



U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

NEWSLETTER

Volume XVII Number 3

MAY/JUNE 1977

ATA KALEIDOSPACE '77 USITT TO ATTEND 41st ANNUAL CONVENTION

The forty-first annual convention of the American Theatre Association is scheduled to be held from August 14th - 17th at the Palmer House in Chicago. The theme for the conference is "KALEIDOSPACE '77" which encompasses the subject matter which will be the basis for discussion and examination during the convention. These will include: Aesthetic Spaces, Assessment Spaces, Celebration Spaces, Celebrity Spaces, Developmental Spaces, Discussion Spaces, Outer Spaces, Performance Spaces and Teaching and Training Spaces.

Once again the USITT will be involved in organizing and contributing to the Design and Technical Theatre activities under Van Phillips, Chairman, USITT National Liaison Commission. Programs to be presented in the Design and Technical Theatre include: "So You Think You Have an MFA Design Program", "Unions and the Student", "Designing for Touring Educational Children's Theatre", "How to Make a Lot Out of Nothing and Make It Look Good", "Corsets and Choreography", "Development of a Course Guide in Technical Theatre for STA and USITT", "Lighting with Color", "Prosthesis Techniques in Makeup-Foam Latex", "Creating Scenic Effects", "Empiricism and a New Approach to Teaching Scene Design", "Shapes in Scenic Projections", and "Economy and Versatility in Scenic Painting".

In addition the USITT will sponsor jointly with the ATA a Theatre Display which will feature creative ways of solving old and new theatre problems through innovative design and the use of new materials and processes. "Innovative Design in College and University Theatre Production" will be a continuous slide presentation displayed during the entire convention. If you would like to have your work included in the display, please provide slides of the production, as well as slides of detail drawings, designs, finished product or the fabrication process. Also include a short written explanation of our achievement. This will be used as the basis for the text and graphic slides. Any theatre designer or technician who has an innovative idea which they would like to share with their theatre colleagues is encouraged to contact Leon I. Brauner, Department of Theatre and Drama, Indiana University, Bloomington, Indiana 47401.

Many of USITT's Sustaining Members will be exhibiting equipment at the convention and we urge you all to support them by spending time examining what they have to sell to help you make your theatre productions sparkle.

Other major programs of interest will include "A Master Class on Alexander Technique and Actor Training" taught by Goddard Binkley of the Midwest Center for Alexander Technique, a performance and lecture by Lilla Heston of the Northwestern University Department of Interpretation; a working session with singer-actors conducted by D. Ralph Appelman of the Indiana School of Music, a master class on the Feldenkrais System in relation to Actor Training presented by Pat Bower, a session on the diagnosis and treatment of actor's voice problems presented by Hilda Fisher, Director of the Northwestern University Voice Clinic and mini-workshops in voice, speech and singing featuring short presentations by three or four specialists in these fields.

The USITT Board of Directors will be holding one of their three major meetings of the year on August 15th, from 9:00 a.m. - 11:00 a.m. A discussion of the minutes of the March 16th Board of Directors meeting in Washington, D.C., and the progress and planning of the USITT Annual Conference to be held in Phoenix, Arizona in March, 1978, will be among the important topics. It is anticipated that applications for Section Charters will be presented to the Board of Directors by the newly formed Kentucky/Tennessee/Cincinnati and the Missouri/Kansas/Oklahoma Sections.

If you have not already made travel plans for the Convention, we are happy to announce that you can hop on board with other USITT members from:

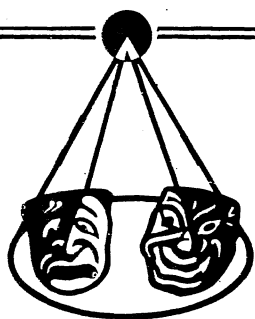
New York: ATA GROUP FLIGHT TO CHICAGO
Regular round-trip fare: \$162.00
Group fare: \$131.00

Leave Sunday morning, August 14th,
10:00 a.m. from LaGuardia Airport
via American Airlines Flight #303,
Arriving in Chicago 11:19 a.m.

Return Wednesday, August 17th
2:00 p.m., American Airlines Flight
#176, arriving at LaGuardia 4:53 p.m.

In order to take advantage of the lower fare you must leave and return on the same flight; no exceptions are allowed. Make your reservations directly with:

Arlene
Geller-Howard Travel Agency
(212) 759-9115



**ADMINISTRATION
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COSTUMING
EDUCATION**

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

REPORTS FROM THE COMMISSIONS

DIRECTORY OF COMMISSIONERS

In the November/December 1976 edition of the Newsletter, 2nd Vice-President James R. Earle, Jr., Commissioner, Commission on Projects, stated that one of the greatest challenges faced by the Officers of the USITT is how to bring "new blood" and leadership into the Institute. Although the Institute continues to call upon many members with long records of past service to perform certain tasks and lead the various committees, there is a constant need to involve new individuals in the leadership of USITT.

There is a constant need to involve new people in the work of the Commissions and develop individuals capable of leading in future years when present leadership may decide to move into other areas or positions. The true measure of service to the membership by the Commissions is based completely on the willingness of the membership to give of their time and expertise to the work of the Commissions. All members who want to help continue the work of existing Commissions are urged to write to Mr. Earle c/o Department of Theatre Arts, San Jose State University, San Jose, California 95192, or to the Commissioner(s) in their area of interest.

THEATRE ADMINISTRATION Commissioner:

Donald C. Shulman
Arts Council of Tampa
512 No. Florida Avenue
Tampa, Florida 33602

THEATRE ARCHITECTURE Commissioner:

Peter H. Frink
Frink & Beuchat, Architects
1701 Walnut Street
Philadelphia, Penna. 19103
John J. von Szeliski
2300 Newport Boulevard
Newport Beach, Calif. 92627

Vice-Commissioner:

COSTUME COMMISSION Commissioner:

Don Stowell, Jr.
Florida State University
School of Theatre
Tallahassee, Florida 32306
Leon I. Brauner
1900 East Atwater
Bloomington, Indiana 47401
James M. Campbell
10 West Hubbard
Chicago, Illinois 60610

Vice-Commissioners: (Steering Committee)

EDUCATION COMMISSION Commissioner:

Vice-Commissioners:

Bambi Stoll
5009 Chalet Court, #209
Tampa, Florida 33617

John Bracewell
225 Stone Quarry Road
Ithaca, New York 14850
Thomas Beagle
Box 638
Antioch, California 94509
Larry Graham
Dept. of Drama & Theatre
University of Georgia
Athens, Georgia 30602

ENGINEERING COMMISSION Commissioner:

Vice-Commissioners:

Audio & Acoustics Sub-Committee

Fred. M. Wolff
50 Myrtle Avenue
Montclair, New Jersey 07042
Peggy Clark Kelley
36 Cranberry Street
Brooklyn, New York 11201
David Klepper
96 Kaarlem Avenue
White Plains, New York 10603

INTERNATIONAL LIAISON Commissioner:

Joel E. Rubin
Kliegl Brothers Lighting Co.
32-32 48th Avenue
Long Island City, NY 11101

NATIONAL LIAISON Commissioner:

Van Phillips
Purdue University Theatre
Stewart Center
West Lafayette, Indiana 47907

SCENOGRAPHY COMMISSION Commissioner:

(To Be Announced)

TECHNICAL INFORMATION Commissioner:

Allan M. Bailey
McCain Auditorium
Kansas State University
Manhattan, Kansas 66506

LIAISON WITH THE ARTIST (Under 1st V.P. with Nat'l. & Int'l. Liaison) Commissioner:

Peggy Ezekiel
443 Edgehill Road
Cleveland, Ohio 44106

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*PROGRAMS

*SPECIAL EVENTS

"HAPPENINGS"

NEWSBRIEFS

SPOTLIGHTING THE SECTIONS

VIP VISITS

ALLEGHENY

On March 15th, a meeting was held at Carnegie-Mellon University in Pittsburgh, for reactivation of the USITT ALLEGHENY SECTION. Ideas were discussed as to what direction the reactivated Section should take, and what programs should be held for the future. Jim Stockman retired as Section Chairman, and new officers were elected as follows:

CHAIRMAN	Robert Doepel
1st VICE-CHAIRMAN	Paul Garrity
2nd VICE-CHAIRMAN	Bill Matthews
TREASURER	Larry Ettelson
SECRETARY	Barbara Rorschach

The Section is seeking additional members and is compiling a new membership list for Section mailings. Persons interested in joining the Allegheny Section and taking part in their programs are asked to contact:

Bob Doepel
Department of Drama
Carnegie-Mellon University
Pittsburgh, Pennsylvania 15213

On Saturday, April 23rd, Bill Matthews and Bill Nelson of the Carnegie-Mellon Drama Faculty demonstrated products of Rosco Laboratories. Samples of Rosco paints, textures, brushes and rear screen materials were shown. The demonstration and "hands on" workshop took place in the Kresge Theatre, Fine Arts Building, and in the paint shop and lighting laboratory. Those attending had the opportunity to see how these products were used in application to the setting of Faith, Hope and Charity, Carnegie-Mellon University's recent production.

CLEVELAND

Wednesday, March 23, 1977, Cleveland became an official Section of USITT, to serve Northern Ohio areas within a 75-mile radius of Cleveland. Elected officers are: James M. Stone, Chairman, Karamu Theatre; Jeffrey Guzik, Vice-Chairman, Holzheimer's; David Siegfried, Secretary, Cleveland State University; Dr. Paul Daum, Treasurer, University of Akron; Karl MacKay, Kenneth C. Beck Center/Lakewood Little Theatre, Bennett Tabor, Cleveland Playhouse, and Douglas Hall, College of Wooster, Members-at-Large. Committee Chairpersons are:

ADMINISTRATION

Diana Price,
Cleveland Playhouse
Carol Blanchard,
Karamu Theatre

COSTUME

EDUCATION

Duane Reed,
Kent State University
Russ Lowe,
Playhouse Square
James Juknialis,
Dobama
Betty Petitt

ENGINEERING

MEMBERSHIP

NEWSLETTER EDITOR

SCENOGRAPHY

Dr. Daniel Hannon,
Kent State University

The USITT-Cleveland Administration Committee's first project was to establish a local jobber pool to facilitate locating temporary help for Northern Ohio arts organizations which hire non-union personnel in the scene shop, properties, costume, lighting, light rigging, promotion and box office areas. The pool should prove useful to organizations requiring additional help on strike nights, setups of new productions, assistance on heavy programs, running crews, distribution of promotional materials, and box office help during crunch time. Any arts organization whether a member of USITT or not, may utilize this service in recruiting labor. The Committee has sent application cards to college theatre departments, theatre supply vendors, etc., for distribution to students and other interested parties.

The Cleveland Area Arts Council (CAAC) has agreed to act as the pool's switchboard. The master file of jobbers will be kept at the Arts Council office. As of May 1, 1977, any organization in need of labor can simply call CAAC and request names and phone numbers of those listed for any given category.

The Cleveland Section together with the Division of Theatre/School of Speech, Kent State University, and the University of Akron, sponsored a Master Class on Scene Painting, Saturday, May 14th, at E. J. Thomas Performing Arts Hall, University of Akron. The class was taught by Master Scenic Artist, Robert Moody. Mr. Moody was formerly the Principle Scenic Artist for the Goodman Theatre in Chicago, and is now on the faculty of Brandeis University, Waltham, Massachusetts. The class began at 10:00 a.m., with a lecture/demonstration by Mr. Moody, reinforced with slides and a demonstration of his work. Participants were invited to try their hands at scene painting under Mr. Moody's guidance. The event was put together by Daniel Hannon, Design Coordinator at Kent State University, and Scenography Chairman of the Section.

On May 22nd, members of the USITT-Cleveland Section had a tour of the forty-seven year old Lakewood Little Theatre's brand new Kenneth C. Beck Center. This new community theatre and arts center was designed by award-

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SPOTLIGHTING THE SECTIONS

CLEVELAND

winning architect Fred Toguchi, and marked the creation of a new major cultural resource for Cleveland's West Side. Although a large portion of the building was made possible by a grant from Kenneth Beck, the land itself was paid for by the theatre through box-office receipts, and built by the Aulcar Construction Company. The theatre features a Hub Electric "Memory" Board capable of sequentially producing 100 lighting cues. The stage has a track and switch system for lateral movement of curtains, legs, cyclorama, etc., into a storage pocket stage right. The rigging was designed by Tiffin Scenic Studios. Karl Mackay, Lakewood's Managing Director, conducted the tour.

For the first event in June, members of the USITT Cleveland Section had a tour of the new Laserium in the Allen Theatre, a renovated 1920's vaudeville house in downtown Cleveland. The Laserium is a new form of entertainment. It utilizes lasers and conventional projections on the inside of a large dome, combined with classical and rock music, to create "a mind-boggling array of visual and aural impressions".

SWAP & TRADE

Ten Century 8" Fresnels -- most in mint condition -- for 6" Lekolites. Would prefer Century 6x12s or 6x9s, or other name-brand equipment. Contact: Jim Stone, Technical Director, or Lance Rosenthal, Electrician, Karamu Theatre, 2355 East 89th Street, Cleveland, Ohio 44106 (216) 795-7070, Extension #34. If you have an item to sell, trade, loan or give away -- send a brief description, name, address and/or telephone number to Jim Stone.

NEW ENGLAND

The report from John C. Gates, Chairman of the USITT New England Section, is that their participation in the New England Theatre Conference Mini Convention held April 30th, at the Fine Arts Center, Watson Hall, Wheaton College, in Norton, Massachusetts, was most successful. William Warfel, Professor of Lighting at Yale University, author of STAGE LIGHTING GRAPHICS, and a member of both USITT National and the New England Section, was the keynote speaker at the luncheon.

Registration began promptly at 9:00 a.m., in conjunction with a coffee hour and the opening of the gallery for a showing of the USITT Contemporary Stage Design USA Exhibit. Members are reminded that this exhibit was compiled by the International Theatre Institute (ITI), and has traveled to the USITT National Conference, the Prague Quadriennale, and the Association of British Theatre Technicians (ABTT) in London. Four workshops ran concurrently from 10:00 a.m. to 12:00 noon: AN APPROACH TO PSYCHO-PHYSICAL EXERCISE FOR THE ACTOR conducted by Eric Forsythe, Head of Acting and Directing Program, Tufts University, and Eugene Kalish, Assistant Professor of Dramatic Literature and Theatre, Worcester Polytechnic Institute. The contents of this workshop was largely inspired by work that Drs. Forsythe and Kalish did on a trip to Poland last Summer. Those who participated in the workshop underwent some physically strenuous exercises. DIRECTING, was conducted by William Meisle, director, teacher, designer and pro-

fessional actor with the Theatre at Monmouth, Maine, and American Stage Festival, Milford, New Hampshire. Liam O'Brien, Chairman of the Theatre Department, Hampshire College, Amherst, Massachusetts, and Director/Producer of Daniel Shay's Rebellion, an outdoor drama staged in Look Park, Northampton, Massachusetts last summer, conducted the session STAGING THE OUTDOOR DRAMA, and presented visuals of this production. PRESENTING PERFORMANCES, was a seminar conducted by Thomas Wolf, Director of the New England Touring Program, assisted by Mary Van Someren Cok. The session was about the nuts and bolts of performance presentation for sponsors on booking, contracts, funding and how to fill an auditorium. The seminar was divided into four parts: administration, performers, filling the auditorium, and fund raising. Topics covered included incorporation, trustees, budgetary planning, performer selection, contracts, promotion, selling tickets, fund-raising campaigns, public and private funding agencies. Each participant was given a free copy of Mr. Wolf's new book, PRESENTING PERFORMANCES.

At the luncheon held from 12:00 noon to 1:30 p.m., guest speaker William Warfel spoke on the topic THE EDUCATION AND TRAINING OF DESIGNERS AND TECHNICIANS. From 1:30 p.m. to 2:30 p.m., three programs ran concurrently, TOURS: USITT Contemporary Stage Design USA Exhibit, and the Wheaton College Theatre Facility; THEATRE RESEARCH PANEL, a presentation and discussion of papers on theatre history, chaired by Edmund H. Hayes, Worcester Polytechnic Institute; and a FILM on theatre production/performance.

From 2:30 p.m. to 4:30 p.m., three workshops ran concurrently. They included: SHOWCASE OF NEW SCRIPTS, staged readings of two prize-winning plays in the New England Theatre Conference's 1975-1976 "John Gassner Memorial Playwriting Award" contest for new one-act plays: CHECKMATES by Elbridge Anderson, performed by the Portland Players, and LOVESONG by Robert Lehan, performed by the Portland Lyric Theatre. A discussion and critique followed, led by Eva Vizy, Chairman of the Theatre Department, Wheaton College, and George Sullivan, Director; THEATRE DESIGN PANEL: "Scenography and Technology: Relation and Interdependence", a panel discussion chaired by Nathan Drucker, Wheaton College. The panelists included: Deane Tracy, Technical Director for Chateau deVille Productions, Michael Anania, Scene Designer, Emerson College and Chateau deVille, and William Warfel; MUSICAL THEATRE: "Music Theatre: Out of Script and Score On To Stage" led by Randall Norcross and Lillian Lee, members of the faculty of the Boston Conservatory of Music, with students of the Musical Theatre of the Drama Department participating. The whole process of mounting a musical production step by step, from casting, blocking, rehearsing and staging to performance was demonstrated. A discussion of special problems in acting and directing created by Music Drama followed.

"Shakespeare on Shakespeare", a Bay Colony Concerts production, featuring Duncan Inches as William Shakespeare began at 4:30 p.m. It was an entertaining potpourri of Shakespeare's works, characters, songs and excerpts from his plays.

The Mini Convention ended at 5:30 p.m., with a WINE AND CHEESE WIND-UP.

On Friday, May 13th, the Section co-hosted a joint meeting with the New England Section of the Illuminating Engineering Society as guests of "Club 44", at WGBH-WGBX TV Studios in Allston, Massachusetts. It was a "bring

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your spouse or close friend night" with beer, wine and cheese on the house. "Club 44" is a two-hour access television program which airs every Friday at 7:30 p.m. on WGBX Xhannel 44 (WGBH's UHF sister station). Those attending had a chance to see a television production from start to finish and to be on television as a member of the "live" studio audience.

The Section's ACTF Workshop on career opportunities and Scene Painting Masters Classes were big successes. People were turned away from the Masters Class. Because of the interest shown, the Section is planning Masters Classes on scene painting and makeup for next November.

The New England Theatre Conference Convention is scheduled for October 14th through October 16th, 1977 at Rhode Island College. Many programs are being planned by the USITT New England Section including a panel discussion on the United Scenic Artists Lighting Designer Examinations, a slide presentation on the lighting for the Robert Wilson production "Einstein at the Beach", and a demonstration on wigs. Funding and exhibit space are now being lined up for the USITT Architecture Exhibit THEATRE DESIGN '77 (direct from the USITT and ATA Conventions). The Section hopes to have it on display in the Boston area during September.

ROCKY MOUNTAIN

The Annual Meeting of the USITT ROCKY MOUNTAIN SECTION was held June 10th and 11th in Provo, Utah, at the Brigham Young University Fine Arts Center. Eight sessions were scheduled with many members from the Provo area participating, lending their expertise in their areas to handle these sessions of the Seminar. Oscar Lee Walker, Chairman at Brigham Young University, and other members of the staff gave their time and hard work to make the meeting a success.

On Friday, June 10th, the Section held its Annual Business Meeting. Results of the election of new officers for the coming year were announced.

The first session INTRODUCTION TO VACUUM FORMING FOR THE THEATRE was then held. Other sessions for the day included WEAPONS ON STAGE, DEMONSTRATION OF STRAND CENTURY MEMORY LIGHTING SYSTEM, and VACUUM FORMING, SESSION #2. Sessions held on Saturday, June 11th, were CONSTRUCTION OF MASKS FOR THE THEATRE, USE OF METALS FOR THE THEATRE, PROJECTION IN THE THEATRE, and CAREERS IN THE THEATRE. Lee Watson, Lighting Designer and Scenographer, and USITT's 1st Vice President/Relations and Artistic Liaison held the session on PROJECTION IN THE THEATRE, and later served on the panel for CAREERS IN THE THEATRE.

During the past year the ROCKY MOUNTAIN SECTION have held three seminars with hands on application of Technical Theatre subjects. The seminars have been quite successful and every technically oriented person in their area should take advantage of these programs. Membership in the Section is nominal at \$5.00 for Student Membership, \$10.00 for Individual Membership, and \$15.00 for Organizational Membership. Non-members in the area are asked to contact:

USITT ROCKY MOUNTAIN SECTION
P. O. Box 2002
Colorado Springs, Colorado 80901

A group of members is working toward having the USITT National Annual Conference in Denver for 1982, and anyone interested in working on this project is asked to contact the Section at the above address.

ROAD RUNNING 1st V.P.

1st Vice-President Lee Watson, has been "on the road" for USITT. On April 4th, he met with President-Elect Charles Williams, in the New York Office, to coordinate plans for the coming year.

Lee met with William Larrimore of Kentucky Scenic Studios in Louisville, Kentucky, to discuss rapidly evolving plans for a new Kentucky-Tennessee-Cincinnati Section.

Watson will hold a USITT organizational meeting in East Lansing, Michigan during the first All-Michigan Conference of the Michigan Theatre Association, on the campus of Michigan State University. He will also be a featured speaker at the Annual Conference of the Rocky Mountain USITT Section in Provo, Utah.

Vice President Watson and Administrative Secretary Herb Greggs, have also been in contact with Henry Tharp, University of Missouri-Columbia. A new Missouri-Kansas-Oklahoma Section (serving an area 250 miles in all directions from Kansas City), is far advanced in organizing. Their request for a Charter will be presented for action during the USITT meeting of the Board of Directors at the ATA Convention in Chicago, in August.

On April 14th, Vice-President Watson stopped in Cleveland, Ohio, to personally present the Honorary Plaque to Margaret Ezekiel, Chairman of the Liaison with the Artist Commission on behalf of retiring President Edward F. Kook.

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ATTENTION! ALL SECTIONS

If you have had recent elections of new officers, or there have been changes within your Section, please make certain that the National Office is informed, prior to the publication of the 1977-78 USITT MEMBERSHIP DIRECTORY.

DEADLINE DATE FOR RECEIVING THIS INFORMATION IS
AUGUST 5, 1977.

Please include the names of the Section Chairman, Vice-Chairmen, Treasurer, Secretary, Members-at-Large, and an alphabetical listing of your Section Members.

Thank You.

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 chageman-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.

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

Van Phillips
USITT/NATIONAL LIAISON
Purdue University Theatre
Stewart Center
West Lafayette, Indiana 47907

Domestic Masters' Classes
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.



THE RESEARCHER COSTUMER: STUDY IN LONDON

Summer is a time for travel. Costumers arriving in London are often overwhelmed by the numerous museums and libraries. What preparations should be made, where should one go, what should one see if time is limited in this historical, theatrical arena? After almost a year of research in London, costumer Jeanette Bryon was gracious enough to be *CORNERED BY COSMAK*. Professor Bryon, researching for teaching purposes, articles and a book, attended the University of Maine, University of North Carolina-Chapel Hill, and Stanford University. She taught at the University of Arizona, Stanford University Summer Sessions, and California State University-Fresno; worked with outdoor dramas "The Wilderness Road" in Carbrillo, Kentucky, and "Lost Colony" in North Carolina.

COSMAK: *HOW DID YOU PREPARE FOR YOUR RESEARCH TRIP TO LONDON?*

BRYON: A month in advance of the trip I wrote preliminary letters to the Victoria and Albert Museum, London Museum, and the British Museum to establish contact with appropriate persons. In letters I could write exactly what area I was studying, what I was trying to accomplish. When you are specific about your needs, your time and theirs is not wasted. I found once I established a professional and serious interest and dedication in my quest, everyone was very gracious. I was constantly aware I was dealing with extremely busy professionals; I tried to be very conscious of not overdoing my welcome. Therefore, I found great cooperation and was amazed at the time these people shared with me; they were most helpful. Students without costuming degrees perhaps would be toured in groups rather than individually; however, I suspect a student writing an intelligent letter stating a sincere interest and listing specific information desired would receive the same cooperation I did. I did not contact the Royal Shakespeare Company until I arrived in London. I was fortunate to be seated next to a woman who worked at the Company and she invited me to their shop; I had only to let her know when. This was the helpful attitude that prevailed throughout the London costume world. If you write from London to Stratford, allow two or three weeks for an answer because of their very heavy schedules. I did telephone Covent Garden and explained I had toured the Stratford shops and would very much like to see what was happening with the Opera Company.

The British Museum, having a closed library because of limited reading rooms and books being so rare,

required a special library card. An application for the card required at least two recommendations (from some professional; or in a school situation, head of department or dean would be acceptable). Obtaining this card and special permission took several weeks before being accepted for a research appointment. A student without a degree might have difficulty in this area; but someone with a Master's Degree and specialty in costume would not find it difficult to obtain access to costume books after above-mentioned preparation of card and permission. At the other libraries, I had no problems obtaining library cards; simply fill out a card with name and address. On the whole, I found tremendous cooperation from the staffs, even the guards. They would go out of their way to tell of a collection in the basement to be shown months later. Their offices were quite open, especially when they saw you working, taking notes, photographing (get permission), realizing you were serious in your study of the collections. Realize that many libraries will not allow books to leave the premises; however, one can reserve them for use in the libraries.

Also in anticipation of your London trip, consult Janet Arnold's *A Handbook of Costume*, Chapter VII for lists of museums in and around London with addresses, telephone numbers and descriptions of collections. Guides such as the *Nicholson's Guide to London* (bought in a bookstore on Kensington Heights Street) are marvelous for the area plus listing museum and library closing hours and closed days. The individual museum guides (sent for before your arrival in London or purchased at the particular museum) save much valuable time. You know exactly what the museum offers and where the information or collection is located (room-to-room maps of museum or library are usually included). I did find it well worth dropping in at the museum or library and obtaining one of these guides to help plan a research schedule. It is quite disappointing to be prepared to work and find doors closed or collections unavailable.

COSMAK: *WHERE WOULD YOU SUGGEST A NOVICE COSTUMER CONCENTRATE LIMITED TIME?*

BRYON: Because of its fine collection in the sense of having total fashion outline, I would start with the Victoria and Albert. Incidentally, many costumers overlook an absolutely magnificent collection of textiles, laces and needlework in the Textile Department. (Check with your own Home Economics Textile Instructor for any up-to-date information she may have of displays in and around London). I was even allowed in some storage rooms to see future displays. At a minimum, one should allow several days to really study this museum's collections. I found everyone most helpful; there was no difficulty. An extension of the Victoria and Albert would be Bethnel Green. It has an extensive collection of more than everyday clothes rather than the "fancy", wealthy costumes. A trip to Bath is well worth the trip. Of all the outside London museums I visited, the collection at Bath was just exceptional.

COSMAK: *WHERE DID YOU GO ABOVE AND BEYOND THE MUSEUMS AND LIBRARIES?*

BRYON: I did visit some of the costume construction houses making costumes for the London shows; the famous Nathan's was particularly interesting. There are a number in and around St. Martin's Lane in the center of London. I poked around, explained what I was doing, and asked questions always realizing how valuable their time was. I also spent time going to fabric houses to see what kinds of cloths were available. Incidentally, you can get on

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COSMAK

Liberty Department Store's fabric selection list; they will send you a listing of current fabrics displayed and those on special sales. Both the construction houses and the fabric houses can be found listed in the classified section of the phone book. You do not need special permission or appointments to visit these houses. As mentioned before, I did visit the Stratford shops; they were very open and helpful. I even found an American cutter working in their shop.

COSMAK: CAN YOU COMMENT ON PHOTOGRAPHING COLLECTIONS?

BRYON: Always obtain permission before photographing. I was able to photograph extensively in the Victoria and Albert; the British Museum had limited areas where photography was allowed; the London Museum had certain areas where special permission was necessary; certain areas were not allowed to be photographed at all. I had a Mamiya-Sekor 35mm and it worked beautifully. However, at first I was getting a light reflection off the glass cases, a polarizing filter was necessary to alleviate this problem. Some galleries were very dark requiring high-speed ectachrome. I was able to capture quite a bit of detail without difficulty. A tripod was essential. The shops in the museums usually sold slides which were often better in many cases because they were taken by professionals under ideal lighting conditions. Collections are often taken out of cases, put in another room, and photographed with proper illumination. There are wonderful slides of the costume collection in Bath available for sale. Realize slides may be used in your classes, but any professional use of slides outside the classroom or in publication requires the museum's permission.

COSMAK thanks Jeanette Bryon for this interview and the information therein, but most importantly reminding us that research costumers in a foreign country are not only representing our trade, but our Country as well.

COSMAK would like to recommend additional sections of Janet Arnold's *A Handbook of Costume: The Use of the Library and The Use of Museums* (includes preparing letters and visits to museums). Also, be aware of or send for specific museum's regulations for the use of a collection. The following example is a condensed version of the British Museum Print Room Regulations prepared by Order of the Trustees:

1. Leave name, local and home addresses; write on tickets specific material desired; remove gloves; do not touch surface of print or drawing; abide by Keeper's rules when handling or turning over prints; use no pen, ink, ball points, ink pencils while examining specimens; deposit all personal belongings at entrance of Print Room.
2. Examine only one group at a time except by special leave. No requests accepted after 3:45 p.m. (12:15 p.m. Saturday.)
3. Except under supervision, visitor's property cannot be compared to Trustee's property.
4. Tracing not allowed unless under supervision and special leave.
5. Copies or sketches may be taken; but in copies in colour or pen and ink, specimen must be under glass and stamped.

6. Specimens may be photographed by application or official photographer. Orders must include complete identification of specimen.

7. To view temporary exhibits, teachers must apply in writing describing their group in detail. (age, size).

The final regulation COSMAK will use in closing:

8. Any infringement of the above regulations will render the privilege of admission liable to forfeiture.

Again, the research costumer represents the costumer in America. Courtesy, consideration, and professionalism will aid those who follow you.

Share your information and experiences! Write: COSMAK'S CORNER, USITT Northern California Section, c/o 2405 North Millbrook, Fresno, California. 93703

1977 WINNERS STUDENT DESIGN CONTEST

GRADUATE SCENE DESIGN

1st Place: John S. Shaffner
519 West Roy
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Production: "BINGO"

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5425 Howe Street, #32
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Production: "DR. FAUSTUS"

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11455 Sherman Way
No. Hollywood, California 91605

Production: "FRIENDS"

3rd Place: Robert F. Doepel
5710 Woodmont
Pittsburgh, Pennsylvania 15217

Production: "PROMETHEUS BOUND"

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80 Newbern Avenue
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Production: "BARTHOLOMEW FAIR"

2nd Place: Edward Castro
5301 Beeler
Pittsburgh, Pennsylvania 15217

Production: "MOTHER COURAGE"

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1st Place: Kevin Rupnik
5105 Fifth Avenue
Pittsburgh, Pennsylvania 15232

Production: "MACBETH"

2nd Place: Richard Parks
Goodman School of Drama
200 South Columbus Drive
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Production: "CHERMIN DE FER"

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IES SYMPOSIUM

The THEATRE, TELEVISION, and FILM LIGHTING Committee of the Illuminating Engineering Society will hold a National Symposium November 13th through 16, 1977 in Miami, Florida.

The symposium, under the chairmanship of Mr. George Gill, will focus on developments in the field of entertainment lighting and energy conservation through use of more efficient sources.

Symposium registration will be open to everyone, with a special discount for I.E.S. members.

A call for papers has been issued, and those interested are invited to submit proposals to Mr. Dale Gilchrist, 2975 South 300 West, Salt Lake City, Utah 84115.

ABRAKADABRA

ABRAKADABRA, a mobile troupe based in London since 1974, has performed in Holland, Spain, France, Germany, Israel, and the United States. The group describes itself as a "Fantastic Realism Theatre Company: Clowns, Mime and Music, Masks and Moving Objects, Visual and Verbal Foolery, Hats and Hands, Casters and Wheels, Manually Operated Atmospheric Metamorphosizers and You." Their current show, "*Umbrellas*", is suitable for theatres, colleges and universities, town halls, community and arts centers.

The company also performs for children and does street-theatre shows. ABRAKADABRA is scheduled to appear at the *Festival of Fools* in Milwaukee, Wisconsin, in the fall and is available for booking in the United States from September 12th through October 15, 1977. Contact: ABRAKADABRA, 16 St. Marks Rise, London E8, England.

NYSCA

For the third year, the NEW YORK STATE COUNCIL ON THE ARTS is funding a series of playwrighting commissions designed to create new theatre works for young audiences and to encourage theatres to become involved in children's theatre productions. Theatre groups may apply, in collaboration with playwrights, for commissioning funds, which offer the author a fee and the company production

money. The application deadline for the program was January 17th, but details are still available from the Theatre Program, New York State Council on the Arts, 80 Centre Street, New York, New York 10013.

ATA NOMINEES

Ballots for National, Divisional, and Regional elections have been mailed to all American Theatre Association Members. Included in the preliminary slate of candidates are USITT Members Dr. Donald H. Swinney and Margaret U. Ezekiel. Dr. Swinney, Professor of Drama, and Director of the John C. Adams Playhouse, Hofstra University is a candidate for President-Elect, National Association of Schools of Theatre. Professor Ezekiel is a candidate for Chief Regional Officer of Region III, serving Ohio, Indiana, Michigan, Wisconsin and Illinois. Professor Ezekiel is Associate Professor, Theatre, Cleveland State University.

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Continued on page 10

AT YOUR SERVICE POSITIONS

ILLINOIS

Technical Coordinator -- Responsible for technical direction, events and facilities coordination for the 86 year-old, 450 seat, newly restored WOODSTOCK OPERA HOUSE (located 55 miles northwest of Chicago). Year-round program will include professional and community theatre, music and other events. Inquiries should be directed to:

Douglas C. Rankin
Director
Woodstock Opera House
Community Center
P.O. Box 190
Woodstock, Illinois 60098

NEW JERSEY

THE McCARTER THEATRE COMPANY is now offering internships in arts management (also in production, costuming, and technical theatre) for next fall. Write: Mrs. Sarah Smith, McCarter Theatre Company, Box 526, Princeton, New Jersey 08540.

OKLAHOMA

The OKLAHOMA THEATRE CENTER, one of the Southwest's leading Regional Theatres, is seeking an Artistic Director with a well-rounded background in directing, coaching, tech and production management, plus experience in teaching and educational programming.

Duties include directing 2 - 3 productions each season, artistic and technical supervision of guest directors and designers; supervision of resident technical staff; active involvement in educational programming and instruction. Permanent position; summers off; \$1,700 per month, September through April 30th.

Opportunity to stretch your creative talents in one of the most exciting new theatre facilities in the world ... a modular, multi-level complex sprawling over a beautifully landscaped square block of downtown Oklahoma City. 600-seat Thrust Theatre, 240-seat Arena Theatre, rehearsal halls, shops, business offices, etc.

Entering its sixth season, the OKLAHOMA THEATRE CENTER has become the confluence of community, professional and educational performing arts activities throughout the state and region. Eight-month season includes seven Thrust Stage productions, three Arena and two children's theatre productions... plus adult and children's acting classes, college intern program, high school and college festivals, workshops, seminars and host to various state and regional theatre conferences.

Full-time Business Director, plus outstanding business, technical and educational staff. Growing subscriber base. Excellent volunteer support. Excellent working relationship with colleges and universities.

Rush FULL RESUME and References to: Mr. Todd Van Every, Chairman, Search Committee, 5100 North Brookline, Oklahoma City, Oklahoma 73112. (405) 947-2707 -- (405) 842-3413 evenings.

VIRGIN ISLANDS

THE COLLEGE OF THE VIRGIN ISLANDS is seeking a Managing Director for its Reichhold Center to participate in the final stages of construction of the 1,300 seat facility, then take over budgeting, performance scheduling, staffing, etc. Must have a college theatre degree and experience. Salary range from \$22,000 to \$25,000. Write: Office of the President, College of the Virgin Islands, St. Thomas, U.S. Virgin Islands 00801.

VIRGINIA

Small undergrad-Liberal Arts Theatre Department is looking for a costume designer who can teach costuming, acting, history/literature, or management, plus introduction to Technical Theatre. Costumes four shows annually; MA, MFA, or PhD with some teaching and costuming experience following graduation. Begin September, 1977; salary and rank dependent upon education and experience. EOE/AEE. Send resume, credentials, and letters of recommendation to: Roger Sherman, Department of Theatre and Speech, College of William and Mary, Williamsburg, Virginia 23186.

WISCONSIN

THE UNIVERSITY OF WISCONSIN is seeking an Assistant Director of Arts and Lectures; must have arts administration experience and at least a Bachelor's Degree. Contact: William J. Hanford, Dean, College of Fine Arts, University of Wisconsin, Stevens Point, Wisconsin 54481.

COMMISSIONS Continued from page 2

SURVEY

We are again running the Commission Interest Survey on page 15 of this Newsletter. We remind you that the purpose of the survey is 1) to determine which Commissions(s) YOU are interested in receiving information from; 2) to determine which Commission(s) YOU are interested in working on as an active contributing Commission member, and 3) to provide an update of information gathered when you joined USITT, and to determine what your "Commission Interest" selection(s) mean, i.e., do you want to receive information OR do you wish, and have time to contribute to Commission Projects.

Please complete the questionnaire, clip it off the page and return it to the National Office. Your completed survey returned at your earliest convenience will be most appreciated.

Continued on page 15



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.

Stanley Abbott West Virginia University Division of Theatre Creative Arts Center Morgantown, West Virginia 26505	I	Curtis Duane Brown 25 West Prospect, #B4 Fayetteville, Arkansas 72701	S	John Conant 347 Hazel Avenue Webster Grove, Missouri 63119	I
The University of Akron Department of Theatre Arts Akron, Ohio 44325	0	John M. Brown P. O. Box 12076 Gainesville, Florida 32604	S	Patricia A. Connors 876 North 23rd Street Philadelphia, Pennsylvania 19130	S
Peter William Allen 529 West Foster, #34 State College, Pennsylvania 16801	S	Cathy Bulicek 712 West California Urbana, Illinois 61801	4-S	Cultural Arts Division Parks & Recreation Department Memorial Auditorium, Room 102 2425 Fresno Street Fresno, California 93721	0
Benjamin K. Banks P.O. Box 2273 Lubbock, Texas 79408	135-S	John R. Burgess 1041 Eugene Drive, Apt. D. Fullerton, California 92632	S	Marcia E. Dahlquist 1006 Taylor Street Eugene, Oregon 97402	I
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Jason Bell, Jr. P.O. Box 396 Toledo, Ohio 43691	I	Paul Carter Theatre Department University of Utah, UMC-40 Logan, Utah 84321	S	Katherine DeHerder 827 Wilmington Avenue, #2 Dayton, Ohio 45420	S
Stephen P. Bellamy 2288 Murray Hill Road, #4 Cleveland, Ohio 44106	1234567-I	Denise Cartmill 3871 Gleason Avenue San Jose, California 95130	3-S	Tom Doherty 600 Lonsdale Road Toronto, Ontario, Canada M5P 1R7	I
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Linda Irene Bradley 2522 Killarney Way Tallahassee, Florida 32303	7-S	Wayne J. Chouinard 316 West 82nd Street, #1-F New York, New York 10024	4-I	Elizabeth Donnelly 612 Garnet Street Houghton, Michigan 49931	S
University of Bridgeport Arts and Humanities Bridgeport, Connecticut 06602	0	Andreas Claus Michigan Technological University D.H.H., M.T.U., #371 Houghton, Michigan 49931	S	Robert Durie 5011 Larno Drive Alexandria, Virginia 22310	S
April Jewell Briggs P.O. Box 524 Newark, Delaware 19711	S	The Colorado College Colorado Springs, Colorado 80903	0		

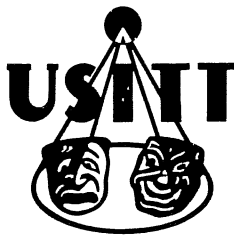
Continued on Page 12

Kathleen J. Egan 2124 10th Avenue West Seattle, Washington 98119	S	Louise B. Guthman 2324 Madison Road Cincinnati, Ohio 45208	I	Jim Jenkins 123 Morris Avenue Athens, Ohio 45701	S
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G. William Foster 5616 Lake Mendota Drive Madison, Wisconsin 53705	S	C. R. Hoagland 1251 Lamar Memphis, Tennessee 38104	1-S	Mark Lamson Michigan Technological University University Theatre Woodmar 2105-B Houghton, Michigan 49931	S
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Seth Galbraith 10 North Main Street Chagrin Falls, Ohio 44022	I	Teresia A. Holland Route 8, Box 234 Kinston, North Carolina 28501	S	Barton W. Lee 108 Meigs Street Clarksburg, West Virginia 26301	S
Paul E. Gibbons 103 Jackson Avenue Morgantown, West Virginia	3-S	William Hotaling 20-206 Delaire Landing Philadelphia, Pennsylvania 19114	I	Joyce M. Lehtinen 499 Silver Oaks Drive, Apt. #3 Kent, Ohio 44240	7-S
Mary F. Gibson 2571 North Oakland Avenue Milwaukee, Wisconsin 53211	7-I	John C. Hunter 307 Kendall Topeka, Kansas 66606	126-I	Todd Lichtenstein 354 West 21st Street New York, New York 10011	2-S
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Gregory Goldsmith 4605 Franconia Road Alexandria, Virginia 22310	S	Richard Alan James 1111 Oakview Road San Jose, California 95121	3-I		

Continued next page

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Kathleen A. Macey 85 West State Street Athens, Ohio 45701	7-S	Gregory J. Murphy Box 1240 Trinity College Hartford, Connecticut 06106	S	Playshop Theatre Allegheny College Arter Hall Meadville, Pennsylvania 16335	1-0
Steve Machlin 3615 Janet Road Wheaton, Maryland 20906	S	Peter T. Nash 31 Muircrest Drive Don Millis, Ontario, Canada M3A 1K6	S	Porthouse Theatre School of Speech Kent State University Kent, Ohio 44242	6-0
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Mary A. McDonough 60 West 84th Street New York, New York 10024	7-I	University of Oregon University Theatre Villard Hall Eugene, Oregon 97403	0	Albert C. Ronke 6216 Palo Alto El Paso, Texas 79912	I
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Curtis E. Miner 2040 West Berridge, #33 Phoenix, Arizona 85015	1-I	Dr. Josephine Paterek Box 108-A, Old Quarry Road River Falls, Wisconsin 54022	7-I	Carolyn B. Sealey 600 West Broadway, #3 Granville, Ohio 43023	I
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COMMISSIONS ENGINEERING

The second draft of the Dance Tour Lighting project has been completed by Peggy Clark Kelley, and a limited number of copies are available for those interested in reading and commenting on the work.

In its present form it contains 50-pages of copy and line drawings. Because of the cost of duplication, we request that only those interested in reviewing and criticizing send for a copy. Address your requests to Fred. M. Wolff, Commissioner of Theatre Engineering, 50 Myrtle Avenue, Montclair, New Jersey 07042.

Comments, suggestions and critiques are expected which will be considered in the preparation of the final work not later than August 1, 1977. Any materials received after that date cannot be used. It is hoped that the final draft together with finished drawings may be ready for publication next fall.

SPECIAL THANKS

THE USITT THANKS MR. BEN SOMMERS, CAPEZIO BALLET MAKERS, AND MR. EDWARD F. KOOK, ARTS OF THE THEATRE FOUNDATION FOR THEIR CONTRIBUTIONS TO THE USITT ENDOWMENT FUND.

THE INSTITUTE GRATEFULLY ACKNOWLEDGES AND APPRECIATES YOUR GENEROUS CONTRIBUTIONS.



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CALENDAR OF EVENTS

JUNE

24th - 26th ... AMERICAN COMMUNITY THEATRE ASSOCIATION National Festival of American Community Theatres, Spokane Civic Theatre, Spokane, Washington

AUGUST

14th - 17th ... ATA 41st Annual Convention, Palmer House, Chicago, Illinois.
15th ... USITT Board of Directors Meeting, ATA Convention, Palmer House, Chicago.
15th ... Sept./Oct. Newsletter Deadline.

OCTOBER

14th - 16th ... NEW ENGLAND THEATRE CONFERENCE CONVENTION Rhode Island College.

NOVEMBER

13th - 16th ... IES THEATRE, TELEVISION AND FILM LIGHTING SEMINAR, Miami, Florida.

USITT COMMISSION SURVEY

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

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Seattle, Washington 98133

7-I Jeffrey A. Zucker
201 Bird Avenue
Buffalo, New York 14213

I
Our apology is extended to
those new members who joined
during our Annual Conference
in Washington, D.C., and
whose names did not appear in
the March/April Newsletter.

I Information of your joining
was received after the News-
letter deadline date.

I

NOTICE!

1-S THE 1977-78 USITT MEMBERSHIP
DIRECTORY WILL BE PUBLISHED IN
OCTOBER. CURRENT AND NEW MEM-
BERS ARE REMINDED TO NOTIFY THE
NATIONAL OFFICE OF THEIR CHANGE
OF ADDRESS TO INSURE CORRECT
LISTING IN THE DIRECTORY.

5-I

I THE ABSOLUTE DEADLINE FOR
RECEIVING CHANGE OF ADDRESS IN-
FORMATION AT THE NATIONAL OFFICE
WILL BE FRIDAY, AUGUST 5, 1977.
25-I PLEASE DROP US A CARD OR LETTER,
OR GO TO YOUR LOCAL POST OFFICE
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FORM.

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THANK YOU.



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