ohio 45401

KING PRODUCTIONS
8050 Hosbrook Court
Cincinnati, Ohio 45236

KLIEGL BROTHERS LIGHTING COMPANY
32-32 48th Avenue
Long Island City, New York 11101

LEHIGH ELECTRIC PRODUCTS COMPANY
Route 222, Box 3229
Wescoville, Pennsylvania 18106

LITTLE STAGE LIGHTING COMPANY
10507 Harry Hines Boulevard
Dallas, Texas 75220

THE MACON CORPORATION
On-The-Airport
Danbury, Connecticut 06810

MAJOR CORPORATION
455 Academy Drive
Northbrook, Illinois 60062

MIDWEST SCENIC & STAGE EQUIPMENT
224 West Bruce Street
Milwaukee, Wisconsin 53204

MUTUAL HARDWARE
5-45 49th Avenue
Long Island City, New York 11101

NEW YORK COSTUME COMPANY, INC.
10 West Hubbard Street
Chicago, Illinois 60610

R. E. NICHOLSON, INC.
75 West Main Street
East Bloomfield, New York 14443

OLESEN COMPANY
1535 North Ivar Avenue
Hollywood, California 90028

ROSCO LABORATORIES, INC.
36 Bush Avenue
Port Chester, New York 10573

JEAN ROSENTHAL ASSOCIATES, INC.
765 Vose Avenue
Orange, New Jersey 07050

SILTRON ILLUMINATION, INC.
1960 West 139th St. P.O. Box 1576
Gardena, California 90249

SKIRPAN LIGHTING CONTROL CORPORATION
61-03 32nd Avenue
Woodside, New York 11377

STAGE DECORATION AND SUPPLIES, INC.
1204 Oakland Avenue
Greensboro, North Carolina 27403

STAGE ENGINEERING AND SUPPLY, INC.
325 Karen Lane, P.O. Box 2002
Colorado Springs, Colorado 80901

STRAND CENTURY INC.
20 Bushes Lane
Elmwood Park, New Jersey 07407

TEXAS SCENIC COMPANY, INC.
5423 Jackwood Drive, P.O. Box 28297
San Antonio, Texas 78228

THEATRE TECHNIQUES, INC.
60 Connolly Parkway
Hamden, Connecticut 06514

GEORGE THOMAS ASSOCIATES
4040 East McDowell Road, #216
Phoenix, Arizona 85008

TIFFIN SCENIC STUDIOS, INC.
P.O. BOX 39
Tiffin, Ohio 44883

UNION CONNECTOR COMPANY, INC.
149-A Babylon Turnpike
Roosevelt, New York 11575

WENGER CORPORATION
90 Park Drive
Owatonna, Minnesota 55060

Brett J. Thomas
46 Union Street
Oberlin, Ohio 44074

Roger L. Thompson
1828 East 5th Street, Apt. #10
Long Beach, California 90802

Paul Timmel
410 Forest Lane
Baltimore, Maryland 21228

Trumpet in the Land
Attn: Stephen L. Meek
411 West High Street
New Philadelphia, Ohio 44663

John A. Vadino
12 Skagit Key
Bellevue, Washington 98006

John W. Viars
Theatre Department
Elmira College
Elmira, New York 14901

S Paul Vincent
233 Columbia Avenue
Cliffside Park, New Jersey 07010

S B. M. Barnette-Wagner
5800 Quantrell Avenue, #414
Alexandria, Virginia 22312

1-S Lisa Louise Warner
105-B Pencader H.
Newark, Delaware 19711

0 Susan E. Weil
1121 Broadway, Apt. #4
Somerville, Massachusetts 02144

S Berenice Weiler
177 Stanley Road
Monroe, Connecticut 06468

I David Wesner
Bakersfield College
1801 Panorama Drive
Bakersfield, California 93305

Charles W. West, Jr.
P.O. Box 8515
Knoxville, Tennessee 37916

I Debbie Williams 7-I
Bakersfield College
1801 Panorama Drive
Bakersfield, California 93305

7-I Robert W. Wolff I
Russell Johnson Associates
919 Ansonia Station
New York, New York 10023

S Ed Wood 5-I
1001 Broadway
New Braunfels, Texas 78130

6-I Karl J. R. Wylie 4-I
277 Herbert Street, Apt. #4
Waterloo, Ontario, Canada N2J 1V3

I Ronald W. Ziegrowsky I
51 Bonaire
Iowa City, Iowa 52240

S Lane Foster Ziff 1-S
Box C-1477
Bucknell University
Lewisburg, Pennsylvania 17837



U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
1501 BROADWAY, ROOM 1408
NEW YORK, N.Y. 10036

NON-PROFIT ORG.
U. S. POSTAGE
PAID
NEW YORK, N. Y.
PERMIT No. 5842

W BEAUTYMAN JR 4-I
B 816 MAIN ST
STOCKBRIDGE MASS 01261

ENLIST A NEW MEMBER TODAY!