

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

# NEWSLETTER

Volume XVII Number 4

September/October, 1977

## USITT MEETS AT ATA CONVENTION

USITT Officers and members of the Board of Directors met on Monday, August 15th at the Palmer House, Chicago, during the 41st Annual Convention of the American Theatre Association. Chaired by our new President Charles E. Williams, broad discussions at the Board of Directors meeting carried forth the aims and purposes of the Institute, its vital role in further stimulating research and communication leading to the advancement of modern performing arts technology, the dissemination of information covered by all areas of the Commissions and, as vitally important, its continuing obligation to the membership.

Included in the business of the meeting were the recommendations and appointments of Don Stowell, Jr., Florida State University, Tallahassee, as our Commissioner of the newly formed Scenography Commission; Bambi Stoll as Commissioner of the Costume Commission; David Hale Hand, Chairman of the USITT/ROCKY MOUNTAIN SECTION to fill the vacancy on the 1976-78 Board of Directors; and Jim McHugh, Klieg1 Brothers, New York, and Gene Gibbon, West Virginia State University, Morgantown, West Virginia, as Co-Commissioners of the Liaison with the Artist Commission. Arnold Aronson, University of Virginia-Charlottesville, and Kate Davey, Managing Editor of The Drama Review, New York University, were appointed as the new Editors of THEATRE DESIGN AND TECHNOLOGY.

On behalf of Ralph W. Duckwall, Vice-President for Program and Presentations, several bids were presented for upcoming USITT National Conferences. One of the recommendations from the Commissioners' Retreat was that Annual USITT National Conferences should be planned as to location and date a minimum of five years in advance. The 1978 National Conference will be held March 29th through April 1st, 1978 at the Adams Hotel, Phoenix, Arizona. Following are the locations for future National Conferences:

1979	Seattle, Washington
1980	Kansas City, Missouri
1981	Cleveland, Ohio
1982	Denver, Colorado

Due to the inactivity of the Central California and Oklahoma Sections, the members of the Board of Directors voted unanimously to dissolve these two USITT Sections.

The Charter for the newly formed HEART OF AMERICA Section was presented by Lee Watson, Vice-President for Liaison and Relations and the Motion for acceptance was passed unanimously by the Board. Welcome USITT/HEART OF AMERICA! More about this newly formed Section appears in this Newsletter.

Richard Arnold, Chairman of the President's Task Force Committee, presented Edward F. Kook, our Immediate Past President with a plaque inscribed with the Resolution passed by the Board of Directors at their meeting in Washington, D.C.

*THE BOARD OF DIRECTORS OF THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC., WISHES TO REGOGNIZE 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.*

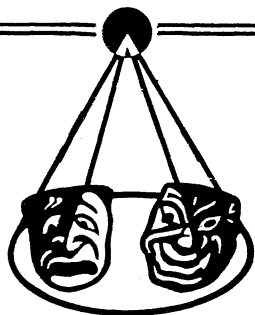
Mr. Kook acknowledged with gratitude and wished the Officers and members of the Board good health and best wishes, and vowed his continued support.

The next meeting of the Officers and Board of Directors is scheduled for December 10, 1977 in New York City.

## COMMISSIONERS' RETREAT

On August 13th and 14th, James R. Earle, Jr., Vice-President for Commissions and Projects, presided over a meeting of the USITT Commissioners and Vice-Commissioners at the Commissioners' Retreat held at Northern Illinois University, DeKalb, Illinois. Also present at the meeting was Dr. Richard L. Arnold, Chairman of the President's Task Force Committee.

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**ADMINISTRATION  
ARCHITECTURE  
ARTISTIC LIAISON  
COSTUMING  
EDUCATION**

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

# REPORTS FROM THE COMMISSIONS

## ENGINEERING

**Fred. M. Wolff, Commissioner**

The Engineering Commission is considering the research and writing of a series of "USITT Standards" for the reporting of Luminaire characteristics, Theatre dimmers, and other technical equipment in order that the products of various manufacturers may be adequately compared. Your comments and approval or disapproval of this project are solicited. If you have strong feelings concerning this or wish to participate in such a project, please write to Fred. M. Wolff, 50 Myrtle Avenue, Montclair, New Jersey 07042.

As mentioned in the March/April Newsletter, the project "Fire and Flameproofing of Scenery" is still open to any member or members who wish to volunteer. Many of you may have an Engineering Department which would be happy to cooperate with the Drama Department in working on this most worthwhile effort. Remember that some work has already been done, and this is available to whomever wishes to carry on. Please get in touch with the Commissioner of Theatre Engineering if you are interested

## ENGINEERING MEETINGS 1977-78

Meetings of the ENGINEERING COMMISSION will take place at the Metropolitan Opera, Lincoln Center, New York City, 6:00 P.M., on the following dates:

SEPTEMBER 21, 1977

NOVEMBER 2, 1977

JANUARY 4, 1978

MARCH 1, 1978

MAY 3, 1978

Members attending these meetings are requested to use the stage door entrance to the Metropolitan Opera.

## TECHNICAL INFORMATION

**Allan M. Bailey, Commissioner**

The TECHNICAL INFORMATION COMMISSION met for the first time at the USITT Annual Conference in Washington, D.C., March, 1977. The charges to this Commission are:

1. To host, organize and coordinate a "New Products Seminar" as part of each National Conference, repeat performances at the ATA Conventions upon request, and/or work on similar programs for such conventions, and to establish liaison with the Regional Sections for the purposes of dissemination of information from their new products meetings.
2. To receive technical information (i.e.: booklets, announcements, periodicals, pamphlets, etc.) that presently reach the National Office but get no further. They should go to the Technical Information Commissioner and be disseminated to the appropriate Commission and/or the membership at large.
3. Publish regular USITT Newsletter supplements in some form which give information on new products, new applications for old products, new solutions to old problems, manufacturer's changes in address, product lines, consolidations, etc.
4. Establish liaison with the other USITT Commissions in order to disseminate to the membership the availability of Commission-generated information. In short, an "Information about Information".

In attempting to define this charge the group discussed such areas as:

### Information Dissemination

Colation of existing information in USITT files, private collections, designer's wastebaskets, technical information in related and far-out fields, and existing storage and retrieval information systems (computer, microfilm, etc.)

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# COMMISSIONS

Jay O. Glerum's "A Technical Information Filing System"

Transferred from the Engineering Commission to the Technical Information Commission, and Jay's appointment as Vice-Commissioner.

## Projects

1. Continuation of the New Products and New Uses for Old Products section in the USITT Journal.
2. Revival of the Reader's Guide to periodical literature in the field.
3. An annotated bibliography of Entertainment-oriented Directives.

Commissioner Allan M. Bailey wishes to thank everyone who attended the Technical Information Commission meetings and the New Products Seminar for making the Commission begin to work. Special thanks go to Jay Glerum; Ann Folke Wells, who acted as Secretary at the meetings; and Michael F. Connell for their fine and continued assistance. Special thanks also go to Lois Beck and John Howard for their interest in starting the new projects and, of course, to all the exhibitors who made the New Products Seminar their showcase.

## TECHNICAL INFORMATION FILING SERVICE

By Jay O. Glerum

The Technical Information Filing Service is a project of the USITT TECHNICAL INFORMATION COMMISSION. The purposes of the project are: to encourage the preservation of original unpublished documents and artifacts relating to the entertainment and performing arts fields; to act as a central storage facility for cataloging the locations of the preserved material; and to distribute through an indexing system the nature and locations of the material to members of the Institute and interested scholars.

The cards on page 13 are the current method of distributing that information. Clip the cards and add them to your own File System.

The project is not able, nor does it desire to collect the actual documents or artifacts. Any permission to have access to, or to publish the material must be negotiated between the holder of the material and the person doing the research.

However, if you have material that is not stored in a place where it is likely to be safe and be accessible for research purposes, the Project Committee will be happy to assist in finding a suitable depository.

## HEALTH AND SAFETY

Dr. Randall W.A. Davidson  
Commissioner

The Commission has spent three years developing Codes and Standards which run conjointly and parallel the Occupational, Health, Safety Standards of OSHA. Clarification is probably needed for those who are just coming on board in USITT, as well as for those who have not had the

opportunity to carefully peruse the Newsletters over the past year and a half.

Codes are still needed, in the operational sense of the word, but perhaps, we should phrase their new thrust as PERFORMANCE CRITERIA, A TYPE OF REGULATORY CODE. There are mandatory Code requirements at the Federal, State and Local levels. These areas are not for consideration by those who must build facilities, they are mandated by laws and ordinances. There are, obviously, to technicians, consultants, architects, physical engineers, and that raft of others who put buildings together, reasons for strict Codes. It is putting the cart and the horse in the right perspective. Design and build the facilities according to the Codes put forth in the laws of the land, be it BOCA or the other five building Codes in the country. These Codes are promulgated in order that we might have safe and quality facilities. It is time consuming to go back after the building has risen X number of stories and check for violations and rebuild, or in some instances, leave the structure.

Some find these facts difficult to digest. Blazened across the headlines and in tiny corners of our nation's newspapers are the scandalous news stories of hundreds of buildings inspectors who take bribes. Don't be shocked. Certainly, for every one that takes a bribe, looks the other way, allows shoddy material, allows construction without correct permits, second-rate goods, covered-up defects, there are dozens who are upright and honest. In the age of patronage, which goes back to the pyramids (would that some of those builders were still with us, working), we are always going to have individuals who are appointed, who have little knowledge of building practices and who are in it for the money. The unfortunate fact, on every level, in every community and in our Government, we do have these individuals, and they are rife. Do not calm your respective fears, by believing that your own individual integrity, which has stood you in good stead these many decades, is the rule of thumb for today's construction. From town to town, city to city, county to county, state to state, and in private, commercial and public buildings, we see, day by day, personally, shoddy workmanship, sloppy construction, hazardous installations of equipment and materials, lack of correct permits, defective wiring, malfunctioning equipment, from doors to plumbing, lack of adequate fire protection and suppression material, leaking roofs, flooded basements and elevators, deflected I-beams, etc. The list is very long, and can run on and on.

What are we seeing? Buildings in the Entertainment Industry of every stripe and every level of expense (up to the \$100 million ones) are being constructed, designed, and run in the most inefficient manner and with little attention being given to the safety aspects, many of which are written into the Codes and Standards of the country. These convention centers, college theatres, civic centers, tennis clubs, auditoriums, etc., are being constructed, with consultants, with architects, with engineers, with all the other workmen needed to build a quality building, and yet, we are observing, on a national scale, in all of these facilities, a lack of quality. The end product violates Codes, the end product has to be adapted for its use, the end product is glossed over with activity or gerry rigging and we never get the correct story. Night Clubs built with poor building material, wired cheaply, equipped with extraordinary plastic materials which will, if ignited, cremate anyone caught within their walls, or poison them immediately with toxic substances and gases. At a rate, faster than all of you know, we are building clubs, taverns, lounges, separately and in other facilities, motels and hotels, race tracks, stadiums, etc. Like an invasion of cockroaches, they shall be with us until the millenium and

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## HEALTH AND SAFETY

beyond. What is more strange, they burn and are destroyed with great frequency, and rise again like the phoenix, the next month. Billions of dollars in natural resources, mined and hewn from our earth, transported, designed, manufactured, sold and used to build with, and then, wafted into the ionosphere by arsonists plying their trade, or seeking some return on an insurance policy. One is reminded of the war efforts of WWII, on the projects, homes being turned out every 45 minutes, carted off and erected. They would burn or split apart (those of you at Oak Ridge and other U.S. installations know) and new ones would be trucked in and erected, all in an afternoon. Quality? Temporary housing. That is what seems to be at the root of our mad rush for entertainment structures. A monument to every public official becomes a Civic Center, a Convention Center, a Performing Arts Facility, a Fine Arts Center, an auditorium on some campus, a wee museum, or a large art gallery. Have you been to them lately, and observed the construction? All over the country, I have been traveling, watching, listening, asking questions, and casting that bread upon the waters, I get sly glances, grim lips, furrowed brows, clenched teeth, vituperative replies, and the door.

They do not want to know. It is not so much that they do not give a damn, because some of them do. They are in a bind. Donations given at one point, now have become miniscule in terms of the facility to be built. No more funds, foundations drying-up, differences of opinion, and changes of staff and firms. What is there to do? Scrimp, of course. What else? Apply pressure to the right officials, private or public, that does the job. The kickbacks still must be observed, but that is protocol if one is to live. Cut back on the size? One less wing? Cheaper seats? Less lighting equipment? Carpet that is not flame retarded? Less steel? More plastic? There are a million and one ways to rob Peter and pay Paul. Mr. and Mrs. Muchmoney will still get their building, the large plaque, the dedication ceremony. The Mayor or Governor will go down in history as a cultural czar, and each campus will get their facility, named after some Emeritus or President or Industrial giant. The noblesse oblige is fine, but the bind that some builders and architects are put in, due to decisions that have been deferred for a great length of time, or inflation, or the change of heart of specific donors, is horrendous. They must then decide between building or not building, a smaller facility, less equipment or reduced splendor, in some fashion.

You know about the endless haggling over prices, materials, equipment, size, space, to do or not, the amount of time allotted consultants, and the number and type of consultants. Company against company, friend against friend, losses, cutbacks, lesser models, cheaper materials, and sometimes, in too many areas, skimming materials and funds. It becomes very cut-throat. Vicious.

Are we to blame the Codes and Regulatory Agencies for promulgating these Codes and Standards? Should they not be on the books and enforced? You will not be surprised to have some say "no". There can be nitpicking, a host of new regulations imposed with sanctions, delay penalties, legal actions, constraints, etc. There are Codes and there are Standards, there will be, and I see a strengthening of them. Why? Many of the reasons have been given above and it would be too obvious to say that we must deal with the system. There are reputations and there are images, and above all there are people who will dwell, work, and patronize these facilities. They must be protected. To most, in this day of technological advancement and biological decisions, humanitarian interests are not uppermost. There are attempts to be

candid, to be integral, to apply moral principles to the marketplace, but there is fudging. Whether it is applied universally or in but a few instances, does not make much of the whole application. It is done, it is allowed, it is on the increase, and it is becoming a part of the thinking and planning and implementation of many of our minds and the projects they conceive and construct and operate.

It is fascinating that we have major conferences, FACT and other large gatherings, White House, Winspread, etc. about the "state of the Theatre, where it is going, curriculum, etc." but we never seem to get to the heart and soul of our thrust into civilization. Greece and Rome left buildings, some laws, philosophy and arts. Where are ours? How will we fare in the long shadow of civilization? Even if we were to be pragmatic, what of our ideas that go into facilities? I am certain that I would like Peter Frink on my side when it comes to throwing down the gauntlet and making the decisions for consultants and architects and safety. These conferences do not seem to reach back into the cultural heritage of our times and speak to the point of quality. Quality of life! That used to be the refrain. Now, it has returned to quantity. What occurs when we "go for broke" with quantity? Look at the Entertainment Industry as a total entity. Is it for the quality of life? Uplifting, recreating, relaxing, contributing to the betterment of man and his life and his future? Is it making him more aware of living values and the tie that binds all of us to a similar future? In a word, is it concerned with people? It is people that design, manufacture, construct, equip and operate our facilities. These buildings are for them, their amusement, joy, aesthetic senses.

We must take a hard look at the Codes requirements. They must be functional for the Entertainment Industry. The Standards which safeguard our equipment are also worthy of evaluation and examination. We must, indeed, think more and more of how the building is to be used. We must incorporate the users' needs in our planning. In order to do this, we must train and educate users. Many of them have some training. Many of them do not. Performance approaches are needed. They are the ones who will meet the human requirements. They will cost more, but the cost-benefit in the long haul is worthy of effort to come up with the money. The natural and human resources are not easily obtained. Their costs are rising at an unprecedented rate. If we are to keep the cause of culture within the humanitarian aspects of our profession, then we must consider the items discussed. We, in one sense, have no other choice. We do not like to be placed in those types of positions, but we are fast approaching the times when we will not be able to adjust the clock where and when we want to. A building used to stand for years and years. (The house my grandfather built in Denver, one block from the Jewish National Hospital, in the late 1800's, is still there, still being lived-in, still useful.) It was built with care and craftsmanship. A day's labor was rendered and beyond, and pride was taken in constructing. These buildings have lasted and lasted. Many have been adjusted to our day. The technological advances have been wonderful, and some of them have given rise to fine materials. One can use the finest material, but if poorly installed, poorly cared for, and poorly designed, then destruction begins immediately.

The conditions we are speaking about are in existence today. Poorer and poorer construction, perhaps due to unions, lack of money, and just lack of pride. "Get the money and split!" There must be a change in the manner in which we approach the building process. Many of you

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## \*PROGRAMS

## \*SPECIAL EVENTS

## "HAPPENINGS"

## NEWSBRIEFS

SPOTLIGHTING THE  
SECTIONSVIP  
VISITSFLORIDA  
TTFL '77

The Theatre, Television Film Lighting Committee of the Illuminating Engineering Society has rescheduled "MAKE IT LIGHT", the TTFL 1977 Symposium in Miami, Florida. The new dates are November 2nd through November 5th, 1977.

Focus on the symposium will be on developments in luminaires, light sources, and control. As usual, the program material will be integrated with tours to various sites of interest, including television studios, theatres and other lighting facilities. Emphasis will be on energy conservation through more efficient sources and equipment.

TTFL '77 is being held in cooperation with the Florida-Caribbean Theatre Design Conference; Florida-Caribbean Section, S.M.P.T.E.; Illuminating Engineering Society of North America; Florida Motion Picture and TV Association; and the Florida Section of the USITT.

Those interested in attending TTFL '77 should write to:

Mr. George Gill  
TTFL '77  
P. O. Box 610124  
Miami, Florida 33161

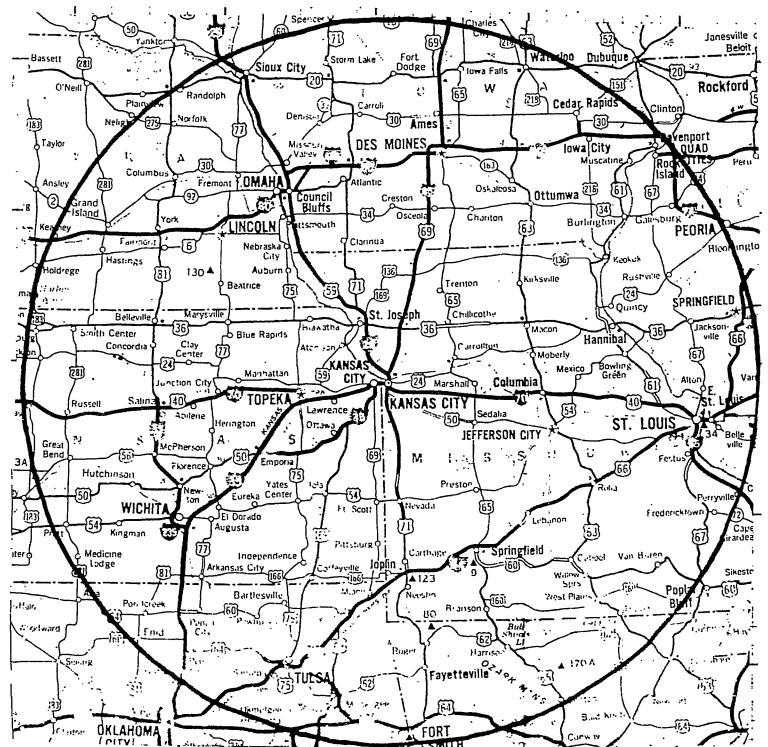
## PACIFIC NORTHWEST

Mr. Joss Farrell, Scenic Artist for the National Theatre in London, presented a Scene Painting Workshop on July 16th, at the University of Washington, Seattle. In thirty-seven years as a Scenic Artist, Mr. Farrell has worked in many phases of theatrical presentation: ballet and opera settings for the Royal Opera House, Covent Garden; musicals for the Royal Theatre, Drury Lane (Camelot, My Fair Lady); pantomime review for the London Palladium; shows for the Stardust, Las Vegas, and the Casino de Lebanon, Beirut. For the past eight years he has painted scenery for the National Theatre.

Mr. Farrell had been teaching scene painting at the University of Washington for the "SUMMER THEATRE '77" season. Those who attended the workshop had a chance to see many painting techniques as well as two full stage drops supervised by Mr. Farrell for the University production of A Flea in Her Ear.

HEART OF AMERICA  
NEW SECTION FORMED

The USITT Board of Directors at their August meeting in Chicago during the ATA Convention will be presented with an application for a Section Charter by representatives of the newly formed USITT/HEART OF AMERICA SECTION.



The map above is the proposed area that the Section covers. This is only approximate and others may come into the Section from outside the area indicated.

The USITT/HEART OF AMERICA SECTION came into being in Kansas City at the "TECH THEATRE '77 WORKSHOP" held by the Associated Theatrical Contractors, May 6th and 7th, 1977. At a meeting following the workshops, the following were selected as officers for the first six months:

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## SPOTLIGHTING THE SECTIONS

### CHAIRPERSON

Henry E. Tharp

### 1ST VICE-CHAIRPERSON

John Hunter

### 2ND VICE-CHAIRPERSON

Janet Nichols

### SECRETARY

Frank Stewart

### TREASURER

Harry M. Trickey

### NEWSLETTER EDITOR

Harry Martin

### REPRESENTATIVE

Allan M. Bailey

On June 25, 1977, the Section members took a tour of WORLDS OF FUN in Kansas City, visiting the theatres and attractions. Among the theatres were the Tivoli, the Moulin Rouge Dance Hall, and the Forum Outdoor Amphitheatre. Early risers met at 8:00 a.m., at Associated Theatrical Contractors in Kansas City, where they were given a packet explaining WORLDS OF FUN and shown a 16mm movie about the facility. Coffee and doughnuts were served. Promptly at 10:00 a.m., members left for the tour. At 5:00 p.m., the Section held a business meeting and Social hour at Associated Theatrical Contractors.

At 8:00 p.m., members met at the Starlight Theatre in Swope Park to see a production of The Merry Widow starring Roberta Peters.

## MIDWEST REPORT

Master Scenic Artist Robert Moody, visited USITT/MIDWEST again providing over fifty members and guests with a full day of examples and techniques in the art of stage painting. The session, held at American Scene Studio, began with coffee and pastries courtesy of Glenn Becker from Grand Stage Lighting. Following refreshments Mr. Moody presented a series of color slides, illustrating several samples of both two and three-dimensional painting. Throughout the morning he discussed special applications of various paints common to the scene shop as well as a review of some standard methods of painting. Mr. Moody stressed the importance of varying the thicknesses of paints to achieve major effects and choosing the proper type of medium-- dry pigment, casein, latex, vinyl-- for the appropriate job. Included in the morning's session were a number of usable hints not necessarily found in the text books.

After lunch, which was provided for the members at the studio, Robert Moody demonstrated drop painting using a canvas drop sized with cooking starch and thin layers of casein paint donated by Wallbrunn Paint Company. Over a period of four hours Mr. Moody painted an illusionistic seascape applying primarily watercolor techniques. All the while, he answered dozens of questions from the spectators. The topics ranged from the use of foam rubber stamps for detail painting to current union regulations. By the end of the day, the Saturday workshop had been a totally informative and entertaining event.

On May 13th, thirty members attended the Sonart D B Studios and a lengthy discussion on Sound in the Theatre with sound demonstrations. A Theatre Party on June 2nd was attended by 27 USITT'ers at the new Drury Lane Theatre at Water Tower Place. After seeing the production of VANITIES starring Elizabeth Ashley, Barbara Sharma, and Leslie Ann Warren, the group had a discussion and tour of the new facility.

A Nashville-Bloomington-Urbana tour is now set for September 30th - October 2nd. Members of the USITT/MIDWEST SECTION will spend the weekend touring the Indiana University Opera Theatre, Bloomington, Indiana; Opryland Park in Nashville, Tennessee, for a backstage tour and performances and discussions with staff personnel; and attend a performance of the Grand Old Opry in their new home. The tour will end in Champaign-Urbana, Illinois, with a tour of the Krannert Center for the Performing Arts.

## SOUTHEASTERN

It's going to happen! The Southeastern Section of the USITT will conduct an unprecedented DOUBLE Masters' Class session for theatre artists and technicians in the Southeastern United States on September 16th and 17th at the Wake Forest University Fine Arts Center, Winston-Salem, North Carolina. Six additional mini-sessions promise to make the Section's first official function something you cannot afford to miss.

The two-day intensive training session will feature USITT's Vice President for Liaison and Relations, Leland Watson, noted Scenic and Lighting Designer, and Robert O. Moody, Scenographer. Mr. Watson's Masters' presentation on scenic projection will be followed by an all-day session on scenery painting with Mr. Moody. Several theatre artists within the region will also conduct mini-sessions in the areas of theatre technology, lighting, and costuming. The thrust of the mini-sessions will be on participation, with the opportunity for actual experience with hydraulics, memory lighting control and different kinds of welding equipment.

The generosity of Wake Forest University and North Carolina School of the Arts allow the USITT Southeastern Section to offer this exciting weekend at the nominal cost of \$10.00 to USITT and ATA members who can bring their advanced students along for free. All other registration is \$20.00 per person.

### PROGRAM

Friday, September 16, 1977

9:00 - 10:20 a.m. Russell Houchen, Wake Forest University - WELDING: Cost vs. Performance- A look at oxy, arc and M.I.G.

10:30 - 11:50 a.m. John H. Miller, North Carolina School of the Arts - HYDRAULICS: Fluid Power for Rotary and Linear Actuators.

1:00 - 2:00 p.m. Mark Pirolo, North Carolina School of the Arts - COSTUME CONCEPT: The Whole Artistic Process.

2:30 - 3:50 p.m. Robert Thurston, University of North Carolina-Greensboro - LIGHT ACTIVATED MIME: Mime from a Light Design.

4:00 - 5:20 p.m. Jack Suesse, J. R. Clancy Company, MOTORIZED STAGE RIGGING: Applied Hydraulics and Electrics.

7:30 - 9:30 p.m. Welcome and Introduction by Harold C. Tedford and Russell Houchen - Leland Watson, MASTERS' CLASS: Scenic Projection.

### PROGRAM

Saturday, September 17, 1977

10:00 - 12:00 noon - Robert O. Moody, Brandeis University, Waltham, Massachusetts, MASTERS' CLASS: Scene Painting.

1:00 - 3:00 p.m. Robert O. Moody, MASTERS' CLASS: Scene Painting.

3:00 - 4:00 p.m. Robert O. Moody, RAP SESSION.

4:00 - 6:00 p.m. James P. McHugh, Kliegl Brothers Lighting Co., Inc., New York, New York, MEMORY

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## SPOTLIGHTING THE SECTIONS

### SOUTHEASTERN

#### LIGHTING CONTROL.

8:00 - 11:00 p.m. Wake Forest University Post Session Function.

All members of USITT and ATA are welcome to take advantage of this unique presentation. For program and accommodation information write to:

Russell E. Houchen  
Masters' Class  
Wake Forest University Theatre  
P. O. Box 7264, Reynolda Station  
Winston-Salem, North Carolina 27109

### SOUTHERN CALIFORNIA

Variety has been the keynote of the Southern California Section with a wealth of different activities all over the Southland. Almost every phase of theatre craft was represented during the year, including a few unusual aspects.

One such area was covered in a meeting at the University of California-Irvine, where a unique method of using air bearings was shared by one of the members. This involved using just the inner replaceable "donuts" as the entire bearing, without the expensive "shell". Two industry representatives also discussed their industrial air bearings, but the hit of the evening was the unique contribution of the industrial technician-member who discovered his own way of doing things. The Section has learned that the organization proves its values when the members share their experiences.

Inspecting new theatres is one of the most rewarding opportunities for members. Section members visited the Westwood Playhouse near UCLA, a conversion of a small auditorium to a commercial house which features a furniture store as a lobby, thus making the venture more financially viable; and more typical was the new Cypress College stage which combines a two-year college theatre with a community auditorium. With a massive stage and large raked seating area, it is most impressive. Besides the "grand tour" of this facility, members enjoyed a talk by an Upson representative who distributed a number of samples of his company's product. Some older theatres were updated last year and members inspected those efforts with great interest. For example, UCLA proudly showed off its fabulous memory light board with video readout. For those members who understood the complex workings, it was impressive. The rest just stood with mouths agape.

Costuming was not neglected, with a seminar with two costume firms from the West Coast, Norcostco and Southwest Costumes. This meeting was held at Long Beach State College.

One aspect of theatre technology often neglected is theatre safety. We all seem to see the fire inspector as an enemy instead of the friend he is. Hosted by the Olesen Company, the Southern California Section invited one such man to address its members. He stressed the dangers in the new plastic technology as applied to the stage and impressed all with his basic fairness and concern.

A paint seminar with a professional demonstrating the craft before a large audience at Olesen Company, was a highlight, but failed in its original intent of recruiting members. Still, it proved that this kind of seminar will draw theatre people and their students from the academic community.

Some meetings were combined with other organizations, such as the Sound Seminars held at California State University-Northridge. An attempt was made to communicate to members of the Southern California Section, the summary of each meeting, plus important literature was sent out. Efforts to increase membership participation is now underway. One direction considered is to ask individual institutions where membership has been active to plan the Section's meetings directly, also commercial firms. This would result in good competition, and sense of increased participation since the organization would be totally responsible for the entire meeting, notices, speakers, etc., with the leadership coordinating all of the events.

Video taping of the best of these meetings has also been discussed and this seems to be an important future development for the Section. These tapes would be made available on a cost basis to the USITT membership and should serve to increase the sharing of information which is the primary reason for being.

### MORE 1ST VP SECTION HOPPING

Vice-President for Liaison and Relations, Lee Watson, continues his active campaign of visiting as many Regional Sections as possible and efforts to organize viable new Regions.

Recently, he attended the first all-Michigan Theatre Conference in East Lansing, Michigan on June 3rd and 4th. Approximately 125 attended this Conference. A smaller group attended the two USITT organizational sessions, selecting J. Thomas Oosting of Albion College to move forward in preparing By-Laws and contacting all Michigan groups for a final Fall organizational session. An advisory group of six was selected to assist Mr. Oosting.

Watson stopped briefly in Columbia, Missouri, for a meeting with Henry Tharp, Chairperson for the new USITT-HEART OF AMERICA SECTION (250 miles in all directions from Kansas City and including parts of Oklahoma, Illinois, Kansas, Missouri, and Iowa). (See map on page 5). Next, Lee drove on to Provo, Utah, for the Rocky Mountain USITT Annual Conference at Brigham Young University, June 10th and 11th. This was attended by approximately thirty members. He presented two lectures on scenic projection with visual material and served on a final "open forum" Careers session.

Word has reached both the National Office and correspondence with Vice-President Watson that the semi-dormant Florida Section is again becoming active. Under the leadership of George Gill (Stage Equipment and Lighting, Inc., of Miami) and with the assistance of Rick Rudolph (formerly Secretary of the New York Area Section; now resident in Florida), a joint meeting on "Theatre, TV and Film Lighting Symposium" will be held with the Florida-Caribbean Theatre Design Conference, the Florida-Caribbean SMPTE, the IES, and the Florida Motion Picture & TV Association in Miami on November 6th through November 9th. Details of this symposium are listed on page 5 of this Newsletter.

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reading this article will be involved or have been involved with new or renovated buildings and been in on the beginnings of new facilities as consultants of some type. It is even sadder to say, in our Entertainment Industry, there are consultants and there are consultants. The last dozen years have strongly indicated to me that some individuals seeking contracts in the consulting area of entertainment facilities, should be doing so. We all have our own list, and there is no doubt in my mind that many who are working on many new facilities had best take a second look. We are seeing defects and repairs after a very short time and some of these run into the millions. This should not be, from a great many angles-- design, construction, craftsmanship, and installation. Some equipment is even defective when installed, and a lot of politics keep the lid on that area. You have got to live with it, and in my experience, sometimes that is hell. Those who put together entertainment facilities using defective equipment, poor design and construction, craftsmanship, which result in tragic fires and loss of lives, will rue the day for THEIR lives.

There is a need for a total team approach: civil, electrical, architectural, design, structural, installation, and fire and safety. The latter two are most often left out. Some people think they are not. They believe the architect and engineer and all the rest know the Codes and the Standards and that they abide by them. That is not always the truth. In point of fact, little knowledge is attributable to them, in the areas of safety and fire prevention. Some feel it is the other's job, or it is included in the actual materials, or other reasons, some too trite to mention. But, the fact is, these aspects are not given first attention. The need for review of plans and designs is needed to avoid clashes with Codes and Standards. NEEDED. Not recommended. NEEDED. Everything layed out so one can see it and place against it the users needs, Code requirements, and existing ordinances. That seems like an obvious thrust for safety, a cost-benefit for all concerned.

These approaches must become, by volunteer or by law, the manner in which we approach Entertainment structures. Yes, they will be costly. Lives are costly? Materials and replacements are costly? Yes. AND liability suits are costly, and they are getting more expensive. The Beverly Hills Supper Club Fire has hit astronomical suits and still going up! People and facilities? I suppose you subscribe to the Neutron Bomb theory. "It will save the buildings". Have we in Entertainment made that choice? At the Blue Angel Night Club, they seemed to. At the Beverly Hills Supper Club they seemed to. At the Puerto Rican Social Club in New York City, they did.

Regulations and Codes and Laws are no good at all, if they are not enforced. They are absolutely no good in the Entertainment Industry if they are not enforced from the beginning, from building and design to the use and operation of those buildings. Why draft Codes, if we do not intend to use and enforce them? There will be more and more fires and deaths and destruction of human and natural resources in the Entertainment Industry. Racetracks, Night Clubs, Lounges, Convention and Civic Centers, Ice and Roller Rinks, Movie sets and studios, television stations, movie theatres, legitimate theatres, college theatres, community and children's theatres etc., hundreds of millions of dollars each year burned to the grounds. Millions in liability suits. Death and maiming of talented people. Destruction of materials. A diminution of solid and semi-solid cultural facilities. The drying-up of funds for the Arts. Yes, all of these will take place, and are taking place. The total figures from insurance companies and safety councils and risk managers and NFPA tell us that we are into a sizeable set-back for the Arts in any year. Add the talent

injured and destroyed and the medical bills, and the property, and the insurance, and the pain, trauma and suffering. Did we really believe we were exempt from all of these because we are in Entertainment. It happens to the other guy, eh?

Penny Singleton and I spoke recently. Penny is the Executive Director for AGVA, and our five conferences have led me to believe that USITT is the obvious instrument to aid the Entertainment Industry in developing Health and Safety procedures for contracts, for operation of entertainment structures, and for the development of safety standards for theatres and for theatre and entertainment equipment. I was able to speak with Actor's Equity personnel, with IATSE individuals, American Federation of Musicians, the top brass in United Scenic Artists (thanks to Lee Watson), to people in AFTRA, and other personnel connected with the total spectrum of the Entertainment Industry across this nation. A general agreement is moving toward a solution of joining forces, of uniting our efforts, of scheduling meetings of high level import to muster the strength and the power in order to protect the performers, the facilities, and the technical personnel in the Industry.

Do not kid yourself, it is not in existence at this time. There are Codes, Laws, Contractual Agreements, etc. but the enforcement is not there. The enlightenment at the top is not there. The totality of our interest has not been there. Indeed, there have been thrusts and parries, but not enforcement. It has been due in part, I think, to ignorance.

It is incumbent upon the membership to put forth the effort. It is incumbent upon the leadership to lead and to back and to encourage. Not part-time. Not now and then. Not mixed between this and that, but in total support-- vocal, written, participatory. We are beginning to feel the impact of recent disastrous discotheque fire. Just beginning. But, it will be a flurry due to cost, not lives. Equipment, facilities, decor, but not lives. Higher insurance premiums, more extinguishers, and lots of proclaiming and breast beating, rending of garments. But the interest, directly or indirectly is not people. Strange, isn't it for an Arts organization or for the Arts in general to render such little attention to this area. I will not say "so be it". Must people be saved from themselves?

#### TOXIC SUBSTANCES

We have reported that the Act is in existence and that it is being enforced. It is-- to some extent. We request you to take all the last two years newsletters and go over the material-- expand upon it-- offer to the Commission on Health and Safety (formerly CODES), information and experiences from your own track record. We will publish them. Toxic substances are everywhere we go. I am reviewing a book on chemical substances in cosmetics, and would make your hair fall out!

OSHA, NIOSH, HEW, EPA, FTC, FDA, all of these agencies are beginning to exert a pressure through liaison agreements, in order to impact a greater number of people and combine the knowledge and power necessary to move Congress and other bodies of people. They are Research arms, and they have impact upon legislation. They are agencies which develop data for our use and safety and long life. Material from them is available, free, if we but contact our legislatures and legislators, and Congresspersons. It is incumbent upon you to seek out these sources. I will be including addresses and phone numbers and people to contact this year to gain this information. You

**Continued next page**



should be cognizant of the material, read it, know it, use it, expand it, tell others of it, and require your employees and students to be cognizant of it. It is used for saving lives!

We complain of the number of items that are being cited, but we truly have not spent the time to examine carefully what goes into what we eat, drink, breathe, use, and are surrounded by. It is the smog of toxicity. It is shortening your life. It is going to take you away from your life and your family sooner. It impedes your breathing, thinking, seeing, smelling, hearing. We take it for granted. We are too busy to examine the toxic level of our occupational environment. Some of us, the report gets back to me, lean over our collective shoulders and tell us that "that Randy Davidson is on another rampage to cut us out of business". I guess we get to some people. Good. If it makes them examine the toxics in their work or home environment, all the better. If we can save one life, one future, protect one person, it is worth that effort.

Examine the substances in your shops. Look at the labels. How are they used? How are they stored? What are the chemical names and substances contained therein? Are they toxic? Do they need more than adequate ventilation? Do you have the correct type of respirator? How do you know? What are the effects on the body, eyes, mind, ears, lungs, spleen, liver, heart, blood system, nerves? You ask questions about everything else in your profession-- why not about those items that can kill you? The levels of toxic build-up with this and the other thing, at work, at home-- and who is to know what sets it off. One more whiff of this, one more drink of that, one more day in the shop, more dust, more vapors, one casual spraying of the flowers. Who knows? We know that the toxicity is building in your bodies if you work in the Entertainment Industry. Hundreds of areas of toxicity, just at work. What of your employees and your students? Whose responsibility. The courts are examining that closer. Do you need a liability suit? You must have read the daily paper and have seen the suits rising and rising and the direct cause gets back to the manufacturer and the chairman, the owner, etc.

Make a list of toxic substances in your place of work and include sawdust. Measure the particulates in your environment where you work. Welding? Plastic work? Asbestos curtains? Dust? Solvents? Cleaning fluids? The list gets longer. Write down the labels, the formulas and have them checked. Send them to me if in doubt. Your life could depend upon them-- simple as that! The impact is the biggest single item we are seeing. Reduction in life span, impeded thinking, seeing or vision impaired, smelling reduced, nerves functioning with less alacrity, aches, pains, swelling, headaches, vomiting, increase of susceptibility to illness of any kind, perhaps the beginning of the molecular damage and cancer. No panic. "What can I do? I've got to keep my job. It costs too much. I can't complain." Okay, survey your shop and work place. Every square inch-- carpets, doors, oil, hinges, glass, ventilation, metals, surfaces. Go at each and every item-- substances too. Document by description and photograph. You may not know any codes or about toxics, but you can write down things-- you can document by galleys of photographs. Heat, cold, ice, poor illumination, lack of ventilation, poor housekeeping, electrical problems-- you can do that, can't you? If you won't do anything, or as most tell me, are afraid, then at least let me know. I will work and pinpoint areas. We will reach those who do make the decisions that can help save your life.

We cannot get away from toxic substances, but we can control them and how you come in contact with them-- ketones, lacquers, special paints, benzene, hemp fibers,

asbestos fibers, sawdust, sundry other items. I cannot visit every place in the country, but the 3500 recent samplings tell me that your facility is not that much different.

Write to me. Send photographs, articles, items. Speak out in your Journal, your Newsletter, your paper, your alumni letters, your faculty meetings, your office and shop meetings, your Board of Directors meetings, or if you cannot write, give us the first-hand knowledge of your day by day existence in your environment and we will speak for you, write for you, lobby for you. Give a damn! Join the HEALTH AND SAFETY COMMISSION OF USITT. We need your help, your work, and documentation.

#### NATIONAL AND PILOT ENTERTAINMENT PROJECT

Thousands of hours and miles and billions of thoughts, ideas, criticism, and typing have gone into the preparation of the PROPOSAL put forth by the HEALTH AND SAFETY COMMISSION. The end is in sight. The major outline is coming together very carefully, and the presentation of that outline for review is coming up. We have filled out the outline to include many areas, and those are being fleshed in slowly. It is piecemeal work to begin again and again, but it is necessary. We have spent a great many hours on the road, and on the telephone, checking and checking. We have consulted the National Research Council, the Science Foundation, and dozens of personnel who write grants. From the West Coast to the East Coast, we have trekked to see people and firm our findings for the preliminary work. It is as important to know what to put in as what to take out.

Remember, this is the first grant of its kind. It is unique. It is the USITT Grant Proposal. It has been in the works for nearly two years of volunteer time, much less than some of the other major projects within our Institute, but it is coming to final form. We are in need of people to still add to it. We need individuals who are very knowledgeable in the grantsmanship field to lend a hand-- people who will work and write and give written criticism that can be used to further the project. Again, I say, sometimes knowing what not to put in is as important as knowing what to put in. It is a tedious task. It is done without the usual back-up some of you are used to in the university or the industry. It is an isolated and lonely worthwhile task. It does take time and travel. We have been fortunate that the Board of Directors and Advisory Board and others in the USITT have seen fit to back this with words and with action and with funding.

But we are on the way. It is a Proposal. It is not a grant. That is the next step. As our Legal Counsel, Bernard Grossman, Esq., and Vice-Commissioner, Terry Wells will tell you, we have spent two years developing thrusts in the funding area. We can always use help there. Who to talk to? A friend? All of these proposals and subsequent grants need a "friend in court". A little push. It is not enough that the Proposal stand on its own merit, its own needs, the needs of the Entertainment Industry. It is in need of its own group to create and lobby for a hearing and push. We have continued that gauntlet for sometime now, and will continue, but your help is solicited. Your Senator, your business friend, your relative, etc. To be sure, we have gone to the top, and proceeded down and do again and again. We need you to help us.

We again ask you to read the last five or six Newsletters-- outline and post. You never know who will show interest. You MUST contact me! Time is so precious at this juncture. We are readying the Proposal for December, and review and rewrite and getting ready for submission in January. Deadlines MUST be met.

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## HAIR "ROOTS" AFRICA

"Great things come in small booklets!" With our African friends and their "roots" being so popular today, COSMAK wishes to share a fantastic source of African information in the form of illustrated booklets prepared by the Craft Centre, National Museum Compound, Lagos, Nigeria. Available are booklets on *geles* (intricate African head ties), traditional tie-dye methods, and hairstyles. COSMAK will review the contents of the booklet Yoruba Hairstyles, A selection of hairstyles in Southern Nigeria by Nina W. Gwatkin. "This is the first in a series of 'Craft Notebooks' on various aspects of Nigerian arts and crafts which the Craft Centre will publish." Yoruba terms and examples are used, but these are not unique to the Yorubas; there are many local tribal variations.

Nigeria alone has hundreds of different hairstyles, including traditional plaited, straightened European versions and current Afro styles and wigs. There are two traditional types: 1) The older called *Olodun* (hand-done or hand-finished with no thread for support); hair is parted and braided or twisted. 2) *Olowu* (done with thread); hair is parted and bound with thread to form free-standing braids. This began after WW II.

There are regional styles for particular ages and status (girls coming of age ritual, brides, wives, wives of kings or high chiefs, priests, priestesses, cults, special festivals). Generally, little girls and old women have simpler styles than older girls and young women. However, today, women tend to wear what they find fashionable or attractive; they prefer *Olowu* (with thread) or Afro wigs. The popular Afro is not what Nigerians refer to when discussing "Natural" style; the "Naturals" are traditional braided styles.

Full-time professional hairdressers, friends or relatives plait hair in the market place. Shops are identified by wooden stands with combs, thread packages, pomade jars, possibly painted signs with styles available. Prices range from two to five shillings depending upon hair length and number of braids desired; 12 to 16 braids may be 10 or 12 shillings. Festive occasion hairdos often call for professional hairdressers.

**COMBS:** Cheap plastic combs are available. Traditional wooden combs are from 3 to 10 inches long, are narrow with 3 to 13 long widely spaced teeth, elaborately decorated, plain, or rough hewn which eventually become smooth and polished from combing oily hair. Smaller combs are used for parting sections; larger ones for combing. Thread of *Olowu* is special heavy duty brand in packages of 100 yards. Depending on length of hair and number of braids, as much as two packages of thread can be used on

**PLAITING:** Hair must be clean and dry. Comb out in "bush" before roughly dividing into sections. Apply pomade; begin meticulous parting. Head may be sectioned in pie-wedge shapes with center of pie at crest of head or equal sections of squares or triangles over head. Hair stylists vary style to suit customer's head shape and hair length and thickness. Straightened hair lacks body for plaited styles. Hairdo lasts about one week.

### *OLODUN* STYLES (Without thread)

These include long fat twists or short small braids which stand out from head or thin "French" braids. For the basic "French" braid, part hair in thin parallel sections and form braids which lie on scalp. Take a few strands at beginning of section and work into a threefold braid. Proceed along the row to make a thin braid along the middle of the section. Repeat this for each section. Depending on variation, braid may begin from crown or anywhere along hairline. Free ends of braids can be arranged close to head or standing out from it neatly curled up. Half a head takes about one-half hour. Following are descriptions of some illustrated *Olodun* styles with English translations of names:

**LAUNDRY BASKET:** Traditional everyday style of an *oba's* (king's) wife. Section into 6 to 8 pie-wedges with center at crest of head; therefore 6 to 8 thin "French" braids from hairline to crown. Braid ends twisted together to form basket (like one large pincurl made of braid ends).

**DOG CROUCHING:** Section into about 8 pie-wedges. Back half of head "French" braided from nape of neck to center crown of head, ends braided and curled back. Front half, "French" braided from center crown to front hairline with ends braided and curled up at forehead.

**UNKNOWN NAME:** Section into about 5 pie-wedges. "French" braids begin at center crown; end at hairline. Braid ends and form curls at center crown.

**BUCKET:** Section into about 8 pie-wedges. "French" braids begin at center crown; end at hairline. End of braids are formed into turned up curls.

**SHUT UP:** Part hair across center of crown - ear to ear. Divide back half of head into 6 sections from part to nape of neck. "French" braid from nape of neck to part. Braided ends stand up above center ear-to-ear crown part at least one inch depending upon length of hair. Repeat with front half of head. Braided ends from front and back stand against each other at ear-to-ear crown part.

**KALABAR MAID:** Pull back hair into one thick braid on angle across back of head.

**RAIN FALLS ON THE EAR:** Part across head ear-to-ear into 6 sections. Begin "French" braid at one ear and end at other. Braided ends are curled up.

**BACK OF PIG'S HEAD:** Section into 5 or so areas from nape to front hairline. "French" braid from back of head to front. Braided ends curled up over forehead.

**KOLESE:** Reverse of Pig's Head with braided ends curled up over nape of neck.

**UNKNOWN NAME:** Section into 5 squarish areas (lower back, upper back (crown), front crown, two sides just above ears). Hair from each section is twisted to stand up away from head.

**UNKNOWN NAME:** Section into 6, 8 or 10 squarish areas. Draw hair to center of section and braid away from head. Braids stand up away from head.

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# COSMAK

OLOWU STYLES  
(With thread)

**V-STYLE:** Brush hair out into bush. Section head into 8 v-shaped sections, for 8 plaits. Hair is twisted and tightly wrapped with three strands of thread. Adjust tightness of threads to create kinks, curls or puffs of hair in individual plait.

**STAR:** Section head into 4 areas with center of large X part at upper back of head, for eventual 4 braids. With strings, wrap tightly at scalp with small portion of hair left unwrapped to form "puff" where braid bends. Wrap to end of braid.

**AJASE STYLE:** 11 Sections over head for 11 braids wrapped from head to end of braid. Join each braid end onto end of another braid at back of head. They look like continuous braids with no ends.

**BERET:** Similar to Adjase in hair treatment but with 8 sections of pie-wedge shapes. Hair is wrapped from wide part of each wedge. Join another braid in back or bend in half and let stand free.

**BRUSH:** 10 Sections, 10 Braids Section head from center forehead to center nape of neck. Section head from ear-to-ear across crown. Section front quarters into 3 sections each. Section back quarters into 2 sections each. There are 5 sections, 5 braids per side of head. From center of each section wrap hair with thread to end of braid. Draw 5 side braids toward chin and join together. Repeat on other side of head.

**TINUBU FOUNTAIN:** (Named after fountain in Tinubu Square, Lagos.) 6 Sections, 6 Braids. Evenly part head into 6 sections with semi-oval parts. From center of section wrap hair from head; halfway up create a "puff" (allowing braid to bend), wrap remainder of hair which is forced to point downward because of pull of threads.

**"WAR IS OVER":** (Celebrates Nigerian Civil War in 1970). 10 sections along hairline, 10 braids. End of each braid is joined to following braid to give crown-like appearance.

**SUN GAS:** 8 sections even over head. Wrap hair tightly from center of section. Plaits stand out and up by themselves.

**WAR FRONT:** Section into 10 pie-wedge areas. Braid from head to end of hair. Pull all to left side of face; bring together over ear and toward chin if length allows.

**STRAIGHT STICK:** 10 sections over head, 10 braids. Tightness of braid wrappings with thread makes braids stand out straight like sticks.

**TWO IN ONE:** 5 equal sections over head. However, make 2 tight braids from center of each section. Twist these two braids to look like one.

**EKO BRIDGE:** (Named after new bridge connecting Lagos Island to Mainland. Eko is Yoruba name for Lagos.) Section into at least 10 pie-wedge areas. Each wedge creates a braid. Join all braids at end of braid above center of crown to form a bridge.

## FESTIVE HAIRSTYLES

Not necessarily from Yoruba, the following are for traditional festive occasions;

**COMING OF AGE:** Intricately braided and puffed with coral beads.

**ITAKPO AGE GROUP FESTIVAL:** Brush hair over high from center of head (from forehead to nape of neck) to make crest. Two small "French" braids on either side of head, from temple to just behind ear. Decorate with coral beads.

**OBA'S (King of Chief) WIFE:** Brush and build up in beehive effect. Decorate with gold and coral trinkets.

**AFRO NATURAL:** (As known today). Oiled, brushed combed to get "Natural" look. May be necessary to set hair on rollers for enough curl and body. Also popular and controversial as a wig.

It takes a strong head of hair to stand all the tugging and pulling necessary for a neat tightly plaited coiffure.

COSMAK thanks Pat Harmon's travels to Africa for the above introduction to Nigeria's Craft Centre's wealth of information about our African friends.

## 1st VP (CONTINUED FROM PAGE 7)

From Utah, Watson drove on to Houston, Texas, where he was designing lighting for a production of Showboat. While in Texas, he was in contact with Billy Cook plus other members of the Texas Section Board and has arranged a meeting in the December 25th - 28th period (time to be announced later). The Texas Section will be guests of Theatre Under the Stars at a preview of Peter Pan in Houston at the Music Hall Theatre (lighting designed by Lee Watson) with a meeting and seminar afterwards. Further details will be announced.

Watson has also become a regular, monthly columnist for the new LIGHTING DIMENSIONS magazine, published in Miami.

## NEW YORK AREA

The New York Area Section is planning a session in which lighting people will be able to question manufacturers. This session is a "spin off" of the highly successful "SIP 'N SASS" program held in the Spring of this year.

Those interested are asked to prepare questions in advance and send them to: Bill Warfel, Yale School of Drama, New Haven, Connecticut 06520. A January date is to be set soon, details appearing in the November/December Newsletter.

## HEALTH AND SAFETY

We are seeking data and documentation of that data. We are seeking personnel. We have already had some input from unions and they have shown great interest. We have put them on notice that we wish to use them and they have acquiesced-- accident data, injury data, illness information, fatalities, circumstances of all these-- reasons, causes, places where they occurred, design and building problems, construction problems, fires, safety and health programs, etc. The list goes on and on into the thousands of questions that must be sought, evaluated, analyzed, compiled, documented, reported on, trended, etc. It is only with your help that it will succeed. We are asking all of the associations in all of the Entertainment Industry to help, one by one, personnel, items, etc. It is USITT who will give leadership to this movement. We need this data. WE MUST HAVE THIS DATA. It is the base for our next project.

Please contact: Dr. Randall W. A. Davidson, Commissioner of Health and Safety, 1612 Linwood Avenue, U.S. Institute for Theatre Technology, Inc., Erie, Pennsylvania 16510. (814) 459-8117.

The meeting covered a wide range of topics, including eighteen recommendations which were presented to the Board of Directors. Some of the recommendations dealt with the Major and Mini Sessions and Commission Business Meetings for the 1977 Annual Conference to be held in Phoenix, Arizona, March 29th through April 2nd, and Specific Program Topics and Tentative Titles. A theme for the Annual Conference was suggested to the Conference Committee.

Further business included an updating of Commission Purposes:

ADMINISTRATION: Donald Shulman, Commissioner

THE THEATRE ADMINISTRATION COMMISSION IS THAT ARM OF THE INSTITUTE THAT STUDIES AND UNDERTAKES RESEARCH AND PROJECTS IN THE FIELD OF ARTS ADMINISTRATION AND MANAGEMENT. IT INCLUDES MANAGEMENT IN BOTH THE "NOT-FOR-PROFIT" AND THE "COMMERCIAL" SECTORS. FURTHER, THE COMMISSION SERVES AS A RESOURCE ON GRANTSMANSHIP AND MANAGEMENT FOR OTHER COMMISSIONS' PROJECTS.

ARCHITECTURE: Peter H. Frink, Commissioner

THE THEATRE ARCHITECTURE COMMISSION FUNCTIONS AS A FORUM FOR THE FURTHERANCE OF BETTER ARCHITECTURE FOR THE PERFORMING ARTS. THE COMMISSION IS OPEN TO ALL PERSONS WHO MAY BE INVOLVED WITH OR INTERESTED IN ALL ASPECTS OF THE DESIGN OF EXISTING OR FUTURE PERFORMING ARTS FACILITIES.

COSTUME: Bambi Stoll, Commissioner

THE COSTUME COMMISSION IS A VITAL FORUM FOR COSTUME SPECIALISTS WHO ARE CONCERNED WITH MEETING MUTUAL NEEDS AND GOALS BY EXCHANGING IDEAS AND INFORMATION THROUGH COMMISSION PROJECTS, THE NEWSLETTER, EXHIBITS, PUBLICATIONS, CORRESPONDENCE AND PERSONAL EXCHANGE.

EDUCATION: John L. Bracewell, Commissioner

THE EDUCATION COMMISSION EXPRESSES THE INSTITUTES POSITION ON MATTERS CONCERNED WITH EDUCATION IN THEATRE ARTS, AND FACILITATES LIAISON BETWEEN EDUCATIONAL INSTITUTIONS AND PROFESSIONAL PRACTICE.

ENGINEERING: Fred. M. Wolff, Commissioner

THE ENGINEERING COMMISSION IS INTERESTED IN ALL TECHNICAL ASPECTS OF THEATRE AND THEATRICAL EQUIPMENT SPECIFICATIONS, DESIGN, AND CONSTRUCTION. IT INITIATES AND REPORTS ON PROJECTS HAVING TO DEAL WITH ACOUSTICS, LIGHTING, CONSTRUCTION, CONTROL, AND APPLICABLE STANDARDS.

HEALTH AND SAFETY: Dr. Randall W. A. Davidson, Commissioner

THE COMMISSION ON HEALTH AND SAFETY DEVELOPS, COMPILES AND DISSEMINATES MATERIALS IN HEALTH, SAFETY, LIABILITY, AND FIRE PREVENTION, AFFECTING THE DESIGN, CONSTRUCTION, AND OPERATION OF FACILITIES, PERSONNEL AND EQUIPMENT IN THE ENTERTAINMENT INDUSTRY.

LIAISON WITH THE ARTIST: Jim McHugh, Commissioner

THIS IS TO BE A PLACE WHERE WE WILL ENCOURAGE ACTIVE EXCHANGES BETWEEN THE DESIGNERS AND CRAFTSMEN OF VISUAL AND AUDIO ARTS, WITH THOSE ENGAGED IN CREATING AND PRODUCING THEATRICAL EVENTS.

SCENOGRAPHY: Don Stowell, Commissioner

TO PROVIDE A FORUM FOR SCENOGRAPHERS, DESIGNERS OF SCENERY, COSTUMES, SOUND AND LIGHTING -- TO ENCOURAGE INNOVATIVE AND EXPERIMENTAL STUDY AND CRITICISM OF TRENDS IN DESIGN AND CONCEPTS OF PRODUCTION AESTHETICS, AS WELL AS TO RECORD AND MAKE AVAILABLE THE ARTS AND PROCESSES OF THE PAST, THE PRESENT AND THE FUTURE.

TECHNICAL INFORMATION: Allan M. Bailey, Commissioner

THE TECHNICAL INFORMATION COMMISSION SERVES TO ENCOURAGE PROJECTS THAT TRACK DOWN, AND ARRANGE PRESERVATION OF VALUABLE TECHNICAL MATERIAL. THE PROJECTS ALSO DEAL WITH METHODS OF CATALOGING, STORING, AND RETRIEVING OF THESE ARCHIVES. THIS INFORMATION IS THEN MADE AVAILABLE TO THE MEMBERSHIP VIA THE NEWSLETTER AND OTHER USITT PUBLICATIONS.

TECHNICAL INFORMATION FILING SERVICE FORM

(Fill out questionnaire and send to)

Jay O. Glerum  
TECHNICAL INFORMATION FILING SERVICE  
Marquette University Theatre  
13th and Clybourn Streets  
Milwaukee, Wisconsin 53233

NATURE OF MATERIAL \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

WHERE MATERIAL IS STORED \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

PERSON OR INSTITUTION TO CONTACT FOR FURTHER INFORMATION

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

(Street)

(Apt. No.)

(City)

(State)

(Zip Code)

DO YOU ANTICIPATE THAT THIS MATERIAL WILL BE SAFELY STORED AT THIS LOCATION FOR AT LEAST:

5 Years [ ] 10 Years [ ] 25 Years [ ] 50 Years [ ]  
Longer [ ]

WOULD YOU LIKE HELP IN FINDING A MORE PERMANENT LOCATION FOR THE MATERIAL?

Yes [ ]

No [ ]

YOUR NAME AS CONTRIBUTOR OF THIS FORM:

\_\_\_\_\_  
ADDRESS \_\_\_\_\_

(Street)

(Apt. No.)

(City)

(State)

(Zip Code)

LIGHTING

Jean Rosenthal's Broadway Production  
Records.

Location: Theatre Collection  
University of Wisconsin  
Madison, Wisconsin 53706

001-77

LIGHTING

Equipment and manufacturer's records of  
American theatre lighting. The collection  
includes drawings, lab notes, correspondence,  
catalogs, books, slides, lighting layouts  
and schedules, as well as lighting instru-  
ments, control systems, casting patterns,  
accessories, etc. Catalog available for a  
modest fee.

Location: Penn State University Library  
Contact: William H. Allison  
Penn State University  
University Park, Pa. 16802

002-77

PRODUCTION RECORDS

American Place Theatre. Scripts, prompt  
scripts, technical drawings of  
productions.

Location: The American Place Theatre  
111 West 46th Street  
New York, N. Y. 10036

003-77

LIGHTING

Nananne Porcher, lighting records  
Lyric Opera of Chicago, 1961-1966  
Dallas Civic Opera, 1959-64, 1969  
American Ballet Theatre, 1965-66, 71-77  
and others.

Location: Nananne Porcher Osprey Designs  
49 West 96th Street  
New York, N. Y. 10028

004-77

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## AT YOUR SERVICE



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

## ARCOSANTI FESTIVAL

After a special six-week Festival Workshop which will include stage construction and site preparation, dance and group movement, banner design and construction, fabrication of lanterns, torches, and other resources for an environmental-scale sound and light show, costuming, music and musical instrument fabrication, lighting design, development of Festival imagery, the ARCOSANTI FESTIVAL '77 will take place at Cordes Junction, Arizona on October 1st and 2nd.

Arcosanti, the developing community experiment of architect Paolo Soleri, is located in the Central Arizona desert. It is an experiment in designing and constructing a small, self-contained community which attempts to nurture a more harmonious and sensible relationship between man, community, technology, and the natural environment. It is a highly integrated, three-dimensional shelter system for a community of 4500 to 5500 persons and is designed to preserve the environment through conservation of land and resources and offer a revitalized social and cultural hub, unlike today's sprawling population centers and suburbs, while maintaining the surrounding contrast of the immediately accessible natural environment.

For the past two years, Arcosanti has sponsored fall festivals of the arts. ARCOSANTI FESTIVAL '77 will focus on the theme of health and wholeness, the relationships of mind, body, and spirit to groups, communities and nature. A major thrust will be the arts, creative self-expression, and community celebration as elements of an integrated approach to mental and physical health.

Performing and visual arts will be a major emphasis of the Festival, including jazz, classical, and popular music, dance and theatre. Distinguished visual artists and craftspeople will exhibit and demonstrate.

For a brochure and further information, write or call the Cosanti Foundation, 6433 Doubletree Road, Scottsdale, Arizona 85253; (602) 948-6145.

## TECH. COMPETITION

October 1, 1977 is the deadline for the 3rd Annual Technical Theatre Competition for "Innovative Solutions to Problems in Technical Theatre Production", sponsored by Theatre Crafts Magazine, Rosco Laboratories, and the Conservatory of Theatre at Webster College.

The contest is open to any practicing theatre technician, craftsperson or designer, including students. The solution must use materials, techniques or processes that to your knowledge, have not previously been published, and must also have been used in an actual production.

### CATEGORIES:

Costume Construction  
Lighting/Electronics  
Prop Construction  
Set Construction  
Special Effects

Winners will be announced in the January-February 1978 issue of Theatre Crafts. A First Place winner and Honorable Mention will be selected in each category; however, the judges reserve the right to withhold awards if entries in a given category are deemed of insufficient merit. A \$100. cash prize will be awarded to the categories with First Place winners and the most outstanding entry or entries, in opinion of the judges will be published in Theatre Crafts. For entry blanks and presentation regulations write to the Conservatory of Theatre Arts, Webster College, St. Louis, Missouri 63119.

## STANDING ROOM ONLY

The Mayor's Office of Cultural Affairs, the Boston League of Resident Theatres, and the Metropolitan Cultural Alliance have combined to produce a theatre exhibit in the Main Gallery at City Hall, Boston. Entitled "STANDING ROOM ONLY: A Celebration of Theatre in Boston", the exhibit is scheduled to open on September 6, 1977.

The purpose of the exhibit is to collectively promote and encourage theatre attendance in Boston; to portray through visual components the full range and

**Continued on page 15**



## AT YOUR SERVICE

separate identity of the exhibiting theatres; and to celebrate the opening of the 1977-78 theatre season in Boston.

The entire range of theatrical activities: promotion, costumes, make-up, scenery, sound, scripts and writing, programs, photographs, rehearsals and auditions, opening night, and criticism will be covered by the exhibit. Contact Eileen Meny, Mayor's Office of Cultural Affairs, Boston City Hall, Room 208, Boston, Massachusetts 02201, or call (617) 725-3001 for further information.

## 42nd FACELIFT

Construction of 5 Equity Showcase theatres and ten floors of rehearsal space, to be called THEATRE ROW, are part of the massive face-lift of West 42nd Street that began this year. West Side Properties, a subsidiary of the West 42nd Street Redevelopment Corporation which heads the renewal, owns six tenements between Ninth and Tenth Avenues which, once converted, will house the facilities.

Each theatre will seat 99 people, while each rehearsal space, which may be divided to suit the tenant, will be 1,800 square feet in size. Rent for the rehearsal space is set at \$500 per month, not including utilities or heat. Leases of from three to five years are available.

The plan imagines the westerly blocks of 42nd Street as a kind of incubator for performing arts companies that will draw support from nearly 4,000 performing artists who will tenant Manhattan Plaza, a 1,700 unit apartment building just across the street from THEATRE ROW.

The Corporation also plans to build a 400 seat dance theatre in the main concourse of the vacant West Side Airlines Terminal building next door to THEATRE ROW. Feasibility studies are underway to pave the way for conversion of the former Army Reserve Training Center between Tenth and Eleventh Avenues into a center for teaching, performing arts companies and supporting service organizations.

Further information may be obtained by contacting Pepi Ertag, 42nd Street Redevelopment Corporation, 326 West 42nd Street, New York, New York 10036, (212) 695-4242.

## FUND RAISING

Alvin H. Reiss, long recognized by the arts community as one of the foremost authorities in the field of arts management, announces the availability of "Fund Raising for the Arts". This is the first in a series of audio-visual presentations based on programs presented by Mr. Reiss at conferences and seminars sponsored by national arts service organizations, government agencies, community arts councils and colleges.

The Arts Management Audio-Visual Series presentation on "Fund Raising for the Arts", organized and developed by Mr. Reiss, is a totally new multi-media concept which demonstrates many of the innovative techniques used by arts institutions throughout the United States and Canada to raise millions of dollars for their cultural programs.

Utilizing the extensive resource materials which he compiled in writing Arts Management and The Arts Management Handbook, he employs film, sound, and the printed word in this imaginative presentation. The program consists of a 35-minute audio cassette narrated by Alvin Reiss, synchronized with an 80-slide carousel tray and accompanied by a printed description of the subject matter on each slide. The entire package comes complete and is easily operated in theatre, classroom or office.

Rental terms for a one-day exclusive showing is \$35, plus shipping and handling. Purchase orders from universities or government agencies will be accepted for this and for forthcoming programs on business support, audience development and publicity techniques. "Fund Raising for the Arts" is being distributed by FOOTNOTES\*, the non-profit publication of the performing arts. Rentals may be requested by writing to FOOTNOTES\*, 1231 Race Street, Philadelphia, Pennsylvania 19107, or by calling (215) 567-6662.

## ARTS CENTER "DESIGN-IN"

An unusual participatory design conference will be held at Stouffer's Inn in Cincinnati, Ohio on November 4th, 5th, and 6th to further understanding of the processes involved in planning community arts centers. Arts center administrators, owners, users, architects and other design professionals will participate actively in the ARTS CENTER DESIGN-IN co-sponsored by the American Institute of Architects (AIA) and the Associated Councils of the Arts (ACA), with an enabling grant from the National Endowment for the Arts. Educational Facilities Laboratories (EFL) will provide technical assistance for the program.

The design conference has been planned in response to the understanding that creation of an arts center is a complicated process which requires active participation by numerous and diverse interest groups. ARTS CENTER DESIGN-IN will attempt to bridge communications gaps among these groups. It is intended that the conference will serve as a significant step in encouraging various communities to assess their own resources and to undertake new construction and/or renovation programs to meet their needs.

The nature of the ARTS CENTER DESIGN-IN format requires that enrollment be equally divided among architects and special consultants, arts center owners and arts administrators, and users and performers. Representatives of each of these three groups will be combined in 15 to 20 person teams to be selected at time of registration on the basis of specific project interest. Through team interaction in prototypical building design projects, participants will gain valuable experience toward the selection of architects and consultants as well as in the crucial integration of client input in the programming, planning and design process. Guest speakers will address the issues of arts center funding and preliminary program planning. The active roles which each of these representative groups must play in the planning and design process will be emphasized.

Anyone interested in receiving further information or registration materials should contact: Raymond Baron, Director of Conferences, ACA, 570 Seventh Avenue, New York, New York 10018 (212) 354-6655, or Larry Kirkegaard, USITT Liaison to AIA, Kirkegaard & Associates, 125 Everest Road, Lombard, Illinois 60148 (312) 620-4527.

Registration will be \$60.00 if postmarked before October 15, 1977 -- \$75.00 thereafter.

# 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.



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.

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University, Alabama 35486

0 John Seaman  
481 Northfield Road  
Bedford, Ohio 44146

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S Jeffrey B. Smith  
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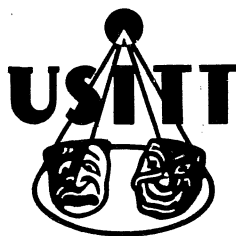
13-S Mary Elizabeth Tallon  
4124 North Farwell  
Shorewood, Wisconsin 53211

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2801 West Bancroft  
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# CALENDAR OF EVENTS

## SEPTEMBER

- 16th - 17th ... USITT/SOUTHEASTERN SECTION  
Double Masters' Class, Wake Forest University, Winston-Salem, North Carolina.
- 21st ... USITT/ENGINEERING COMMISSION MEETING  
Metropolitan Opera House, Lincoln Center, New York, New York, 6:00 P.M.
- 28th - 10/1 ... WESTERN ALLIANCE OF ARTS ADMINISTRATORS  
Annual Booking Meeting, San Diego, California.
- 30th - 10/2 ... USITT/MIDWEST SECTION  
Nashville, Bloomington-Urbana Theatre Tour.

## OCTOBER

- 14th - 16th ... NEW ENGLAND THEATRE CONFERENCE CONVENTION  
Rhode Island College, Providence, Rhode Island.
- 16th - 21st ... SMPTE MEETING  
Century Plaza Hotel, Los Angeles, California.

## NOVEMBER

- 2nd ... USITT/ENGINEERING COMMISSION MEETING  
Metropolitan Opera, Lincoln Center, New York, New York, 6:00 P.M.
- 4th - 6th ... AMERICAN INSTITUTE OF ARCHITECTS CONFERENCE  
Stouffer's Inn, Cincinnati, Ohio.
- 6th - 9th ... IES THEATRE, TV FILM LIGHTING SYMPOSIUM  
"Make It Light", Miami, Florida.
- 11th - 13th ... 20TH ANNUAL PERFORMING ARTS MANAGEMENT INSTITUTE MEETING  
Sheraton Hotel, New York, New York.

## IN MEMORIAM

MARGARET H. EZEKIEL

COMMISSIONER OF PRESENTATION  
AND LIAISON WITH THE ARTIST

A BIRD OF PASSAGE OUT OF NIGHT  
FLIES IN AT A LIGHTED DOOR,  
FLIES THROUGH AND ON IN ITS DARKENED FLIGHT  
AND THEN IS SEEN NO MORE.

THIS IS THE LIFE OF MEN ON EARTH:  
OUT OF DARKNESS WE COME AT BIRTH  
INTO A LAMPLIT ROOM AND THEN-  
GO FORWARD INTO DARK AGAIN,  
GO FORWARD INTO DARK AGAIN.

MAXWELL ANDERSON

*Dear Mr. [illegible]*  
*I would like to*  
*send you a copy of*  
*the [illegible]*



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