

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

NEWSLETTER

Volume XVII Number 5

November/December 1977

USITT '78 CONVENTION

Preliminary Programming

The following represent program content which will be presented in Phoenix by the various USITT Commissions. The statements represent content rather than specific titles. Commissioners will have firm program titles available at a later date.

DEFINITIONS

MAJOR SESSION - One which does not conflict with any other Major Session, but may conflict with Mini-Sessions and/or workshops.

MINI SESSION - A small session and/or workshop which will attract a limited number of people. Mini-Sessions will run opposite each other and opposite Major Sessions.

ADMINISTRATION COMMISSION

Major Session - Occupational titles and job description formulation in the performing arts. The problems of structuring definitions and arriving at universal job titles.

Mini-Session - [A] A review of arts administration internships and training programs having such internships as part of their requirements.

[B] A survey of performing arts funding sources and resources for the potential grants-person.

ARCHITECTURE COMMISSION

Major Session - Recycling found spaces in existing structures as theatres and related support areas.

Mini-Session - [A] TO BE ANNOUNCED.

COSTUME COMMISSION

Major Session - [A] A discussion of costume teaching practices in use today in the United States.

[B] Design aesthetics and production styles.

Mini-Session - [A] Makeup techniques for the stage and screen.

[B] Costume pattern drafting techniques workshop.

EDUCATION COMMISSION

Major Session - [A] The use of competency based instruction (CBI) in teaching technical theatre and design. The application of CBI to teaching in these fields.

[B] Adapting theatrical design techniques to television. The scenographer as art director.

ENGINEERING COMMISSION

Major Session - (To be selected from one of the following titles:

ACOUSTICS FOR MULTI-PURPOSE/USE THEATRES

or

DANCE TOUR LIGHTING PRACTICES AND RECOMMENDATIONS

Mini-Session - [A] Presentation of the revised electrical connector correlation chart and recommendations for standard hookup practice.

or

A discussion/working session on ANSI lamp standards.

HEALTH AND SAFETY COMMISSION

Major Session - [A] Liability laws affecting technical and design personnel in the performing arts with regard to occupational safety codes and regulations.

[B] Fire safety practices and violations in entertainment structures.

Mini-Session - [A] Health hazards in the performing arts.

LIAISON WITH THE ARTIST COMMISSION

Major and Mini-Sessions TO BE ANNOUNCED.

SCENOGRAPHY COMMISSION

Major Session - [A] What is Scenography? - working definition of the art.

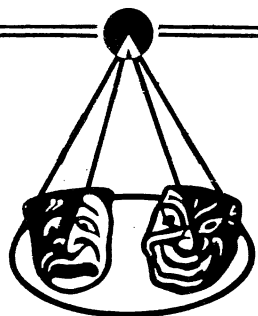
[B] The scenographic heritage of America, a discussion of the work of Robert Edmund Jones by those who worked with him.

Mini-Session - [A] Rendering and model making techniques, a workshop.

[B] Color media use.

[C] Critiques of the design exposition.

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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

COSTUME

Jeanne M. Stoll, Commissioner

No doubt you noticed in the most recent Newsletter that Don Stowell has changed hats, once again, and has moved into the position of Commissioner of Scenography, and that I have assumed - somewhat amid-year - the responsibilities of the Costume Commission. I would like for you all to know approximately where Don left off and where I am picking up to carry on the work that he has initiated with many of you. Since this shift does not coincide with the Spring Conference, I will need not only information from Don, but from you all as well, in order to determine where all the projects and the persons involved in them stand at this time and where they are headed toward. I intend to use the Newsletter to communicate to you in general, but there is as yet no viable substitute for the personal communication by mail and by telephone through which much of the work of the various committees is completed. So please note that I have a new address: you may write me at the Department of Theatre and Speech, College of William and Mary, Williamsburg, Virginia 23185; my telephone is A/C 804-253-4395 -- so keep those cards and letters coming.

First, I would like to alert you, the members of the Costume Commission, that this is the time that we determined in our initial meeting in Anaheim would be for review and revision (if and where necessary) of the Commission's original structure and organization. I would like you to address yourselves to what we have thus far accomplished for ourselves through the Institute, and weigh that against what we set out to do. I would like for you to assess how our needs may have changed in the past few years, and to project what they might be for the next few. I would like for you to give some thought to and set those ideas down on paper as they occur to you in the form of proposals as to how changes might be effected-- if changes need be effected-- to better serve the needs of costumers. The presentation and discussion of these ideas will be an integral part of the business meeting of the Costume Commission at Phoenix in the spring. Come, plan to be there with your imagination and your energies.

Speaking of the Conference, the Costume Commission has scheduled two major sessions concerning Design for Theatre in the 80's. One session will combine the talents and expertise of professionals from different areas of costume design; the other will explore costume technology from the point of view of training for that profession. The mini-

sessions have not yet been confirmed for form and content in the Costume area. There are three slots available for the mini-sessions that ideally would be extensions of the major sessions. Which brings me to the first of several items that need attention from you:

S.O.S. #1. What do you want and need in terms of technique and information that could be provided through a mini-session at the Conference? Some of the topics that I have received thus far include: Techniques for Constructing Dance Costumes from Tutus to Leotards; Techniques for Displaying and for Photographing Costume and Clothing. Send me your thoughts on these two topics, including your desire to contribute in some way your experience or expertise; or send me your thoughts on other topics that could best be handled in a mini-session.

There are several on-going projects which also require more immediate attention than the Phoenix dates permit:

S.O.S. #2. The Directory of Costume Related Supplies, etc. is now out of my hands and into the hands of the Publications Committee, and hopefully will be made available to you by the Institute before too many months have passed. The revision of the Directory is a continual process which I have pursued over the past two or so years-- the input of many persons. I need to pass this project on to someone who would welcome the challenge with a fresh viewpoint; if you feel it is your calling to work on the Directory, I would like to hear from you at your earliest possible convenience.

S.O.S. #3. In the NOT-TOO-DISTANT-FUTURE is is hoped that the Institute's membership and mailing lists will have computer assistance. We need to think in those terms in keeping our own Commission's information current. As a fairly new Commission within the Institute, we still have a charge that dates from its incipience to find costumers and to invite them into the Commission, to discover and direct members toward the projects which are both interesting and challenging and which also serve the needs of the Costumers in the Commission. The continuing responsibility to the members can benefit as fully as possible in the various activities of the Commission. The contact work of this Committee is integral to the vitality of the Commission. So, if you feel that this is your calling, contact me as soon as possible.

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USITT '78

TECHNICAL INFORMATION COMMISSION

Major Session - [A] The New Products Demonstration
Session: This Is Entertainment?

MEETING REQUIREMENTS (Summary)

	Major Sessions	Mini Sessions	Business Meeting
Commission			
Administration	1	2	1
Architecture	1	1	1
Costume	2	2	1
Education	2	0	1
Engineering	1	1	1
Health and Safety	2	1	1
Liaison with the Artist	1	1	1
Scenography	2	3	1
Technical Information	1	0	1

Two of the sixteen Major Session slots are to be tours. Suggested facilities are the GRADY GAMMAGE MEMORIAL AUDITORIUM at the University of Arizona, Tempe, Arizona, SCOTTSDALE CENTER FOR THE PERFORMING ARTS in Scottsdale, Arizona, and the PHOENIX CIVIC PLAZA "SYMPHONY HALL". A pre or post Conference alternate side trip to ARCOSANTI, the developing community experiment of architect Paolo Soleri, has also been suggested.

Convention Committee

CHAIRMAN

Martin Abramson, 2339 East Pebble Beach, Tempe, Arizona 85282

PROGRAM

CHAIRPERSONS

George Thomas, George Thomas Associates, 4040 East McDowell Road, N° 216, Phoenix, Arizona 85008
Mary Norris Tallman, Arizona State University, Tempe, Arizona 85281

REGISTRATION

CHAIRMAN

William Aiken, Arizona State University, Tempe, Arizona 85281

EXHIBITS

CHAIRMAN

David Lind Schupbach, Phoenix Civic Plaza, 225 East Adams, Street, Phoenix, Arizona 85004

STUDENT DESIGN

COMPETITION

Douglas-Scott Goheen, 11402 South Dobson, Chandler, Arizona 85224

COMMITTEE MEMBERS

Nancy L. Bloemendaal, Arizona State University, Music Department, Tempe, Arizona 85281
Stephen G. Hild, Northern Arizona University, Flagstaff, Arizona 86001
Bruce Hughes, Gammage Auditorium, Arizona State University, Tempe, Arizona 8528k
Bruce, McDonald
Clyde C. Parker, Jr., Gammage Auditorium, Arizona State University, Tempe, Arizona 85281
Eric Tucker, 6729 First Avenue, Scottsdale, Arizona 85281

While in Phoenix

With an average temperature of a balmy 72° USITT members attending the Annual Conference March 29th through April 2, 1978, might want to take advantage of a few side trips and tours while visiting Phoenix. Although Hertz, Avis and National have car rental facilities located at Phoenix's Sky Harbor Airport, Gray Line Bus Tours offers six Arizona bus tours. One is a four-hour trip around Tempe, Scottsdale and Phoenix, at a cost of approximately \$4.50 per person. More information, including a visitor's guide is available from the Valley of the Sun Convention and Visitors Bureau, 2701 East Camelback Road, Phoenix, Arizona 85016.



SIGHTSEEING: The DESERT BOTANICAL GARDEN -- 150 acres of half the different cacti in the world, PAPAGO PARK -- observe desert scenery and rock formations, the PHOENIX ZOO, spread out over 125 acres of rolling desert.

MUSEUMS: The PHOENIX ART MUSEUM -- contemporary Southwestern art, Renaissance and 17th and 18th-century art, the HEARD MUSEUM, contains a collection of anthropology and primitive arts from Arizona Indian cultures, and Senator Barry Goldwater's Kachina collection; PUEBLO GRANDE MUSEUM AND INDIAN RUINS on the site of an ancient Hohokam Indian dwelling.

SIDE TRIPS: GRAND CANYON -- five hours north of Phoenix. SEDONA, cultural community of 5000; JEROME, Arizona's famous ghost town, once the site of a thriving copper mine, now housing a flourishing artists' colony. TALIESIN WEST, the Western architectural school and winter home of Frank Lloyd Wright. Paolo Soleri's COSANTI FOUNDATION; the APACHE TRAIL, one hour from Phoenix, above the dams and lakes of the Salt River, and the SONORA DESERT LIVING MUSEUM in Tucson, two hours from Phoenix.

MEXICAN DINING: GARCIA'S DEL OESTE in Scottsdale; MAXIMILIAN'S on West Van Buren; GUADALAHARRY'S located in the La Posada Shopping Center. **FRENCH DINING:** Try CAFE LA SERRE, in Tempe, or TROIS AMIS in Cave Creek.

USITT Annual Conference
Mar. 29th - Apr. 2nd

COMMISSIONS

COSTUME

S.O.S. #4. There appears to be a need for a Sub-Committee for Programs, Presentations and Publications under the Committee for the Exchange of Ideas and Information. This Committee will be charged with solicitation of program material and to seeing that there is written follow-up to those programs at Conventions, Conferences, Symposia, etc., so that future membership will have the benefits of those past programs available to them.

These are but a few of the more urgent notes that have found their way to my doorstep and that I pass on to you for your comment and for your action. As I receive more ideas, I will present them to you. Do not hesitate to contact me with whatever wishes and druthers, witticisms and criticisms you may have so that the Commission can put them to work.

EDUCATION

John L. Bracewell, Commissioner

The summer's lull in school activities has provided Robert L. Smith with time to work on compiling data for the project on providing a Directory of Master's Degree Programs in American Colleges and Universities in Theatre Technology and Theatrical Design. Bob is the Chairman of this project. He has, to date, received a better than fifty percent return from his survey questionnaires, and we are hopeful that the Directory can be made available fairly soon. We anticipate that the Directory will serve a real need in helping students and their advisors in choosing suitable post-graduate degree programs. A supplement is possible for institutions which return their questionnaires after the first edition of the Directory has gone to press.

The long-standing projects on curricular standards for college degree programs in technology and design in theatre appear to be reaching a point of culmination. We now have in hand a number of position papers generated over the years. A panel of writers is not being selected to draw up a final draft of a proposal. This draft must still be circulated for membership approval, so that the finished document may not be available for some time. One exciting development, however, appears to be the willingness of U.C.T.A. to take account of a USITT recommendation on curricular standards as soon as an approved position paper is released. As those who attended the recent ATA Convention in Chicago should be aware, U.C.T.A. circulated a general document on degree standards recently. This document already reflects a certain amount of input from the Education Commission.

The Commission Interest Surveys which have been carried out with recent membership renewals and in recent Newsletters have produced a number of names of persons who claim an active interest in carrying out work for the Education Commission. Some of those persons have been contacted to fill needs for existing projects. As of the moment, enough active projects do not exist to keep everyone who expressed active interest busy; it is, therefore, the intention of the Commissioner to publish in a future issue of the Newsletter a listing of potential projects. Anyone interested in taking on a project should then contact the Commissioner. Someone who already has a suitable project in mind, however, is welcome to bring same to the Commissioner's attention.

At the recent Commission Planning Session just prior to the ATA Convention, a couple of suggestions were made to the Education Commission which appear to have considerable merit. One of these was that we foster a more direct relationship between the educational institutions and the professional organizations of the commercial theatre. The purpose of this relationship would be to encourage more realistic standards for training. Recent written statements by Lee Watson, John Gleason, and Peggy Clark Kelley indicate that such a need exists. The Commission also was mandated to prepare special occupational aid kits to be sent as a standard part of membership material to student members. These ideas are both worthwhile, but no specific method of implementation has been devised at the present time. The Commissioner is open to suggestions on how these things, especially the idea of liaison with unions, etc., could be accomplished.

Two programs for the next National Conference are being prepared by the Education Commission. These are: 1) a program on adaptation of theatrical design techniques for TV production, and 2) a session on competency-based instruction. The former program is being organized by Ms. Cecelia Weber of WMVS/WMTV in Milwaukee. For the latter program the Commissioner needs to know of any school that has actually put Competency-Based Instruction (CBI) to the test in teaching a course in technical theatre or design. To know how well or ill such courses succeeded would also be of help.

The Education Commission encourages support from the membership for a project currently being undertaken by the recently formed Scenography Commission, that project being the establishment of a Scenographic Slide Archive. The purpose would be to preserve a visual record of American Scenography. Access to such a visual record could be of immense educational as well as historical value. Competent photographers are needed to implement this project.

During the ATA Convention in Chicago several Education Commission members participated in a discussion of the writing of a course guide in technical theatre and design for high school theatre programs. Such a guide would parallel the one already in existence for general secondary school theatre programs. Education Commission members who may be involved in this project are, at present, Karl Klapthor (Benton Harbor, Michigan), Ford Davis (Albuquerque, New Mexico), and Jo McGlone (Lincoln, Nebraska).

Comments on these or other matters may be directed to: John L. Bracewell, USITT Education Commissioner, Department of Drama and Speech, Ithaca College, Ithaca, New York 14850.

HEALTH AND SAFETY

Dr. Randall W.A. Davidson Commissioner

I would like to begin this column by thanking all those who have so heavily contributed to the work of the Safety and Codes Commission. It is not defunct, it is alive and working hard under a new title-- HEALTH AND SAFETY COMMISSION. It is not that we felt the "Codes" designation a poor choice, but that the major part of the direction of those who are working in the HEALTH AND SAFETY COMMISSION is directed toward those other areas.

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*PROGRAMS

*SPECIAL EVENTS

"HAPPENINGS"

NEWSBRIEFS

SPOTLIGHTING THE
SECTIONSVIP
VISITS

CLEVELAND CALENDAR

OCTOBER 15, 1977

JENNIFER TIPTON MASTER CLASS

The Tony Award winning Lighting Designer of Joseph Papp's The Cherry Orchard and the Cleveland Ballet demonstrates her technique. At Oberlin College, Hall Auditorium, Oberlin, Ohio 10:00 am - 1:00 pm.

OCTOBER 29, 1977

THE ART AND CRAFT OF GENE HAIR

Master Propmaster, Jewellerymaker and Puppeteer discusses his craft in an informal workshop at the Cleveland Playhouse, Drury Theatre, Cleveland, Ohio, 1:00 pm.

NOVEMBER 12, 1977

KLIEGL LIGHTING DEMONSTRATION

John Neddleton, Vice-President of Kliegl Bros., describes Kliegl's latest advances in lighting. Cuyahoga Community Theatre, Arena Theatre, Metro Campus, Cleveland, Ohio. 10:00 am - 1:00 pm.

JANUARY 13, 1978

THE USE OF CIVIL ENGINEERING TECHNIQUES IN SCENE DESIGN AND CONSTRUCTION

Al Blosser, Civil Engineer and James M. Stone, Scenic Designer describe the use of modern engineering techniques to solve design problems. Cleveland State University, Laboratory Theatre, Cleveland, Ohio.

FEBRUARY, 1978

(Date and Time
to be Announced)

COSTUME DESIGN SEMINAR AND WORKSHOP

Carol Blanchard, Kent State Costumer will host a gathering of some of the region's foremost costume designers for a discussion of their art. Kent State University, Costume Shop, Kent, Ohio.

MARCH 5, 1978

CATHEDRAL OF TOMORROW & TELEPRODUCTIONS TOUR

Tour of the Cathedral Stage and Television/Audio Recording facilities. Members of the staff will answer questions on the production techniques of the internationally broadcast Rex Humbard program. Cathedral of Tomorrow, Akron, Ohio, 1:30 pm.

APRIL 28, 1978

APRIL 29, 1978

DESMOND HEALEY MASTER CLASS

One of the world's foremost Scenic and Costume Designers (Stratford, Ontario and The Guthrie Theatre) will present a public lecture on Friday, April 28th, 8:00 pm - 10:00 pm., and a Master Class on Saturday, April 29th, 10:00 am - 4:00 pm.

APRIL-MAY, 1978

3RD ANNUAL USITT-CLEVELAND DESIGN EXHIBITION

USITT-Cleveland's annual show of the work of Cleveland area scenic and lighting designers. Participation is open to all area designers. Contact Dr. Daniel Hannon, Kent State University for information. To be held at Kent State University, and Oberlin College.

MAY 13, 1978

SEMINAR IN THEATRE SOUND

Bill Byrnes, Oberlin Production Director and associates will present an in-depth seminar in sound reinforcement, recording techniques and sound systems for the theatre. At Oberlin College, 10:00 am - 12 noon, and 1:00 pm - 4:00 pm.

Please note: Although confirmed at the time of publication, actual dates, times and locations are subject to change. Those on the USITT-Cleveland mailing list will receive detailed announcements for each meeting.

MORE 1ST VP
SECTION HOPPING

Vice President for Liaison and Relations, Lee Watson, presented a Master Class on Scenic Projection at the large-attended and highly successful Southeastern Theatre Conference in Winston-Salem, North Carolina, on Friday, September 16th. His schedule next included an appearance in Providence, Rhode Island at the New England Theatre Conference on October 14th and 15th, and on Friday November 4th, his travels will take him to Miami, Florida to attend the USITT-IES joint Conference TTFL '77, and a meeting of the USITT/Florida Section hosted by George Gill and Richard Rudolph.

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SPOTLIGHTING THE SECTIONS

1st VP

Two more trips have been added to Lee's busy schedule. One will take him to El Paso, Texas on Saturday, February 4th, to attend a meeting of the Texas Theatre Council and meet with members of the USITT/Texas Section. The other trip will be to the Southeastern Theatre Conference Annual Meeting in Lexington, Kentucky the first week of June, 1978, at the invitation of Robert Ploch. Mr. Ploch recently joined the staff of the University of Kentucky at Lexington, following his work with Russell Houchen at Wake Forest University, Winston-Salem, North Carolina, in organizing the new USITT/Southeastern Section. It is hoped that the SETC meeting can finalize the organization of a new USITT/Kentucky-Tennessee-Cincinnati Section.

In addition, indications continue to come in that a new Michigan Section is moving steadily toward formation under the guidance of J. Thomas Oosting of Albion College.

MIDWEST REPORT

NOVEMBER

DIMMER BOARDS WITH AL KOGA of Hub Electric Chicago, Illinois.

JANUARY

ILLINOIS THEATRE ASSOCIATION

Meeting at Northern Illinois University.
USITT/MIDWEST will sponsor a Special Session.
DeKalb, Illinois.

FEBRUARY

COMPUTERS AND COSTUMING

Two separate sessions at the Krannert Center, University of Illinois. One exploring the use of computers and the other dealing with costuming. Urbana, Illinois.

APRIL

OPERA SIMULCAST AT THE UNIVERSITY OF WISCONSIN-MADISON

A meeting with Gilbert Hemsley and John Glaeser discussing the simulcast of "The Tales of Hoffman."

MAY

HYDRAULICS

A discussion and demonstration of how they work as applied to theatre machinery. Art Drapery Studios, Chicago, Illinois.

JUNE

THEATRE PARTY

Chicago, Illinois.

- * USITT members wishing to learn more about these programs should contact:
Roger Burch, Chairman, USITT/MIDWEST
University of Illinois
Urbana, Illinois 61801

NORTHERN CALIFORNIA

Last year NOR-CAL presented sessions at many theatre facilities throughout the NOR-CAL area. It has become quite clear that the enthusiasm of the 60's for theatre buildings has finally subsided and membership interest has focused on theatre technology techniques. The session with the greatest attendance and enthusiasm were the ones with technical theatre content. Last May, the Bowman Workshop was by far the most important of the year.

This year's programming reflects that change. Sessions this year will be relevant to the needs of the membership and promise to be very valuable. All of the sessions are topical and will be located for the convenience of the members.

Alan Gross, Vice-Chairman, was instrumental in formulating this year's offerings. Your board members are happy to hear about suggestions, volunteers for assistance, and technology.

One final note: Last year the Section did not officially collect dues. Not only did mailing the NOR-CAL Newsletter tap the Section's meager resources, but the mailing list has become outdated. Members of the Section are asked to send their correct addresses to:

Jan Musson
Musson Theatrical
805 University Avenue
Los Gatos, California 95030

Members are reminded that Individual and Student Membership fee is \$5.00, and \$25.00 Organizational. All checks should be made payable to NOR-CAL USITT.

Sessions Upcoming

TECH FOR DANCE: San Francisco State College, Theatre Arts Department, January, 1978. This session will be co-sponsored with Dance Coalition. The program is still in the planning stages, but will probably consist of panel discussions of the design and tech for dance. The panel will have a choreographer, designer, costumer, technician and manager; touring management session; costume session, movement and the costume, period, footwear, fabrics and sewing techniques; grant writing and grant sources; lighting and sound for dance, and design process for dance.

COSTUME SHOP: American Conservatory Theatre (ACT), April 15, 1978. Topic: Costumes and Wigs. The Company will be between seasons and has consented to host the NOR-CAL Section for a session on costuming.

SPECIAL EFFECTS: May, 1978, Stage "A", San Francisco. Pending commercial scheduling, NOR-CAL has a commitment from Stage "A" (a commercial film production studio) to meet in their studio to study special effects the weekend of May 13th, or May 20th. A further announcement will be made as to exact date and time.

HEALTH AND SAFETY

It is difficult to determine the impact of any one Commission upon the membership or upon the milieu in which one is working, but we strongly believe that the Codes Commission impacted the Entertainment Industry in its own inimitable way. I know, since my own initiation into Codes per se, twelve years ago, there has been a growing interest. There are still Code developing bodies: the National Fire Protection Association (NFPA), National Electrical Code (NEC), the American National Standard Institute (ANSI), and Building Code Groups, etc. Standards and Codes will be with us all for a long time. What is more desirable now, from my point of view, is a Code of Ethics. It may have to be all inclusive, at least within the Entertainment Community. It will have to be built into each contract, each agreement, and each accord which management makes with worker, actor, etc. Just as with the NFPA or North American Fire Chiefs Association, they cannot do all the fire preventing. It is up to interested people in the hinterland, indeed in all lands.

It is a dedication to a Code of Ethics which I am searching for in our Entertainment climate. The self-enforcement of quality standards in equipment, in technical work, in design, in construction, in ordering products, in attention to detail in the shop, in the care for the actor, usher, projectionist, and all the other technicians who work within our area. As in the Beverly Hills Supper Club Fire, many infractions were concealed beneath a growth of decor. It is the same in all public assembly and entertainment structures-- a sqwidge here, a wire there, a corner there, a two prong non-grounded plug there, a bent wire rope here, a loose Crosby there, and on and on. Back against the wall, we are human and subject to error. The rationalization that goes on and on in the Entertainment Industry is decreasing our population and our physical resources. We are talking about people and we are talking about funding. It is a matter of Ethics, a matter of caring from start to finish. It is a point that is made again and again, and that is, to plan and plan. Some have forgotten we are working with human bodies. They wear out when subjected to overuse. The delicate mechanisms are subject to failure. In our development of our Project Proposal, we have had to investigate dozens of systems used in Industry and in Education, and in non-profit institutions, in order to ferret out methods for tabulating and gaining accurate data as to the impact on the human and physical systems our life structure takes. The staggering number of accidents and injuries, most of them stupid and preventable, are nearing 10 million each year. One in every four people in this country. How about those who have multiple accidents each year?

An ounce of cure is a heavy weight to bear. What of prevention? Is that going to be heavier? Probably. But the human and economic benefits are incapable of being measured. Hearing Mr. David Rockefeller was eloquent about Arts in Education, and seeing him carry that from state to state, and back it with his resources, tells me that there are caring people out there. We know that. It is the degree of caring that we are concerned about now. It is re-thinking the caring and the ethics that we are requesting. With jaundiced eye take a look at your facility-- at your production-- your shop-- your studio-- your lighting instruments-- your production methods-- tools-- storage of flammables-- plans for emergency evacuations, and so forth. Be Scrooge in the correct sense. Your storage areas, lofts, wire rope, hemp, cut lines and tracks-- take the courage to scrutinize them from a distance (length of time intact, length of time since maintained, length of time since lubricated, cleaned and tightened). Check the electrical systems. Most important

and the most underrated and the most lacking in all of our systems, unions, education, etc., TRAINING! Safety and Health TRAINING as it applies to the Entertainment Industry is practically nil. Truly trained technicians in the full sense of technicians are a miniscule number in this country.

I, as many of you have, had an opportunity over the years of USITT, and before, to speak and confer with many technicians in the Entertainment Industry. That single item comes up more often than any other: Lack of Training, Time for Training, Types of Training. This comment from the old guard and the newcomer. The thrust of Theatre Engineering is the wave of the future. It has been that way for some time. We have not caught up with that act. We had better do that-- because it is in doing that, that we will fulfill the greater dictum of the Code of Ethics. Engineering courses, by and large, pay a great deal of attention to design, and they are given at least a smattering of safety. It is part and parcel of the work. Not so, the regular thrust of most training, in academia or non-- get the job done, not always efficiently nor with the ergonomics of the total job in mind, but get it done-- wee hours and all that!

So, we shall stick with the Codes in one sense, but bring it to the day by day thrust of Health and Safety. The course, the time, the attention, the selling of the equipment. In one sense we have no choice-- that is, if the rest of industry makes its impact upon Entertainment. Public and product liability-- the insurance carriers will see to it that we do care, or else ... I believe it is time to call the tune. If we are not able to be insured, if we are not going to have law suits coming and going, we will put our houses in order, and we will do it with some alacrity. The insurance carriers do not truly know who they are dealing with in every instance. We are able to get by with literal murder-- and call it something else.

The entire industry needs to re-examine. We find this taking place in the theatre area, through F.A.C.T. and the new NEEDS Program, funded by the Nat'l. Endowment for the Arts, thanks to several Congressmen. Our hope is, and our work has been to make awareness a thing of a day by day implementation in the U.S. Congress and in Washington, and in each State Capitol. They are learning. USITT is the key to this learning and it can only take place with your help. We must begin to re-examine our base in the Entertainment World. USITT is doing this through the Commissions. The Commissions need even more support for growth, and that is being sought. They are tackling the problems which are at the base of our re-examination. The new Commissions fulfill some of that need. The growth of the Health and Safety Commission has shown this in a dramatic way. So has the growth of the other Commissions. I see this projection as a greater thrust for all the Institute is doing. There is a dire need for greater involvement. We can have the resources and we can have the growth. Personal involvement has to follow directly. I was taken aback when I got a call from Hollywood a month ago, indicating some program in Congress about the NEEDS OF THE AMERICAN THEATRE, and USITT was not involved directly. Perhaps I am just being sensitive. Talking about the needs of Theatre without involving USITT, without speaking about Health and Safety, I was appalled-- and so was the Hollywood contact.

INFORMATION

It takes time to follow-up all these items, and money. USITT has been helpful in fiscal areas. We are continuing to ask for volunteers and for information. Clippings

Continued on page 8

to document-- letters to document-- tapes and phone calls to document. Information. We really need the Newsletter once a month and if that occurs, and the help for Herb Greggs is forthcoming, then we need more up-to-date information. There is a vast array of information that we need to know-- to continually update ourselves, to continue our training. It is an on-going task in the technocrat world we live in. We must bring the speedy information of the Hologram and its use to all-- and its safety factors. Not information just to fill space, but information to fill in the large gaps-- to inspire and motivate... all of the Journals and magazines, and those areas that apply to our work. We must share and we must disseminate to our membership. We must be agile technicians who are able to apply the best to our work. To do that we must re-examine, plan and reorganize. There is no other way. If we do not do that, we will be left behind, and some have complained to me that they already believe they are outmoded. We can fulfill that claim to service by doing this task of information.

Ideas must be sent in. The application of new management skills to our work-- the Sections-- the home office-- the Student Chapters. A tight unit can be forged for the good of the Entertainment Industry, and it will benefit us in economy and other health and safety areas. It is the next step in economic stability and cost benefit to our membership. It is the economic health, as well as the safe way to go. Spend some time in brain storming ideas which will aid the implementation of health and safety into the mainstream of our Institute and into focus of our Entertainment Industry. Please write, tape, whatever you do. I do get many letters and telephone calls. The work of the Health and Safety Commission is not a one man operation. It is many. We have involved over 272 members and non-members in our project and the number increases by the day. USITT has the voices and the know-how, and in this Commission, we wish you to speak out.

Talks to other organizations about the Health and Safety Commission will be in order. All Arts Organizations, Industrial, Business, Commercial, Educational, Scientific Organizations and Associations-- they have a stake and we have one in this work. If nothing else show them our Newsletters. Ask them for material. INVOLVE THEM on a one-to-one basis. Our work is for the greater community-- and the greater Entertainment Industry. Please add by a call or letter.

Again, please write, tape, call, and send materials. I will also be happy to speak at conferences, meetings, school seminars, etc. The word must get out about our project, and the USITT's interest in Health and Safety.

SCENOGRAPHY

Don Stowell, Jr. Commissioner

Design Exposition

At the USITT Annual Conference in Phoenix, the Scenography Commission will be sponsoring an EXPOSITION OF DESIGN. The Exposition will consist of two juried exhibitions, one for undergraduate students and the other for professional and pre-professional members-- graduate students, teachers and free-lance artists. The basic format for the juried Exposition is the following:

[1] Presentation of quality work for production or project in scenic, property, costume, or lighting design for Theatre, Film, Video, and Entertainment Media. These

categories are to encourage a wide range of participants doing a variety of design work.

[2] Work must be submitted on a standard (30" x 40") matte board, or one-half standard size (20" x 30"). No more than two boards will be accepted from any entrant. Pieces will be uniformly framed behind plexiglass for exhibition. Rather than limiting the number of designs, sketches, doodles, rough drafts, or photographs submitted, this uniform size limitation seems the most equitable and open-ended. Exhibition of the process of designing, as well as of the handsome finished renderings is encouraged. No models will be accepted this year.

[3] All work must have been done within the last five years. All non-member student entrants must have entry forms verified by a member of USITT.

[4] All works, with accompanying biographies of the designer and appropriate entry forms must be postmarked by March 1, 1978.

[5] Entrants must indicate whether their work, if selected for exhibition, will be available for touring and for non-commercial reproduction for the Archives of USITT.

[6] An entry fee (amount to be announced) will be required. Further details and information may be obtained from:

James E. Sims
Drama Department
University of California-San Diego
La Jolla, California 92093
(714) 452-3791

In addition to the juried divisions, there will be an INVITATIONAL EXHIBITION, surveying the direction and kinds of processes of a diverse group of contemporary practitioners, including works by representatives from Broadway, regions, schools, theme parks, film and television. The Scenography Commission will edit and publish a Catalogue of the Exposition, sponsor Gallery Critiques by the jury members, and provide oral critiques of work submitted. More details will be available in the next Newsletter.

Projects

Since the first meetings in Washington, D.C., and the Commissioners' Retreat at DeKalb, Illinois, the projects underway in the Scenography Commission range from exploring the designs of fellow professionals to bringing our scenographic heritage to life, from defining what it is that we do to exploring ways to do it better. Some of the projects are:

ANNUAL JURIED EXPOSITION OF DESIGN

To be held in conjunction with USITT Annual Conferences. Plans are underway to tour selections from the Exposition nationwide through the auspices of the Smithsonian Institution. Regional contests for emerging designers to feed into the national Exposition are encouraged on the regional level. A preliminary notice of the Exposition details appear on this page of the Newsletter. James E. Sims, University of California-San Diego, is the Committee Chairman.

EXPLORING OUR SCENOGRAPHIC HERITAGE

Exploring our Scenographic Heritage both in programs at USITT Conferences and Regional meetings and in print. The first program will feature the work and career of Robert Edmund Jones, as recalled and documented by Edward F. Kook, lighting expert, and Millia Davenport, costuming

Continued on page 9

SCENOGRAPHY

specialist. Slides, tapes and films will be used to bring Jones and his work to the audience.

DEFINING WHAT SCENOGRAPHY WAS, IS AND MIGHT BECOME

This topic will be discussed by a panel of expert witnesses at the USITT Conference in March at Phoenix. Participation by one of the European guests of the Technology Commission is anticipated. This project will be an on-going one, spearheaded by Stanley Abbott, University of West Virginia, Morgantown, West Virginia.

DOCUMENTING THE WORK OF SCENOGRAPHERS

This Commission project plans to photograph productions, house an archive of such photographs and make them accessible for study and exhibition. Tom Bliese, Mankato State College, Mankato, Minnesota, heads this project.

CONTINUING LIAISON WITH THE INTERNATIONAL SCENE

Patricia Zipprodt, award-winning Broadway Costume Designer, is the Vice-Commissioner representing North America, South America and Japan to the Scenography Commission of the International Organization for Scenography and Theatre Technology. She will report on the projects underway in our country at a meeting in Edinburgh, October 28th. The Scenography Commission will disseminate her report on European activity after her return. Anyone planning to be in Europe next summer should plan on attending the OISTT Congress in Hamburg in June. The working title is CONTEMPORARY EVOLUTION OF THE STAGE DIRECTOR ON TECHNOLOGY AND DESIGN, and the emphasis will be on stage directors working in new scenographic modes.

FUTURE PROJECTS AND IDEAS

The Scenography Commission hopes to investigate the role of the art director and scenography for media. It also plans to clarify the legal rights of scenographers to their artistic creations. Any other project suggestions are welcome, as is any volunteer work on the listed projects.

Various workshops allied to USITT Regional meetings and to ATA Regional and National Programs are encouraged and supported by the Scenography Commission. The recent exhibition of designs by members of the United Scenic Artists Local 350 at Chicago's Drury Lane Theatre, was entered and supported by several Commission members.

The stated purpose of the Commission is three-fold. First, the Commission hopes to provide a forum for scenographers-- designers of scenery, costumes, sound, and lighting-- from all phases of the professional world, whether Broadway, the schools, television, regional theatres, film, or theme parks. It desires to enrich all our lives and work through closer understanding and mutual respect and assistance. Second, to encourage innovative and experimental study and criticism of trends in design and concepts of production aesthetics. Designers often provide a production with a definition or a world-view that enriches the experience in a way that far surpasses the contribution of others in the production team. This contribution is often slighted by critics and viewers who lack an understanding, a vocabulary, or a sensitivity to what scenographers have created. The Commission hopes to begin to build towards a more universal understanding and appreciation of the art of the scenographer. And Third, the Commission hopes to record and make available the arts and processes of the past, the present and the future. Easel painters have art galleries and picture books. Composers have recordings and scores. But stage designers have almost no literature, few drawings and fewer pictures. Our heritage is almost lost when the curtain descends and the scenery and costumes are struck. We do not know our roots well enough. We do not understand what ground has already been broken so that we can enrich our own store. The Scenography Commission hopes to correct this situation.

Although the work of the Scenography Commission has only just begun and we have yet to prove ourselves, if you believe you have a contribution to make, please contact the Commissioner. Join our efforts to improve the world of Scenography.

Questionnaire

The Scenography Commission is urgently requesting that all USITT members respond to as many items on the Scenography Commission Questionnaire appearing on page 13 of this Newsletter as appropriate and return mail the results to:

Scenography Questionnaire
Division of Theatre
Creative Arts Center
Morgantown, West Virginia 26506

Deadline for return of this questionnaire will be December 2, 1977.

TECHNICAL INFORMATION FILING SERVICE

By Jay O. Glerum

The Technical Information Filing Service officially began to function in the September/October Newsletter. The first four entries were basically of a historical nature, and that was appropriate since one of the goals of the service is to help preserve records in the performing arts and to make the location of those records known. Think for a moment, how much more we would know now and how much help it would have been to many designers and architects if someone had preserved the plans and the production records of Shakespeare's Globe Theatre.

We are in danger of almost doing the same thing. We build the building or do the show and throw all of the records and plans away. Please don't! Find a safe place for them. If you can't, the Technical Information Filing Service will help you. Then let us know where the information is being stored and we will publish the nature of the material and the location in the Newsletter on the clip-and-save cards.

While the Technical Information Filing Service seeks historical information, it is not limited to it. We would also like to publish the whereabouts of specific technical solutions to specific technical problems.

If you have invented the wheel or re-invented the wheel and it solved a particular problem or was new use for old material, let us know. Just a brief description of the nature of the solution and who to contact for detailed information. (Where are you storing the plans or notes?)

If you wish to contribute to this project, use the form in the Newsletter on page 11. It only takes a few minutes to fill out and the information you contribute could be of great help to someone.

Clip-and save cards are on page 15 of this Newsletter.

Continued on page 11



WHY ARE YOU A COSTUMER?

Many of us are so busy "costuming" shows that we do not have time to see or even ask ourselves "What are we doing?", "What do we want from and of our work?", "What are our goals?", "Are we accomplishing our goals?"

Without allowing any costumer to drop or stop one stitch, COSMAK interviewed a few student, community, educational and professional costumers as to their thoughts and philosophies of what and how they are doing or hoping to do in the Costume World. COSMAK had planned on labelling the following comments as to costumers' backgrounds, level or area of production, but thought it more provoking for each of us to visualize the situations which may have promoted them.

ON-THE-SPOT PHILOSOPHIES

1. "If it works, use it!"
2. "Compromise!"
3. "Make a harmonious production based on what the director wants."
4. "Do the best you can with what you have."
5. "Costumes should not confuse the audience."

WRITTEN RESPONSES

1. "Each play should be looked at as a challenge-- a chance to try something new. One hopes the design will be successful, but the primary goal is not to find a slick, tried and true design, but to push on. If one fails, it is not the end. Educational Theatre has the advantage over professional theatre in that one can experiment and I feel more often than not when one is free to fail and explore, one can find better, more original answers to the most re-hashed of plays."
2. "I strive for the realization of three main goals: First, the designs should reflect and further the meaning of the script and the director's desired meanings by creating an appropriate visual environment; second, the designs should further enhance the desired mood of the production; third, the designs must be an extension of my own personal tastes and feelings, while still remaining within the framework of the total concept."
3. "Costume contributes a special moment to the dramatic experience. Costume is the concrete link between character and audience. It must have design integrity, character consistency and pro-

duction unity. It must adapt to and merge with character and actor to enlighten the audience to the playwright's intention."

4. "The Study of Costume:

Design is order. The designer searches for meaningful forms. In costume design the forms must help to reveal the play, to strengthen the director's interpretations and the actor's performance. Good costume enhances the visual effect of a performance.

"The Study of Costume Design: (History-Design-Craft)

Aesthetic: to survey the history of clothing and of theatrical costuming in order to study the finest examples of craftsmanship and artistry in design in many cultures.

Design: to explore design problems in a general way, solving studies in color and composition, and in a specific way relating to the concept of a single play. Originality in concept is important.

Crafts: to involve the student in a number of craft projects related to costume construction and the process of production. Experimentation with new materials and techniques is encouraged.

The emphasis must always be on quality, on excellence coming from intelligent, sensitive study of dramatic literature combined with a sound knowledge of design principles and craft techniques."

Besides answering the headline questions, perhaps the following written response will bring up another question or so. Is your enthusiasm and joy over your frustrations and successes still there when you costume a show? Was it ever there? Why or why not?

5. "Do it!"

Love it!

Enjoy it!

get frustrated with it

worry over it

live with it

and when it's over

Remember it

learn from it

and move on

to DO it!

Love it!

Hate it!

Enjoy it!"

Thanks from COSMAK to all who contributed to this look at ourselves-- the Costumers in the field!

CORRECTION- HAIR Roots AFRICA in the September/October NEWSLETTER: Under OLOWO STYLES, third description called UNKNOWN NAME should read: Section into 5 pie wedges. French braids begin at hairline to center crown. Braid ends and forms curls at center crown. Under FESTIVE HAIR-STYLES, ITAKPO AGE GROUP FESTIVAL the description should read: Brush hair over high form center of head NOT "from" as printed.

TECHNICAL INFORMATION QUESTIONNAIRE

Fill out Questionnaire and send to:

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

NATURE OF MATERIAL _____

WHERE MATERIAL IS STORED _____

PERSON OR INSTITUTION TO CONTACT FOR FURTHER INFORMATION

NAME _____

ADDRESS _____
(Street) (Apt. N°)

(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. N°)

(City) (State) (Zip Code)



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

CALENDAR OF EVENTS

NOVEMBER

- 11th - 13th ... 20TH ANNUAL PERFORMING ARTS MANAGEMENT
INSTITUTE MEETING
Sheraton Hotel, New York City.
- 11th - 13th ... FEDAPT THEATRE ADMINISTRATION CONFERENCE
- 11th - 13th ... PACIFIC CONTRACT '77
Annual Conference and Showcase sponsored
by the British Columbia Touring Council.
Vancouver, B.C., Canada
- 13th - 16th ... NATIONAL ASSOCIATION OF EDUCATIONAL
BROADCASTERS
Sheraton Park Hotel, Washington, D.C.
- 27th - 30th ... 40TH ANNUAL CONFERENCE: NATIONAL GUILD OF
COMMUNITY SCHOOLS OF THE ARTS, INC.
San Francisco, California.

DECEMBER

- 1st - 4th ... SPEECH COMMUNICATION ASSOCIATION
Sheraton Park Hotel, Washington, D.C.
- 7th - 9th ... NATIONAL ENDOWMENT FOR THE ARTS
CONFERENCE
"Research Related to Arts and Cultural
Policy". Walters Art Gallery,
Baltimore, Maryland.
- 15th ... DEADLINE: COPY FOR JAN/FEB NEWSLETTER.
- 18th - 21st ... ACUCAA 21ST ANNUAL CONFERENCE
New York, New York.

JANUARY

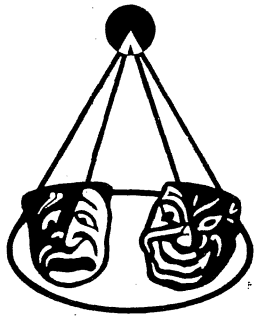
- 14th - 17th ... NATIONAL AUDIO-VISUAL ASSOCIATION
CONVENTION
Albert Thomas Convention Center, Houston,
Texas
- 22nd - 25th ... NATIONAL RELIGIOUS BROADCASTER'S-CHURCH
AND MEDIA
Washington Hilton, Washington, D.C.
- 25th - 28th ... ROCKY MOUNTAIN THEATRE CONFERENCE
Bozeman, Montana

MARCH

- 8th - 10th ... THE ARTS AND EDUCATION
Rockefeller Panel Report "Coming to Our
Senses". Little Rock, Arkansas.
- 29th -
April 2nd ... USITT ANNUAL CONFERENCE
Adams Hotel, Phoenix, Arizona.

APRIL

- 9th - 12th ... NATIONAL ASSOCIATION OF BROADCASTERS
Las Vegas, Nevada



NEW MEMBERS

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

1. EDUCATION COMMISSION, John Bracewell, Commissioner.
2. HEALTH AND SAFETY COMMISSION, Dr. Randall W.A. Davidson, Commissioner
3. LIAISON WITH THE ARTIST, James P. McHugh & Gene Gibbons, Co-Commissioners
4. ARCHITECTURE COMMISSION, Peter H. Frink, Commissioner.
5. ENGINEERING COMMISSION, Fred. M. Wolff, Commissioner.
6. ADMINISTRATION COMMISSION, Donald Shulman, Commissioner
7. COSTUMING COMMISSION, Bambi Stoll, Commissioner
8. SCENOGRAPHY COMMISSION, Don Stowell, Jr., Commissioner
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.

Amarillo Little Theatre Attn: Timothy P. Bryson P.O. Box 2424 Amarillo, Texas 79105	O	Mark B. Firley 5440 Wilkins Avenue Pittsburgh, Pennsylvania 15217	3-I	Sandy Lewis 349 North Green Wichita, Kansas 67214	S
American Scenic Company Inc. P.O. Box 283 Greenville, South Carolina 29602	U	Lois Z. Garren 1518 Trailridge Road Charlottesville, Virginia 22903	7-S	Nancy Lowenbergh Acoustics Unlimited 121 East Broadway Granville, Ohio 43023	I
Arnold Aronson 117-204 Mimosa Drive Charlottesville, Virginia 22903	8-I	Michael D. Gibson 3100 Priscilla Avenue Parma, Ohio 44134	36-I	Chris J. Mangin 20 Worcester Street P.O. Box 268 Christchurch, New Zealand	12456-I
Keith Brand 388 Dorsey Avenue Morgantown, West Virginia 26505	8-S	Wendy Heffner 844 Pine Hill Road Stanford, California 94305	3-S	David J. Marco 321 Seneca Park Forest, Illinois 60466	I
David S. Cohen Indian Quad, Box 2455 State University of New York-Albany 1400 Washington Avenue Albany, New York 12222	S	Dennis K. Henry 1006 West Avondale Dade City, Florida 33525	134-I	James R. Marrelli 125 Atwood Street, Apt. N° 2 Greenville, South Carolina 29601	I
Bill Coomer 1404 Raleigh Road, N° 8 Lexington, Kentucky 40505	1-S	James R. Hulihan 3375 Kelly Street Hayward, California 94541	3-I	J. Kirk Metzger Artemus W. Ham Concert Hall University of Nevada-Las Vegas Las Vegas, Nevada 89154	36-I
Wanda Ruth Copeland Box 350, Myers Hall University of Georgia Athens, Georgia 30602	S	Stephen H. Humphrey P.O. Box 1371 Keystone Heights, Florida 32656	S	David C. Muller 217 Green Street Morgantown, West Virginia 26506	S
Kate Davy 117-204 Mimosa Drive Charlottesville, Virginia 22903	S	Francisco J. Iguina 662 Villaverde Santurce, Puerto Rico 00907	3-S	Daniel L. Paelberg Drury College Springfield, Missouri 65802	I
Denver Center for Performing Arts 1441 Welton Street, N° 200 Denver, Colorado 80202	35-0	John W. Jacobsen White Oak Design 184 High Street Boston, Massachusetts 02110	I	Pomona College Theatre Holmes Hall, Room N° 4 Claremont, California 91711	0
Peggy Joan DePuy 3106 Drapers Meadow, West Blacksburg, Virginia 24060	S	Phyllis Ru-Yueh Jiang P.O. Box 5795 Clemson, South Carolina 29632	7-S	Richard M. Rose II 781 Honeysuckle Road Gainesville, Florida 30501	1-I
Delores (Dee) Eilert 417 West 37th Topeka, Kansas 66609	S	Carolyn M. Jones 2721 South Arlington Drive Arlington, Virginia 22203	7-I	St. Mary of the Plains Attn: Barney Korblik Dodge City, Kansas 67801	1-0
Ekedahl Tool & Supply Company Attn: Stephen M. Goldman P.O. Box 13198 Pittsburgh, Pennsylvania 15243	0	Marna King 5160 Brindisi Court Middleton, Wisconsin 53562		Orlee Mor Sela 1475 Second Avenue, Apt. N° B-1 New York, New York 10021	347-S
		Mary E. Lewis 2106 Oahu Avenue Honolulu, Hawaii 96822	3-S		

Continued on Page 16

Scenography Questionnaire / Survey

NAME: _____

ADDRESS: _____
[Street] [Apt. N°]

CITY: _____ STATE: _____ ZIP: _____

TELEPHONE N° _____

INSTITUTION AFFILIATION _____

PROFESSIONAL AFFILIATION _____

GENERAL

Are you familiar with the word Scenography?
☐ YES ☐ NO

Please estimate year you first heard of scenography as a word. []

Do you remember how you first became aware of the word?
If so, briefly describe the circumstances (book, letter, conversation, etc.)Have you ever attended a production listing a Scenographer?
☐ YES ☐ NOWhat type of production? Music Comedy ☐ Opera ☐
Dance ☐ Ballet ☐ Drama ☐ Other _____Have you ever participated in such a production?
☐ YES ☐ NOHave you ever designed and listed yourself as such?
☐ YES ☐ NO

SCENOGRAPHY (Educational Institutions)

Do you use the word Scenography in course titles?
☐ YES ☐ NO

If yes, number of courses with Scenography in title []

If yes, list sample course titles: _____

Do you use texts with Scenography in the title or basic approach?
☐ YES ☐ NO

If yes, list those used: _____

Do you use Scenography title in advertising/promotion?
☐ YES ☐ NO

If Scenography is not used in any way-- give example(s) of terminology used to describe designer contribution/training in:

COURSE TITLE: _____

PROGRAM CREDIT: _____

ADVERTISING/PROMOTION: _____

Under what conditions would you use the title Scenography (er): _____

SCENOGRAPHY (Professional/Commercial)

Do you use the title Scenographer in program credit?
☐ YES ☐ NODo you use same in contract negotiations?
☐ YES ☐ NODo you use same in your resume/vita?
☐ YES ☐ NO

Other common ways you use Scenography: _____

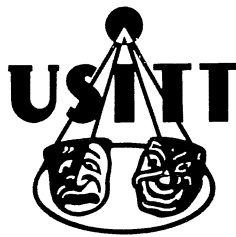
If Scenography (er) is not used, give example(s) of terminology used: _____

IN PROGRAM CREDIT: _____

RESUME/VITA _____

Under what conditions would you use the title Scenography (er) _____

Under what conditions would you NOT use the title Scenography (er): _____Do critics/reviewers refer to Scenography when you list it?
☐ YES ☐ NO



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SUSTAINING MEMBERSHIPS

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Milwaukee, Wisconsin 53202

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32 West 20th Street
New York, New York 10011

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Greenville, South Carolina 29602

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

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

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

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New York, New York 10019

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Burbank, California 91502

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Downers Grove, Illinois 60515

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Chicago, Illinois 60404

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7041 Interstate Island Road
Syracuse, New York 13209

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Apartado 14294, Candelaria
Caracas, Venezuela

DECOR ELECTRONICS CORPORATION
4711 East Fifth Street
Austin, Texas 78702

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

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

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

GENERAL ELECTRIC COMPANY
Nela Park
Cleveland, Ohio 44112

GTE/SYLVANIA
100 Endicott Street
Danvers, Massachusetts 01923

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

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

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

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

KING PRODUCTIONS
1906 Highland Avenue
Cincinnati, Ohio 45219

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

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

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

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

MAJOR CORPORATION
455 Academy Drive
Northbrook, Illinois 60062

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

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

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

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

OLESEN COMPANY
1535 North Ivar Avenue
Hollywood, California 90028

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

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

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

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

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

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

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

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

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

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

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

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

WENGER CORPORATION
90 Park Drive
Owatonna, Minnesota 55060

<p><u>PRODUCTION RECORDS</u></p> <p>Goodman School of Drama photographs, technical drawings, programs, and reviews of Children's Theatre Company, main stage student productions, and both professional companies.</p> <p>Location: Goodman Archives Special Collections Chicago Public Library</p> <p>005-77</p>	<p><u>PROMPT SCRIPTS</u></p> <p>A collection of prompt scripts from Broadway, off, off-off Broadway, Regional Theatre, College and University Theatre. Catalogued by production title.</p> <p>Location: Theatre Collection Library of the Performing Arts Lincoln Center New York</p> <p>006-77</p>
<p><u>PRODUCTION RECORDS</u></p> <p>Marquette Players and Marquette University Theatre prompt scripts, technical drawings and photographs, publicity material and reviews.</p> <p>Location: Marquette University Library Archive Division Milwaukee, Wisconsin 53233</p> <p>007-77</p>	<p><u>ARCHITECTURE</u></p> <p>Complete set of architectural plans for the Evan P. and Marion Helfaer Theatre, Marquette University's 226 seat proscenium thrust stage, shops, classrooms, completed in February 1975.</p> <p>Location: Marquette University Library Archive Division Milwaukee, Wisconsin 53233</p> <p>008-77</p>

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