

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

NEWSLETTER

Volume XVIII Number 1

January/February 1978

"DESIGN FOR THE '80'S" THEME: '78 USITT CONFERENCE

The USITT 1978 Annual Conference will offer many programs, major and mini sessions, workshops, Commission and Regional Section meetings focusing on DESIGN FOR THE '80's. As the theme suggests, many of these programs and meetings will seek to explore and define the necessary directions that must be taken to structure and utilize new theatre technologies. Remember General Electric's slogan ... 'Progress Is Our Most Important Product? ... surely, this slogan also applies to theatre technology and it is reflected in the Preliminary Conference Programming of the USITT Commissions, which appeared in the November/December Newsletter.

The programs are many:

RECYCLING FOUND SPACES
OCCUPATIONAL TITLES AND JOB DESCRIPTION FORMULATION
IN THE PERFORMING ARTS
COSTUME TEACHING PRACTICES IN USE IN THE UNITED
STATES TODAY
COSTUME PATTERN DRAFTING
MAKEUP TECHNIQUES FOR THE STAGE AND SCREEN
DANCE TOUR LIGHTING PRACTICES AND RECOMMENDATIONS
LIABILITY LAWS AFFECTING TECHNICAL AND DESIGN PERSONNEL
IN THE PERFORMING ARTS
WHAT IS SCENOGRAPHY: WORKING DEFINITION OF THE ART
THE USE OF COMPETENCY BASED INSTRUCTION (CBI) IN
TEACHING TECHNICAL THEATRE AND DESIGN
NEW PRODUCTS DEMONSTRATION
SCENOGRAPHY EXPOSITION

And these are just a few. The USITT Commissions will bring together noted Scenic Artists, Lighting and Costume designers, Theatre Consultants and Technicians, Architects, Engineers, Educators and Administrators who will offer their expertise in these fields ... DESIGN FOR THE '80's ... what the present and future needs are.

Your attention is directed to the REPORT FROM THE COMMISSIONS section of this Newsletter for additional information on just a few of the programs and sessions being offered. We urge every member of the Institute to attend the 1978 Annual Conference.

USITT BALLOT MAKE YOUR VOTE COUNT

In order to reach the maximum number of USITT members, the Committee on Nominations decided to include on the inside back cover of this Newsletter, the Official USITT Ballot for those national offices which become vacant at the end of the 1978 National Conference.

The Preliminary Slate mailed to you on 15 November 1977 listed those national offices. It also included the requirements established in the By-Laws for presenting additional Nominations by Petition.

The Committee on Nominations received no name, supported as required, by the cut-off date specified nor during the five days following -- this additional period being allowed in order to compensate for erratic postal service at this time of year. Therefore, only the names on the Preliminary Slate appear on the Ballot.

However, the By-Laws do not prohibit voting for write-in candidates. A space is provided adjacent to each office in which to PRINT an alternate name of your choice.

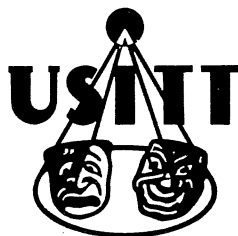
Please follow the instructions carefully. To aid in your selection of candidates, brief biographical sketches of those candidates where available are included as follows:

BIOGRAPHICAL SKETCHES

CHARLES E. WILLIAMS is Technical Director and Head of Design Program, Department of Theatre Arts, Webster College, and Production Co-ordinator and Administrator, Loretto Hilton Center for the Performing Arts. He is presently completing a one-year term as President of the USITT, this single year term being required by the 1977 changes in the By-Laws. He has served one term as Second Vice President, three years as First Vice President, and has been a member of the Board of Directors since 1970. He was Conference Chairman for the 1972 Annual Conference, and Founding Chairman of the Northern California Regional Section. He has been a lighting and theatre consultant in both the United States and Canada, being Consultant to the Canadian Department of Manpower and Immigration; and has taught at the University of Calgary, the Banff School of Fine Arts, San Francisco State College, Carnegie-Mellon University, and Webster College.

Continued on page 3

Continued on page 16



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

SUSTAINING MEMBERSHIPS

PETER ALBRECHT CORPORATION
325 West Chicago Street
Milwaukee, Wisconsin 53202

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

AMERICAN SCENIC COMPANY, INC.
P.O. Box 283
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

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

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

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

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

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

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

DECOR ELECTRONICS CORPORATION
4711 East 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

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

'78 CONFERENCE

When: Where:

MARCH 29th - APRIL 2nd, 1978
ADAMS HOTEL, PHOENIX, ARIZONA

By the time you receive this Newsletter, you will have received the Conference mailing and you will have had a chance to respond to the Conference Registration Call along with the chance to respond regarding hotel accommodations.

To help avoid some of the problems experienced last year, we ask that you carefully read the material in your Conference Packet. Particular attention is drawn to one problem area ... conference registration fees mailed together with membership renewals and publications available fees. If you are renewing your membership or ordering publications, please do not include these costs with your Conference Registration Fee. Separate checks should be made out. Many members included their membership renewal dues with the Conference Registration fee last year with no indication that the additional monies were for membership renewal. This resulted in accounting errors, or we had to return the check asking for clarification. Delays with your registration also occurred because of this and many members were forced to make expensive telephone calls to the National Office.

As Conference Registration Fees are not invoiced (ONLY EXHIBITORS ARE INVOICED) ... indicating that a member has Paid-In-Full ... a great deal of anxiety resulted regarding the National Offices' receipt of Conference Registration Fees from the membership, particularly from those members who required receipts to be reimbursed by their institution for this expenditure. To offset any anxiety about receipt of registration fees for this year's Conference, we will be issuing a PAYMENT RECEIVED RECEIPT indicating payment received for the USITT Annual Conference 1978. We ask that you retain this receipt and/or a copy of it for presentation at the Conference Registration Desk in Phoenix. We hope this will expedite your waiting on line.

Information regarding registration fees for both USITT and ATA members for the 1978 Conference are as follows:

REGISTRATION

	* ADVANCE REGISTRATION (USITT and ATA Members)	** LATE REGISTRATION
INDIVIDUAL	\$40.00	\$50.00
STUDENT	\$15.00	\$20.00
NON-MEMBERS	\$60.00	\$70.00
SPOUSE	\$20.00	\$30.00

* Members in Good Standing. Please check your USITT Membership Card showing membership expiration date.

** After March 1, 1978.

HOTEL RESERVATIONS

Hotel rates are daily rates and apply from Wednesday, March 29th through April 2nd. Check out time will be available at the Hotel Desk.

Student Housing has been arranged. This information will be available upon your arrival at the USITT Registration Desk in Phoenix.

ADAMS HOTEL

SINGLE	\$ 32.00
DOUBLE	\$ 38.00
TRIPLE	\$ 42.00
QUAD	\$ 44.00
JR. SUITE	\$ 65.00
1 ROOM SUITE	\$120.00
2 ROOM SUITE	\$160.00

Instructions for making your hotel room reservations are included in your Conference Packet. DO NOT INCLUDE your hotel reservation fee with your Conference Registration Fee. Reservations are to be made directly with the Adams Hotel.

FLIGHTS

The following air fares are currently being offered by Trans-World Airlines (TWA). Both Round-trip and Excursion air fares are listed for flights to Phoenix from some key locations where there is a concentration of USITT/ATA members.

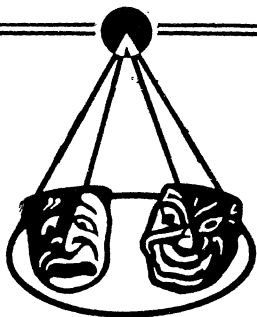
To take advantage of the Excursion fare members are required to stay at least five days in Phoenix, and not travel on a Saturday. Reservations for the Excursion fare should be made one week prior to departure, but to insure a firm booking, reservations should be made earlier and/or as soon as possible.

	ROUND TRIP	EXCURSION
BOSTON	\$404.00	\$323.00
CHICAGO	\$280.00	\$224.00
CLEVELAND	\$322.00	\$258.00
MIAMI (Changeover in St. Louis for Connection to Phoenix)	\$356.00	\$285.00
KANSAS CITY	\$218.00	\$174.00
LOS ANGELES	\$108.00	\$ 86.00
***NEW YORK CITY	\$382.00	\$306.00
(Stay over 14 Days)	-----	\$210.00
SAN FRANCISCO	\$158.00	\$126.00
ST. LOUIS	\$252.00	\$202.00
WASHINGTON, D.C.	\$356.00	\$285.00
DALLAS (Contact American Airlines)		

*** Flights from JFK Airport at 8:45AM Daily arriving Phoenix 12:03PM, or at 9:45AM (1 Stop) arriving Phoenix at 2:35PM.

NY/AREA DEADLINE FLASH!

The NEW YORK AREA/USITT will present an evening with Edward F. Kook discussing the work of Robert Edmond Jones, illustrated with material from his extensive collection at 8PM, Thursday, February 23rd, at Schimmel Center for the Arts, Pace University. Those interested in this event as well as those who live or work in the New Jersey/Connecticut area, who wish to be listed as members of the Section, notify Richard Wolpert, Union Connector, 149A Babylon Turnpike, Roosevelt, New York 11575.



ADMINISTRATION
ARCHITECTURE
ARTISTIC LIAISON
COSTUMING
EDUCATION

ENGINEERING
SAFETY
SCENOGRAPHY
TECHNICAL INFORMATION

REPORTS FROM THE COMMISSIONS

NAT'L. AND INT'L. LIAISON

ARCHITECTURE

Peter H. Frink, Commissioner

THEATRE ARCHITECTURE COMMISSION

'78 National Conference Program Information

Mini-Session:

THEATRE PLANNING WORK SESSION

Coordinator: John von Szeliski, Vice Commissioner
William Blurock & Partners, Architects

Participants: Members of the Theatre Architecture Commission

Informal design workshop and sketch "charette" for an exchange of views on design concepts, layouts, experimental directions, and technical features. General attendance is welcome.

The Commission hopes to document the results in published form and on-going project work.

Day and Hour: to be announced.

COSTUME

Bambi Stoll, Commissioner

First, I would like to thank the many members who responded to my first letter in the November/December Newsletter. Keep the correspondence coming ... the contributions and ideas are first-rate.

Let me take this opportunity to introduce Douglas A. Russell to you as new Vice-Commissioner of the Costume Commission. Doug, who is on the faculty of Stanford University, is a very talented designer and teacher. He holds an advanced degree from Yale University, is a member of United Scenic Artists, and is the author of *Costume Design*. He has designed costumes for the Ashland Oregon Shakespeare Festival, Stanford Repertory Theatre, and the American Conservatory Theatre in San Francisco. I appreciate his con-

tributions to the Costume Commission and welcome his assistance in shaping the work of the Commission.

Doug Russell is coordinator for the Costume Commission Major Design Session at the Phoenix Conference. The people he is bringing together on CONTEMPORARY SHAKESPEAREAN COSTUME DESIGN have much to offer from their experiences: *Robert Fletcher*, in addition to his designs for the San Francisco Ballet, did the costume design for PBS Television's *Taming of the Shrew*; *Robert Morgan* has designed for both the Ashland Shakespeare Festival and for the Old Globe, San Diego; *Julie Weiss* contributed costume design for *The Great American Backstage Musical* in San Francisco and Los Angeles; *Dorothy Jenkins*, while perhaps better known for her distinguished film credits, is bringing her experience designing costumes for The Globe. *Bill Ball*, Artistic Director of the American Conservatory Theatre will provide insight from the directorial point of view.

The Second Major Session on TRAINING COSTUME TECHNICIANS, being coordinated by Zelma Weisfeld, is still in the works. Representation from major costume houses, other persons involved in the training of non-designers and the hiring of same are being secured to discuss what opportunities exist for experience and training, and for professional employment.

The first Mini-Session, consisting of two presentations, will be with Betty Williams of The Studio, New York City. Betty has a trunk-full of costumes and a wealth of experience to share from her years of costuming for dance companies in New York City. Working with fabrics and dancers, she will show us pointers on the movement of costumes and dancers and how they interact. The other Mini-Session brings Dana Nye, President of Ben Nye Company, Inc., from Los Angeles with his program entitled "Contemporary Techniques for Stage," employing his expertise in makeup for your benefit.

Congratulations to Dr. Patricia Romanov, University of Arkansas, on the Alcoa Award for her costume designs for *Scapino*. Pat is Chairperson for the Membership Committee for the Costume Commission. Please be alert for a mailing that Pat and I are working on for the Spring. By the way, if you wish to be on the Mailing List of the Costume Commission and you are listed in the 1977-78 USITT Membership Directory, you should have a numeral 7 by your name --- if you do not, then contact Pat directly. Our Mailing List has an addenda of costumers who are NOT members of USITT, currently. Should you know of a costumer who is not a mem-

Continued on page 5

COMMISSIONS

COSTUME

ber of USITT currently, that person can still be included on that mailing list to receive information that is pertinent to his or her interests. Again, contact Pat directly.

The USITT Publications Committee has approved the Directory of Costume Related Suppliers and Sources. When printed, it can be obtained through Publications Available at the National Office. Thanks from the Commission to the Publications Committee and to the persons who contributed time and energies to the Directory's preparation: Leon Brauner, Jean Davidson, Stephanie Schoelzel, Deborah Capen, Michael Powers, Kevin Seligman, Donna Trelford Fontana, Jerry Bledsoe, Tim Quinn, Jim Womak, Frank Vybiral, and Anne Folke Wells. Thanks to Nancy B. Cole, University of South Florida, and members of the Theatre Department, and the Florida Center for the Arts for their encouragement of the project.

Two items of interest which might involve future projects came across my desk. One is the expression of a desire to see more manufacturers of costume related equipment and costume houses exhibit at National Conferences; the other was the formulation of a model costume shop to be shown at a National Conference. Food for thought ... any takers? More to come later.

HEALTH AND SAFETY

Dr. Randall W.A. Davidson
Commissioner

Congratulations to the many new members of the Health and Safety Commission, and thank you for your long-standing patience. Your letters and telephone calls will not go unanswered. I don't know about the other Commissioners, but I could spend all of my waking hours answering mail and inquiries.

Some of the phone messages and letters are exciting, and some frantic ... members of USITT and non-members cracking us down, asking for information about Safety standards and First-aid; Procedures in getting a building ready for inspection; What are the Asbestos Standards? What does one do in looking for an architect who has an interest in safety? What is OSHA and NIOSH doing, etc.? The list is long, the letters frequent and demanding. I imagine the other Commissioners must have the same frantic pace in meeting the demands of their Commissions. If this is indicative of the interest in the Health and Safety Commission, and I believe it is, then keep it up.

LASERS: Those of you who are into lasers and holography, rock shows utilizing lasers, disco or nite club lighting design, might be interested in the latest regulations, interpretations from the U. S. Government, bibliographies, litigation in laser accidents, and other useful little and big hints, can obtain this information from LASER SAFETY UPDATE, a service of Weiner Associates, 544 3rd Street, Manhattan Beach, California 90266 (213) 545-90. I have more material and information on lasers if one of our members wish to inquire, or we are always interested in receiving information from our members and their knowledge.

The Bureau of Radiological Health (BRH) is located Rockville, Maryland. Bob Weiner is a very knowledgeable person in laser safety, and perhaps you would wish

to contact him personally. We continue our study of lasers because they will become an intimate part of Entertainment. The holograph is but one minute part of the impact of the laser on entertainment, especially theatre. We have seen it in the amusement park business for nearly ten years. It is used for measurement in all types of businesses, cutting in fabrics, and explorations should be going on all the time in terms of our stage machinery and equipment. Certainly the rock artists and discos have made a fantastic use of this piece of intense light.

We must explore the safe and efficient use of lasers in fire protection warning systems, curtain systems, security of our Performing Arts buildings, communication and better audio systems. Certainly, we must have knowledge on the part of all our technicians who will be working with this medium and training others to do so. Courses must be instituted on the proper and safe use of lasers, and an intimate knowledge and expertise must be passed on to all members of USITT. It seems that here, USITT could serve a great function. We want to know more about lasers and how they can be applied to our Theatre and Entertainment field. Knowledge can be pooled and the findings published. The American National Standards Institute, 1430 Broadway, New York, New York 10018, published a guide, ANSI Z 136.1 - 1976 (\$9.50) for Safe Use of Lasers. The Laser Institute of America, 4100 Executive Park Drive, Cincinnati, Ohio 45241, has a Laser Safety Guide (\$3.00), and laser safety courses can be taken at the Laser Institute of America, P.O. Box 1744, Waco, Texas 76703 (817) 772-9782. There are dozens of books, at a very fundamental level, which can give you the basics about lasers, create some interest and technical background, and added to the other primary documents in safety, give you the safety aspects of use of lasers.

It sounds a bit "Buck Rogerish", but I believe it behooves us to ground ourselves in a field which will soon be a part of our lives. We must not be lulled into thinking and believing that we can take our time. The laser revolution is here! The holograph has been around a long time. High school youngsters are using lasers. It is better to be forewarned and to prepare than allow some disaster to occur. There have been a few laser related accidents in the entertainment field. NOW, there are precautions and education in the use of the laser that must be mastered. Some of you already have some knowledge about it, but there is a massive amount of information to be learned to become fully cognizant of the use and impact on our industry alone.

There are a number of light intensities in our field. If they are misused, as most of you know, they can be hazardous to our health. The Xenon light controversy is not yet settled. There are regulations in some jurisdictions, California for instance, thanks to members of USITT, past and present. Accidents still occur with this lamp. Many young technicians do not have adequate knowledge of the Xenon lamp and its problems and extreme dangers. The Institute has gone a long way in working with the Jet Propulsion Laboratory in Pasadena for information and its dissemination, but the years have gone by and there is need for an updating. Please submit information to this Commission, and we will see that it is included in our writing for the membership.

ACCIDENTS: Accidents do and will occur. It is always hard to trace them down. Learning how to be an amateur epidemiologist, such as Betsy Kagey, the professional epidemiologist in New York, and a new member of our Commission, is not easy. She is trained and practicing each day. We are

Continued on page 6

HEALTH AND SAFETY

Learning the rudiments the hard way. All of us must begin this basal training for the work we do. Recording accidents, injuries, possible fatalities ... clipping from newsreports and other sources, and unfortunately documenting our own mishaps ... are an on-going source of information and data for the studies we must do in order to develop specific loss prevention and risk management techniques which apply directly to our work. We sometimes have to do it for insurance companies, for medical reports, for political entities on the state or federal level. These techniques are not difficult to comprehend nor to memorize, or to have printed up and placed on a durable laminated card to carry with us, or give to all students and members of a firm.

RECORDING AND MEASURING, IDENTIFYING AND QUANTIFYING WORK INJURY EXPERIENCES:

Name	Age
Address	Sex
Location	Specific Occupation
Social Security N°	Department
Employee N°	

CLASSIFY BY CASE:

Injury or Illness.
Occupational skin disease or Disorder.
Dust or Sawdust in Lungs.
Respiratory problems due to toxic substances or agents.
Poisoning from Toxics.
Trauma
Other

EXTENT OF INJURY:

Fatal.	Stage.
Lost workday. How Many?	School/Classroom.
Permanently injured or maimed.	Grid.
Place of accident.	Rigging.
Exposure.	Loading Dock.
Office.	Pin Rail.
Plant.	Light booth.
Mill.	Stadium booth.
Shipping.	Parking Lot.
Warehouse.	Truck.
Maintenance Shop.	Etc.

What was the employee doing when injured? (Be specific, movements included and task performed.)

ACTIVITY AT TIME OF INJURY:

Climbing	Reaching and stretching
Driving	Riding
Kneeling	Sitting
Ladder	Standing
Lifting	Walking

How did the accident occur? (Fully describe).

Was there some substance or object involved? (Describe)

ACCIDENT OR INJURY:

Machine	Plastic
Saw	Box
Hoist	Barrel
Vehicle	Floor
Electrical Apparatus	Surface
Hand tool	Stairway
Power tool	Lumber/Woodworking materials
Chemical	Bench/Table

ACCIDENT TYPE:

Fall from elevation, or same level.
Struck against/Struck by.
Caught in between.
In or Under.
Rubbed or abraded.
Bodily reaction.
Over-exertion.

Contact with Electrical Current.
Temperature Extremes.
Contact with Radiation, Lasers.
Toxic or Noxious Substances.
Caustics.
Temporary or Total Disability.
Fatality.

Occupational Injury or Illness.

PARTS OF BODY AFFECTED:

Eyes	Arm	Feet
Face	Leg	Ankles
Neck	Hand	Toes
Head	Wrist	Internal
Trunk	Fingers	Other

NATURE OF INJURY/ILLNESS:

Amputation	Cut	Hernia
Burn	Laceration	Bruise
Scald	Puncture	Contusion
Concussion	Abrasion	Sprain
Crushed	Fracture	Strain

The material is after the accident, but it can give you a specific avenue to follow in search of areas to specify as problems ... Causes, Situations or Conditions ... and actions: Why did the Situation/Condition exist? What caused it to exist? Why had no one noticed it? In terms of action: Why was it being done? Why done this way? Why was it necessary? What was its purpose?

A detailed analysis of all cost items that can be identified as being associated with the same particular occupational injury, accident or fatality: 1) for budgeting; 2) for the initiation of a specific safety procedure or practice.

INDIRECT AND HIDDEN COSTS OF ACCIDENTS AND INJURIES

(There are hundreds, but they all fall under these:)

1. Time lost from work.
2. Loss in earning power.
3. Economic loss to family of injured.
4. Lost time by fellow workers who helped during time of accident/injury.
5. Loss of efficiency due to break-up of team/crew.
6. Lost time by supervision.
7. Cost of breaking in a new person.
8. Damage to tools and equipment.
9. Time damaged equipment is out of service.
10. Spoiled work.
11. Loss of production.
12. Overhead losses.

DIRECT COSTS: MEDICAL, COMPENSATION, INSURANCE

(Uninsured losses, called indirect, are 4 times as great as Workmans Compensation and Medical.)

Blatant accident data comes in to my office everyday. To me, personally, it is always overwhelming ... the people injured, or killed, all the injuries and accidents you can imagine and believe don't happen, because you don't hear of them ... all because there are not procedures, practices and enforced guidelines. Blatant accidents and injuries are somewhat easy to develop loss programs for, because people see these out in the open. But, what of the hidden, long-term injuries to human organs and bodies from the inhalation of sawdust, fumes, dust ... from overtaxing the body under stress, the piling up day after day of the various stresses of high decibel living? Who sees that? Nonetheless, it is debilitating, deteriorating, and criminal in outcome. Omissions.

Continued on page 7

HEALTH & SAFETY

I finished going over the Cocoanut Grove Fire Data, the laws and standards that were promulgated after the holocaust. I have gone over the Blue Angel Night Club Data, mine and several other major investigative bodies ... the new codes proposed for New York City. Painfully, and with great trauma, I went over the detailed account of the Beverly Hills Supper Club Fire, and compared it to my visit there, and then with other fires ... the violations, the mistakes, the coverups, the negligences. Since May 30, 1977, I have visited 76 different discotheques, night clubs, cabarets and theatres, and I recalled my listings, my homework, my research and the laws. Yes, still the blocked exits, the non-flame retarded drapes, the combustibles, the lack of extinguishers and exit signs, the flammable decor and overcrowding ... still there ... still untouched ... unmoved. IT WON'T HAPPEN HERE AND TO US. Yes, even Cincinnati, where I spent four days, New York City, Chicago, Cleveland, Buffalo, Pittsburgh ... IT WON'T HAPPEN HERE. NOT TO US, WE'RE DIFFERENT.

To those of you who read these pages of the Newsletter, and who are writing and beginning to participate, the warning I am passing on, without benefit of any prophetic powers, is that we have not seen the last of the Beverly Hills Supper Club fires. Safety, Health, fire prevention, security, is a full-time job in this century. Portents do not seem to change that. I get it rubbed in my face every day from clientele I deal with ... "My God, man, THAT COSTS MONEY!" The choice has already been made. The decision is locked in. GREED! Run that by your President, Department Chairman, Dean, Supervisor. Short job site, eh? Specifics is what we are looking for. Details, fine details of operation, procedure, practice, guidelines, parameters. Be selfish on this one ... we are talking about number one (that's you). It is your life on the line.

Received a call from two highly placed USITT administrators in the last week. They wanted to keep me up-to-date on my accident data: another fall into a 22 ft. pit; a cherry picker turned over; concussions; several court suits; girl injured by falling stage weight ... Letters in the mail ... three articles from *Variety*, one from the Los Angeles Times ... Cincinnati sends one ... Boston, and NFPA send two reporting accidents for the week. Yes, I tally them and paste them up, isolate them, follow them up. What about you? Where are your inputs to this Health and Safety Commission?

I wish to laud the new members of the Health and Safety Commission who have written and called and have signed up. Now to make them active! The life-blood of the Institute. (Cleveland Section now has over 50 new Section members. Congrats! I am glad to be a part of that Section. They are active and interested in the projects of the Health and Safety Commission, and in you, USITT members, and they have promised to work. Huzzah!)

USITT NATIONAL CONFERENCE
March 29th - April 2nd, 1978
Adams Hotel
Phoenix, Arizona

SCENOGRAPHY

Don Stowell, Jr. Commissioner

While not unhitching our wagon from the star, we have decided to listen to wiser and less impetuous heads and to undertake only a portion of the SCENOGRAPHY EXPOSITION as announced in the November/December Newsletter. For the Phoenix Conference, we will mount only the work of certain invited artists coordinated through the Regions (the Chairmen of which have information). We are holding off soliciting a full-scope Scenography Exposition until the Seattle Conference, 1979. This delay should give sufficient time to prepare work procedures, recruit workers, and obtain funding. All three factors are crucial to the continuing success of the venture. Support for the Exposition has been very positive and the Commission has full faith that Seattle will see an Exposition of major scope and importance.

Another statement of intent regarding the Exposition is being prepared and it will be supplied to those persons on the Scenography Commission. If you are interested in the proposal and do not receive a copy, please contact the Commissioner directly. Questions about the Exposition at the Phoenix Conference need to be resolved so that the Commission will be prepared to move out in the Spring to lay the groundwork essential to the success of the venture in Seattle. Even if you are unable to attend the Conference, the Commission is anxious to receive your reactions, for the success of the Exposition will be attained only if the project is a true reflection of the best ideas of the membership.

Phoenix Panel/Workshops

At the Phoenix Conference, Vice-Commissioner Willard Bellman, will chair a panel defining Scenography. Since he is one of the major culprits in the diffusion of the term, it seems just punishment. Along with his ideas, Willard hopes to enlist some of his fellow "Scenography-users" to enlighten us about their meanings. It is hoped that the panel will include Jarka Burian, Professor of Theatre, State University of New York-Albany, and author of several books and articles on the career of Josef Svoboda; Van Phillips, Designer and Theatre Consultant, and Professor of Theatre, Purdue University Theatre, Stewart Center, West Lafayette, Indiana; Scenographer Peter Perina, Nova Scotia; and Sound Expert Peter Scholsky, among others. There should be time enough for questions and discussion from the floor, so come prepared to tilt a few windmills.

Vice-Commissioner Stan Abbott has begun to line up people to present workshop-type sessions. On tap so far are Gil Hemsley, Lighting Designer, and Scenic Artists Bob Moody, Mike Pflug, W. Oren Parker, and Leslie Rollins. These programs will provide relatively small groups' access to artists and craftsmen.

Other Fronts

Work progresses on the Scenographic Archives Project and on establishing firm ties between free-lance artists and the Institute. It is hoped that specific details will be available at the Phoenix Conference, and will appear in the next Newsletter.

Continued on page 9



* PROGRAMS

* SPECIAL EVENTS

"HAPPENINGS" NEWSBRIEFS

SPOTLIGHTING THE SECTIONS

VIP VISITS

ALLEGHENY

On Saturday, November 12th, the Allegheny Section and Carnegie-Mellon University co-hosted a seminar and workshop at Carnegie-Mellon University in Pittsburgh. The seminar and workshop was presented by Nick Bryson, Rosco Laboratory's Director of Research and New Product Development. Nick demonstrated and discussed vacuum forming and shrink mirrors in the morning and continued in the afternoon with Rosco's paint system, glazes, and rear projection screens. Nick was most informative and helpful to those who attended. At the end of the seminar, the group went to see a display of costume, set and lighting designs at Carnegie-Mellon's Forbes Street Gallery. The seminar and workshop was most successful and interesting.

New Officer

As of January 1, 1978, the position of first Vice-Chairman will be filled by Steve Goldman from the Theatre and Performing Arts Division of Ekedahl Tool and Supply Company, Pittsburgh, Pennsylvania. The Section is still in the process of determining who is to fill the position of Treasurer of the Section.

Spring Seminars

The Section hopes to present a group of small seminars in the Spring, ranging from welding and plastics to computerized mailing lists. The search for new ideas, locations for seminars, and support from throughout the Section continues. Section Chairman, Robert F. Doepel requests that if anyone has suggestions, or wishes to be put on the Allegheny Section mailing list to please write to him.

Robert F. Doepel
Department of Drama
Carnegie-Mellon University
Pittsburgh, Pennsylvania 15213

HEART OF AMERICA

Hello Out There!

The fledgling Heart of America Section is alive and well if somewhat limited in members. Since formation last Spring, the Section has had two very informative and enjoyable meetings -- each attended by a small but highly appreciative group. The first was a tour of the theatre facilities at WORLDS OF FUN in Kansas City last summer, and the second was at Manhattan, Kansas, at the McCain Auditorium (a George Izenour designed marvel) where members

toured the facility, and had an excellent session with Bambi Stoll, USITT Costume Commissioner.

Bambi's slides were fantastic. She took the group back through time to show some of the most incredible we ever seen. The group was impressed with Bambi's detailed explanations and colorful additives about costumes; the photographing of them, the workmanship, and massive amount of time.

Allan M. Bailey and his fine staff demonstrated the acoustical qualities of the McCain Auditorium and its shifting ability. The group was overwhelmed that Allan spoke to them from the stage in a normal voice without the aid of electronic equipment. When he played the soundtrack from "Star Wars", the group felt as if they had become a part of the music itself. The flexibility of the McCain Auditorium ceiling could be a technician's nightmare, but with a fine staff and an excellent architectural design, McCain Auditorium functions in smooth silence.

Twofold Goal

The goals of the Heart of America Section are two fold first, to continue to have more of the same kind of interesting and informative meetings which give the member a chance to get better acquainted, to learn from each other, to see theatre facilities, equipment and technique and generally "talk shop". There is great value in "talking shop" ... it is the primary function of USITT, the collection and dissemination of information for the professional development of its membership.

The second and equally important goal is for the Section to increase its membership, especially since it will host the 1980 USITT Annual Conference. The Section is unique in that it is the only Section of the Institute which was chartered and selected to host a National Conference on the same day. 1980 may sound a long-way off, but advance planning for the Conference is already underway. Chairman Henry E. Tharp, and other officers of the Heart of America Section continue to stress the importance of strengthening and enlarging the Section so that it will be able to effectively host the biggest and best conference ever.

PACIFIC NORTHWEST

Two events have been held by the PACIFIC NORTHWEST SECTION since their meeting last July. The first was a meeting at the KING DOME on November 26th, a program comprised of a tour and discussion of the facility with

Continued on page 10

SCENOGRAPHY

Action Potential

Reflect upon the description of the Exposition in the November/December Newsletter and write your responses to the Commissioner. Request a revised Exposition Proposal if you do not receive one. Suggest topics for panels and presentations for future conferences. Identify artists and craftsmen who are articulate and interested in sharing their work and their energy. Volunteer your services and ideas, for the Institute works only so well as each of us dedicates our own energies toward the best good of our fellows and our art.

Questionnaire

Again, the Scenography Commission is urgently requesting that all USITT members respond to as many items on the Scenography Commission Questionnaire appearing on page 11 of this Newsletter. The Questionnaire has been expanded to a second page (back to back). Send your responses to:

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

TECHNICAL INFORMATION

Allan M. Bailey, Commissioner

The Technical Information Commission would like more members to become involved with the Commission's activities and projects. Although there are several projects in the planning, Commissioner Allan M. Bailey, is soliciting ideas from those members who wish to become actively involved with the business of the Technical Information Commission, and the Institute. A brief description of what you would like to do and what resources you require to do it is all that it takes. Send your ideas and inquiries to:

Allan M. Bailey, Commissioner
USITT TECHNICAL INFORMATION COMMISSION
McCain Auditorium
Kansas State University
Manhattan, Kansas 66506

New Products

The Commission will host the NEW PRODUCTS DEMONSTRATION at the '78 USITT National Conference on Thursday evening, March 30th, in Phoenix, Arizona.

If you have a product you wish to show at the NEW PRODUCTS DEMONSTRATION, please contact Allan at the above address. Your product should not have been shown at a previous USITT Conference and the presentation should not exceed ten minutes in length. The Commission will need to know whether a slide projector, microphone, and/or power will be required for your presentation. Assistance can be provided.

Meeting

There will be a Business Meeting of the Technical Information Commission at which time a paper will be presented by Vice-Commissioner, Jay Glerum. Notice of the scheduled time and place will be posted on the Call Board at the Conference. Members are requested to attend this meeting to learn what progress has been made by the Commission, and its continued development in the future.

NATIONAL LIAISON

Van Phillips, Chairman

Attention: Regions & Sections

..... NEED MORE MEMBERS?

If you would like more members for your National and Regional Professional Theatre Organization, read about the proposed experiment being conducted by USITT and ATA, developed below and urge your Region or Section to participate.

PURPOSE: To attract more non-members to the USITT and ATA through a program session aimed at young faculty and theatre artists.

MEANS: A scheduled panel discussion for artists on "Resumes and Portfolios", in each of 6 areas of the country. Those now scheduled are for the Midwest, and Northwest. Those to be scheduled are in the Northeast, Southeast, South-Central, and Southwest.

SPONSORS: Jointly sponsored and paid for by the USITT, ATA, and a host.

Responsibilities of USITT and ATA are to provide travel and meals for one national panelist/chairman for the session, and to provide coded membership applications for the USITT and ATA to review the experiment.

Responsibilities of the Host will be to provide lodging for the panelist sent by the National Organization; to provide one to two more panelists who are working professionally in the area; to provide a space for the session; to announce the session by mail to all schools, civic theatres, etc., where potential members congregate. (Note: This is not a mailing to current members except as additional program support.); to provide your own Regional/Sectional memberships, if desired (coded for the session, if desired.).

BACKGROUND:

Over the past several years the one program session that has been SRO at both ATA and USITT Annual National Conventions, has been the session on Resume and Portfolio Techniques. The principle audience at these sessions was made up of students, young designers, and young faculty members.

Because these people represent a major concern for the future of the Profession's Organization in Theatre, taking this presentation "on-the-road" appears to be a very good

Continued on page 17

SPOTLIGHTING THE SECTIONS

PACIFIC NORTHWEST

Technical Director Nick Walker. The second event was the Region's Annual Meeting on Saturday, December 10th, at Fort Steilacoom College in Tacoma, hosted by Fred Metzger. The agenda for the Annual Meeting included the election of the Region's Executive Committee, and the formation of a planning committee to start work on the March, 1979 USITT National Conference to be held in Seattle.

At the Annual Meeting, members and guests were invited to demonstrate, show slides, share any design or technical process, product or technique for the second annual New Materials and Techniques Program. This program also offered an opportunity for commercial suppliers and manufacturers in the area to show and make the membership aware of new products.

ROCKY MOUNTAIN

"Festivention '78"

FESTIVENTION '78, a joint meeting between the Rocky Mountain Theatre Association; the Rocky Mountain/USITT Section, and the American College Theatre Festival has been organized to meet January 25 - 28, 1978, at the Department of Theatre Arts, Montana State University, Bozeman, Montana. This will be a truly comprehensive meeting of important theatre organizations in the Rocky Mountain Region.

FESTIVENTION '78's theme: A NEW LOOK AT OLD TECHNIQUES, will bring together distinguished scenic designers, acousticians, and technical theatre people including Van Phillips, Director of Design and Technical Theatre, and Acting Director of Theatre, Purdue University, Scenic Designer and Theatre Consultant and member of the National USITT/UCTA National Liaison Committee, under which his visit is made possible. Mr. Phillips will give a session on the development of PORTFOLIO AND RESUME. He will also give a session on THEATRE CONSULTATION AND ARCHITECTURE.

It is the Purpose of the Joint Liaison of the USITT/UCTA to gain membership for both of these organizations. The session, PORTFOLIO AND RESUME, by agreement of these two organizations will be open to the public at no charge.

Mr. Bruce Jackson, Scenic Designer for the Loretto Heights College and the Bonfils Theatre in Denver, will host a "Hands On" layout session. This program was originated at the Loretto Heights Conference of the Rocky Mountain/USITT, and was photographed. An outline and the slides are available for teachers of Theatre, for their use in their classroom work, at a minimal fee. In his presentation, Mr. Jackson will show others how to make use of this material.

Firm commitments have not yet been received from Mr. Chris Jaffe, Acoustician, most recently of the highly acclaimed Symphony Hall in Mexico City, and the Denver Performing Arts Center (about to open); Mr. Tim Kelly, Technical Director of the Bonfils Theatre in Denver, Colorado; and Mr. Nick Bryson, Rosco Laboratories, with a "hands on" presentation, but it is hoped

that these distinguished gentlemen will attend the festival.

The Rocky Mountain Theatre Association is in the process of developing some 15 additional programs, which will be announced shortly. With the Rocky Mountain Sections of these National Organizations, as wide spread as they are, it is of great value to the members and non-members alike to make every effort to attend FESTIVENTION '78. It will offer a wide variety of Professional, Educational and Technical information, not otherwise available to the area without long expensive trips to more populated areas of the country.

An extensive program has been instigated by the sponsoring organizations to have a large exhibit area, with manufacturers of a variety of products available. Some of the exhibitors include Dramatic Publishing Company; Electro-Controls, Inc.; Electronics Diversified, Inc.; Kliegl Bros.; Norcosto, Inc.; Rosco Laboratories, Inc.; M. Grumbacher, Inc.; and Stage Engineering and Supply Company.

SECTION NEWS BRIEFS

SOUTHEASTERN

SECTION MEETING

In addition to a number of meetings, demonstrations, tours, productions, and exhibits of interest to all theatre artists, there will be an organizational meeting for a Kentucky-Tennessee-Cincinnati Regional Section of USITT at the Southeastern Theatre Conference Convention, March 1 - 4, 1978, in Lexington, Kentucky.

The organizational meeting will be at 2:00PM, on Saturday, March 4th. Complete convention information can be obtained from:

Mrs. Marian Smith, Administrative Director
Southeastern Theatre Conference, Inc.
1209 West Market Street, UNC-G
Greensboro, North Carolina 27412

Robert S. Ploch, Chairman of the Architecture and Technology/Liaison to USITT, requests that USITT members and non-members in the Kentucky-Tennessee-Cincinnati areas attend this organizational meeting.

MIDWEST ITA Convention

The ILLINOIS THEATRE ASSOCIATION and USITT/MIDWEST will jointly present several programs/sessions at the ILLINOIS THEATRE ASSOCIATION CONVENTION to be held January 28th-29th at Northern Illinois State University, DeKalb, Illinois.

A program entitled NEW THEATRE MATERIALS will be presented by Ned A. Bowman of Rosco Laboratories, Inc. Lighting Designers Lee Watson, USA Local 829 and Elena Marcheschi, USA Local 350 will serve on a panel for a presentation entitled DESIGN AND TECHNICAL UNIONS. Two MAKEUP sessions will be presented by Bob Kelly of Bob Kelly Cosmetics. PREPARING THE DESIGNER will be a program chaired by Lee Watson, with Costume Designer Carrie Robbins, Designers Darwin Payne of Southern Illinois

Continued on page 17

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 ☐ NO

Have 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 ☐ NO

Do you use same in contract negotiations?

☐ YES ☐ NO

Do 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

Please Complete Other Side

Please provide a short personal view which explains your understanding of the definition of scenography. _____

Please provide a short personal view which explains how you would prefer to see the use and definition of scenography in this country develop. _____

(IF EXTRA SPACE IS NEEDED FOR ABOVE- ATTACH EXTRA SHEET)

[USITT SCENOGRAPHY PROJECTS]

I would like to suggest the following projects for the USITT Scenography Commission.

Project(s) I would like to head or pursue: _____

If my suggested project(s) were approved, I would need the following support: _____

It would be helpful if you could contribute ideas concerning events, programs, panels, workshops, etc., that you would like to see at the 1978 Conference in Phoenix.

a) I would like to suggest the following meetings, panels, workshops, etc.

b) Suggested Panelists: _____

☐ I would be interested in submitting scenography work for possible inclusion in the revised and expanded EXPOSITION at the Seattle Conference.

I wish to be contacted concerning my personal involvement in an event at the Conference.

☐ YES ☐ NO

If yes, would you prefer:

☐ Panel

☐ Workshop

☐ Organization

☐ Help set-up Exposition

[SCENOGRAPHY COMMISSION INVOLVEMENT]

Please include me in the Scenography Commission's mailings and reports.

☐ YES ☐ NO

I filled out and mailed the June Scenography Commission Interest/Participation Form.

☐ YES ☐ NO

I am willing to become actively involved in the Scenography Commission.

☐ YES ☐ NO

I am now an active member of another Commission of USITT.

☐ YES ☐ NO

If yes, which Commission(s) _____

Names of people I suggest you contact (either members of USITT, or non-members) concerning the USITT and the Scenography Commission activity:

COMMENTS: _____



AT YOUR SERVICE



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

FOR PLAYWRIGHTS

The New England Theatre Conference Eleventh Annual JOHN GASSNER MEMORIAL PLAYWRITING AWARD contest has just been announced. This Award was created in 1967 to honor the late John Gassner (1903-1967), whose lifelong dedication to all aspects of the professional and academic theatre is universally recognized and deeply appreciated.

This NETC memorial award in playwriting will be administered and awarded by a panel of judges named by the Executive Board. Two cash awards will be made: First prize-- \$200.00 and Second prize-- \$100.00. The judges, however, reserve the right to withhold the prizes if in their opinion no plays merit such prizes.

The prize-winning plays will be given at least a script-in-hand performance by leading professional, community, educational or children's theatre groups at an "NETC New Scripts Showcase" to be held on a specified date before an audience with a critique by qualified critics. In addition, the prize-winning plays will be referred to NETC to play publishing companies for consideration for publication.

RULES

1. Competition is open to all playwrights in the United States.
2. No more than one play may be submitted by each eligible playwright.
3. The play must be both commercially unpublished and unproduced, with a playing time of no more than one hour.
4. Three typewritten, firmly bound copies of the play must be submitted, and each copy must include a one-page plot synopsis, plus a cast list and description of each character in the play.
5. A self-addressed, stamped envelope must accompany each entry if return is requested. Please do not send loose cash, stamps or labels.
6. DEADLINE for submission is April 15, 1978. Winners will be announced at the NETC Convention in October, 1978. Plays will be returned after the winners are announced.

Mail manuscripts to: The New England Theatre Conference, John Gassner Memorial Playwriting Award, 50 Exchange Street, Waltham, Massachusetts 02154.

IZENOUR'S "THEATRE DESIGN"

Dear Members:

I've been reading George Izenour's book THEATRE DESIGN. It is a wealth of information worthy of your attention. I quote three excerpts from the reviews of three critics which confirm my opinion of the excellence of Izenour's scholarship.

This is a rare book and arrangements to purchase it at a discount from its list price of \$49.50, plus shipping and handling charges, can be accomplished by writing to our Executive Secretary and Editor of the Newsletter, Herb Greggs at 1501 Broadway, New York, New York 10036.

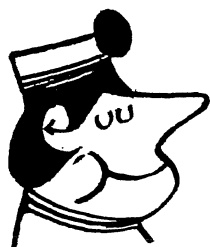
I urge those of our members who are interested in the history of theatre design to read it. It dates from the Greek and Roman Theatre Period to modern times. It covers the relationship of shapes and forms as it affects seeing and hearing between performers and audiences.

This is a 612 page book replete with photographs, scaled drawings and beautiful graphics. Here is what some of the critics wrote:

New Republic. Stanley Kaufman wrote: "This magnificent book is, first of all, a bargain. Several passions burn in the book ... First, not to be easily assumed, a passion for accuracy ... then there is a passion for his profession, theatre design. But beneath that there is a root passion: he sees the encounter between the live performer and audience - possible in modes not yet predictable, as integral to civilization. Izenour is talking about an Art FOR artists and his faith in it, rational and iconoclastic is strong".

Then there is Mike Steele in The Minneapolis Tribune: "Every so often a book comes along so magnificent in its range, so superbly ambitious, so successful in meeting its goals that all similar books are swept from the mound. Such a book is now upon us, a book I've been relishing for some weeks and expect to relish equally for some years. This is an exciting and amazing book just pulsating with energy, observation and dedication, the kind of book one

Continued on page 14



AT YOUR SERVICE IZENOUR

can spend hours with just leafing through its pages, picking up fascinating information and losing oneself in those astounding drawings. It would be worth the money at twice the price".

And by Frank Peters of The St. Louis Post Dispatch: "...the layout of THEATRE DESIGN is idiosyncratic; you can start anywhere, move forward or backward, and skip around to examine different aspects of a given building ... is a treasure of information and enlightenment about theatre building especially as mid-century technology has affected it, and it is an incomparable album of illustrations".

All of the first printing (3000 copies) have been sold. I cannot imagine a library without a copy.

Edward F. Kook
Imagineering, Inc.
Past President, USITT

LETTERS

USITT
Convention Committee
1501 Broadway
New York, NY 10036

Dear Sirs:

I recently discovered that this year's USITT Convention will be held in Phoenix, Arizona. Two questions arise. Are you aware that Phoenix is one of the cities being boycotted due to that state's failure to pass the ERA? If you do know of the boycott, do you wish to see it fail? That's the impression that you give by having the convention in Phoenix. In either case, I and others, at my urging, won't be there. You can also count on some flack in the bulletins and newsletters

Sincerely,

& REPLIES

Dear Sir:

Your letter of November 29th regarding our choice of Phoenix, Arizona for the location of our 1978 Conference was forwarded to me. I am indeed sorry you feel that way, but I would like to explain how USITT operates.

Our current policy is to choose convention cities five years in advance. Thus, we will be in Seattle in 1979, Kansas City in 1980, Cleveland in 1981, and Denver in 1982. The Choice of a Convention City is a process that involves many people and must be approved by the USITT Board. We choose sites ahead of time to get the best possible hotel at the lowest possible price for rooms.

USITT is not a political organization and never has been. Its intent is to promote theatre and its prime concern is theatre. At the same time, we would not intentionally wish to hurt anyone. It is your right to have strong feelings about ERA or any other important issue but is it fair to condemn USITT because it is an innocent bystander that had absolutely nothing to do with the passage of legislation?

I hope you will change your mind and will attend our Conference. We need every member.

Cordially,

Alvin Cohen, Treasurer
USITT

POSITIONS

TEACHER/DESIGNER/TECHNICAL
MOORHEAD STATE UNIVERSITY, MOORHEAD, MINNESOTA

DATE OF APPOINTMENT: September, 1978

CLASSIFICATION AND SALARY: Instructor or Assistant Professor; salary and rank dependent upon degree and experience.

RESPONSIBILITIES:

Design, light and supervise technical aspects on four major productions. Teach technical theatre classes (design, lighting, tech production, design styles, stage make-up); should be able to teach other basic speech and theatre courses if necessary. Supervise construction, painting and properties. Work with full-time non-teaching theatre technician in supervision of all auditorium activities and in ordering supplies; technician serves as shop foreman, but cannot teach or supervise labs independently of designer.

QUALIFICATIONS AND EXPERIENCE:

The candidate must have previous successful design experience, either professional and/or educational, as well as teaching experience in listed specialties. Should be able to adapt design style to needs of musical theatre as well as to contemporary and period productions. Must have a strong working knowledge of electronic light board in both a technical and aesthetic sense as well as successful experience in the use of plastics, vacuum forming, and welding techniques for scenery production. Design work and classroom performance must meet needs of program with a sense of genuine professionalism. M.F.A. or professional equivalent is desired degree requirement, but will consider M.A. with outstanding background and experience; previous successful professional and/or teaching experience is essential.

THE UNIVERSITY:

Moorhead State University (5000 students) is one of six state universities in Minnesota. The Department of Speech is designed to promote a unified concept of speech communication in theatre, communication, and pathology. 5 of 13 faculty are in theatre. Two theatres with well equipped preparation areas. Department currently grants B.A., B.S. and M.S. degrees.

APPLY TO:

Dr. Delmar J. Hansen, Chairperson
Department of Speech
Moorhead State University
Moorhead, Minnesota 56560

DEADLINE: February 15, 1978



STEPS TO DANCEWEAR

Dancewear inevitably arouses costuming questions. For the past decade, the Studio of New York has made Milliskin dancewear for many dance companies including the National Theatre of the Deaf, Jose Limon Dance Company, and dancers Paul Taylor, Merce Cunningham and Alvin Ailey, as well as the Joffrey Ballet and the American Ballet Theatre. Their patterns and construction information are the results of these experiences. COSMAK hopes to introduce, clarify and/or reaffirm dancewear construction information by sharing Studio's MILLISKIN DANCEWEAR PATTERNS, PATTERN INFORMATION SHEET and MEASUREMENT INSTRUCTIONS.

MILLISKIN DANCEWEAR PATTERNS are available for tights, leotards and unitards in small, medium and long (note: long not large) for men or women. Each pattern includes choice of 3 styles (stirrup, footless, or with feet). The women's leotard can be used for long sleeve round neck, short sleeve scoop neck, or low back tank top. The men's leotard/shirt can be long sleeve high neck, short sleeve -shirt or tank top. The women's unitard can be long sleeve high neck, short sleeve with scoop neck, or a low back tank top. The men's unitard can be long sleeve with high neck, short sleeve with V-Neck or tank top. **SIZE EXAMPLES:** Men: (Medium) 5'7" to 5'11" Chest 36-39; Waist 31-35; Hips 37-39; Waist to floor 39-41. Women: (Medium) 5'5" to 5'7" Chest 33-35; Waist 24-26; Hips 34-37; Waist to floor 39-41. **FABRIC YARDAGES:** (Width 45") Men: (Medium) Unitard 1-5/8 yards; Leotard 3/4 yard; Tights 1-1/4 yards. Women: (Medium) Unitard 1-1/2 yards; Leotard 3/4 yards; Tights 1-1/4 yards. Patterns include instructions or grading to other measurements. Each pattern includes instructions for assembling garment on either a serger or zig-zag machine, plus information on handling or dyeing of Milliskin. For pattern and Milliskin information regarding prices, mail orders, etc., write directly to Maxine Fabric, Inc., 417 Fifth Avenue, New York, New York 10018. **PATTERN INFORMATION SHEET:** These patterns will work ONLY on Milliskin - sized for Maxine's. White, Style 9001; a medium weight, heavier than used by other dancewear companies for their dancewear is the only weight Milliskin which Deering Milliken, Inc., is able to guarantee a continuing supply.


MILLISKIN is a stretch nylon. It stretches more across the goods and less the length of the goods. All patterns are marked for correct direction of stretch. All pieces must be cut as marked. There is sometimes a variation from lot to lot in amount of stretch, so always check stretch before cutting as follows: For style 9001, in White, 20" across the goods should stretch to 43", and 20" on length of goods should stretch to 39". If stretch is different, adjust pattern accordingly. For Style 9001, in Black, stretch is always less. In Black, add 3/4" in direction of the most stretch. This is best done as follows: on uni-

tards and tights add 3/16" around the outside edge, and on leotards add 3/8" Center Front and 3/8" Center Back. Unlike other stretch knit fabrics, Milliskin does not run.

SIZING: Use pattern "as is" when measurement is 1/2" smaller than pattern. When length (outseam, rise, girth, neck to waist, outarm) is more than 1/2" different, add or subtract 1/2" on pattern for each 1" on measurements. When circumference measurements are more than 1/2" different, add or subtract 1/3" on pattern for each 1" difference on measurements. Whether adding or subtracting, distribute the difference appropriately. **EXAMPLE:** If pattern is for 36" chest and measurement is 38", the addition to pattern will be 2/3"; the distribution is 1/3" to Center Front, 1/3" to Center Back. **EXAMPLE:** If girth is 4" different, add or subtract 1" on Front Length and 1" on Back Length.

CUTTING: Milliskin has 2 faces, one shinier than the other. Either is fine for outside; but make certain all pattern pieces are cut to same side faces out (unless combination of sides is desired for particular effect). (See Machines: for additional cutting instructions for zig-zag). Cut 1 neck binding piece and 2 each of all pattern pieces.

THREAD: Use polyester thread on all dancewear. It has greater strength, durability and some natural stretch.

MACHINES: These patterns are made to be assembled on a serger machine (also known as serging or overlock machines); for these machines, the necessary seam allowance is already included. Home zig-zag machines can easily be used if following points are observed: Add 1/8" on all seams for a total seam allowance of 3/8". A very loose hand basting (one stitch per inch) will go through the zig-zag easier than pins. Most machines sew Milliskin better with a ball point needle. The zig-zag has a natural tendency to ripple seams, so loosen pressure on foot and feed seams in easily. Do not stretch Milliskin when sewing; allow machine to take it through. If top layer is being pushed or rippled, pull both layers just enough to keep seam smooth. For best results use zig-zag stitch matching this scale: ...  ... Test on stiff, non-stretch fabric, and match it to this diagram.

FINISHING: Leg, sleeve, neck bindings should be folded in half, laid edge to edge on outside of garment and merrowed or zig-zagged on. They will then flip down, or up in the case of neck bindings, and give the garment a clean edge. On women's tank tops, the binding continues by itself over the shoulder as the strap. A good color-match thread stitch will not show from the stage. On women's leotards, it is easier to put bindings on legs before crotch is sewn shut. On all other bindings, stitch the binding into a loop, then fold in half and stitch to garment. Leave legs of men's leotard-shirts unfinished - no binding. Bindings around neck, arm and leg are generally considered sufficient. If more stability is desired, put 1/4" heavy weight elastic the same length as bindings and thread through the bindings.

WAIST ELASTIC for tights should be 1" wide heavy duty elastic. Waist is made to fall at waistline but, if you wish to roll tights on a belt, add 3" to top of pattern and cut waist elastic slightly larger. Length of waist elastic given on pattern is an average; some desire looser or tighter. To sew, lay elastic on outside of garment and merrow or zig-zag top edges together. Fold elastic over to inside, zig-zag bottom edge to garment.

DYEING: Milliskin takes dye easily with a brilliance that many other fabrics cannot match. However, polyester thread does not dye well; therefore, it is better to dye Milliskin before cutting the garment. Wash fabric thoroughly with detergent; then rinse thoroughly. Do not wring out excess moisture; the fabric should be put in dye bath WET. Make dye bath slightly weak so fabric can boil

Continued on page 16

COSMAK

a bit before reaching the color strength desired. When fabric is wet, color should be one shade darker than actual color desired. Stir frequently so color will be even. Rinse in cold water until water is clear; then wash in detergent and hot water. Milliskin will hold dyed color through a washing machine

MEASUREMENT INSTRUCTIONS: Take measurements in tights or leotards barefooted or in ballet slippers. Stand perfectly straight at all times.

WAIST: Tie string tightly around waist (not necessarily at belly button, nor where boys wear pants or tights).

CHEST: Across nipples (on both male and female), lungs fully expanded. Keep tape level.

HIP: Widest part. Keep tape level.

NECK: At base of neck where shirt collar is sewn to shirt.

NECK TO WAIST FRONT: From inside dent at base of neck to waistline string.

NECK TO WAIST BACK: From above top of spine bone at base of neck to waistline string.

OUTARM: 3 numbers necessary: point of shoulder, elbow and wristbone. Hold arm level with chest and bent at elbow (as though reaching for opposite shoulder). Start tape from above spine bone at base of neck, go around shoulder and point of elbow and end at wrist. Read 3 numbers continuously. **EXAMPLE:** Average female - approximately 8"-21"-31".

WRIST: Below bone.

FOREARM: Where muscle is biggest (make a fist).

BICEP: Same as above.

OUTSEAM: 2 numbers: From waist string down side of leg to floor. Read numbers continuously to where knee bends (in back) and to floor. **EXAMPLE:** Average female - approximately 20" - 41".

CALF: Where muscle is biggest - while standing on balls of feet.

THIGH: Same as above.

HEIGHT: Stand against wall; from floor to top of head, holding hair down flat.

GIRTH: From dent at base of neck front, around through crotch to above top of spine bone at base of neck back. Tape should be snug.

RISE: From waist string in front, around through crotch to waist string in back. Tape should be snug.

NOTE: *If rise measurement plus neck to waist front, plus neck to waist back is not the same as girth measurement, something is wrong with some or all measurements involved.*

Please feel free to write the Studio, 250 West 14th St., New York, New York 10011, or Maxine Fabric, Inc., at aforementioned address should you have any questions or problems regarding dancewear. A special thanks from COSMAK to Sarah Nash Gates and Betty Williams of the Studio for sharing the above information with our readers.

NOTE: COSMAK'S CORNER has a new address: 3553 East Brown, Fresno, California 93703.

BIOGRAPHICAL SKETCHES

LELAND H. WATSON (LEE) was a founding member of the USITT and is presently completing a term as Vice-President/Liaison and Relations. He has also been Chairman of the New York Section. He is currently Associate Professor of Scenography at Purdue University, and is a Lighting Trustee on the Executive Board of United Scenic Artists Local 829. He has been a lighting and scenic designer for 37 years in

the professional theatre, network television, and as educator. He has designed the lighting for more than 50 Broadway and Off-Broadway productions, hundreds of regional productions, over 60 operas, and numerous industrial shows. He is co-author (with Dr. Joel E. Rubin) of THEATRICAL LIGHTING PRACTICE, and a monthly columnist for LIGHTING DIMENSIONS magazine. He is listed in 5 WHO'S WHOS and is presently serving as Lighting Designer and Supervisor for the Cincinnati Ballet.

EDWARD E. PETERSON is presently a partner in the Peterson/Vine Agency, Inc., specializing in theatrical, television, gaming industry, and church lighting and in other special illumination projects. He is a Charter Member of the USITT and was made a Fellow in 1977. He has served as Secretary, Treasurer, and Technical Secretary of the Institute and been a member of the Board of Directors for a number of years.

ALVIN COHEN is completing his second term as Treasurer of the USITT and is President of Alcone Company, Inc., New York, New York. He has been a member of the Board of Directors of the USITT for many years, Chairman of the Finance Committee, and was also Treasurer of the New York National Conference. He is a member of ANTA, ATA, SETC, NETC, and SSTA. He was Founder and Sponsored the SSTA Newsletter, and also sponsored the SETC Suzanne Davis Memorial Award, the SSTA Walter Peck Memorial Award, and the Alcone Drama Fund which gives an annual scholarship to a teacher of theatre. He has received the Founders Award from the SSTA and a special Award from the SETC in 1970.

RICHARD L. ARNOLD is Chairman of the Department of Theatre Arts, Northern Illinois University, and Professor of Scenography and Theatre Technology. He is a Past President and Past Vice President of the USITT, Chairman of the USITT President's Task Force Committee, Past Chairman of the Midwest Section, and a member of numerous other committees. In 1977, he was named a Fellow of the USITT, and in 1970, received the Annual USITT Journal Award. He is also the author of numerous articles in national journals.

HAROLD BURRIS-MEYER is a Consultant in Planning and Acoustics for art centers, theatres, night clubs, and churches; and has recently retired as Director of the Theatre and Professor at Florida Atlantic University. He has done teaching and research at Washington and Jefferson College, Stevens Institute of Technology; was Director of the Stevens Theatre; Director of Research in Non-Verbal Communication for HEW; and was Director of Development of Unconventional Weapons and Military Techniques for NDRC. He has published over 30 papers in various professional journals as well as co-authoring (with Edward C. Cole) SCENERY FOR THE THEATRE and THEATRES AND AUDITORIUMS, (with Lewis Goodfriend) ACOUSTICS FOR THE ARCHITECT, and (with Vincent Mallory and Lewis Goodfriend) SOUND IN THE THEATRE. He is a Founding Fellow of the USITT, a Fellow of the Acoustical Society of America, a Founding Fellow of the Audio Engineering Society, Fellow of the American Council for Arts in Education, Director of the American National Theatre and Academy, Member of the American Institute of Physics, and of the Architectural Commission of the OISTT. He received the USITT Founders Award in 1975.

I. VAN PHILLIPS is Associate Professor of Theatre and Director of Design and Technical Theatre at Purdue University. He is the University Representative for the University Resident Theatre Association and National Liaison Chairman for the USITT. He has done professional production and scene design for television and

Continued on page 17

NATIONAL LIAISON

way of gathering the officers, authors, members and contributors of the future. Most of us who have been doing this for a long time know the professional organizations are vital to contact and resume building, so, the combination of this presentation with an experiment in membership seemed a natural.

If your Region, Section, School, or Theatre would like to host this experiment and it represents one of the areas of the country mentioned previously, please contact:

Van Phillips
Purdue University Theatre
Stewart Center
West Lafayette, Indiana 47907
(317) 493-1382

SPOTLIGHTING THE SECTIONS

CONTINUED FROM PAGE 10.

University, Carbondale, and Alexander Adducci, Northern Illinois State University, serving as panelists.

BIOGRAPHICAL SKETCHES

and the International Theatre in addition to many non-union productions, and is the author of numerous papers on scenography, and new testing laboratories. In addition to the USITT and URTA, he is a member of the United Scenic Artists, the IATSE, OISTT, and the ATA.

JOHN ROTHGEB is presently Professor of Drama at the University of Texas at Austin, and Fine Arts Consultant for the University of Texas Performing Arts Center. He has served previously on the Board of Directors of the USITT, was Vice President Conference Chairman for the 1970 Annual Conference, and edited the THEATRE DESIGN AND TECHNOLOGY all issues of 1976, covering the Prague Quadrennial. He was a Co-founder of the Texas Regional Section in 1969. He has been awarded a PhD degree, and is a member of the United Scenic Artists Local 350.

JOEL E. RUBIN was awarded a PhD degree from Yale University and is a Fellow of the USITT. He was also a Founding Member of the USITT, and its second President. He has served the USITT in many capacities over the years and is currently Chairman of the International Liaison Committee. He is President and a Founding Member of the International Organization of Scenographers and Theatre Technicians. In his professional capacity, he is Executive Vice President of Kliegl Bros. Lighting in New York City.

IAMBI STOLL is currently on the Faculty of the College of William and Mary, Department of Theatre and Speech. She holds an MFA degree from the University of Texas-Austin. She is Commissioner of Costume for the USITT. Over a period of fifteen years, she has been a designer of costumes for university, college, professional stock, resident, and repertory companies.

ELMA H. WEISFELD is presently Professor of Theatre at the University of Michigan at Ann Arbor, Department of Speech, Communication, and Theatre, having received a BA degree

from Temple University and MFA from Yale. Among other organizations, she is a member of United Scenic Artists Local 829, The American Theatre Association, the Speech Communication Association, the Costume Society of Great Britain, Zonta International of Ann Arbor, and the Costume Society of America. She appears in WHO'S WHO OF AMERICAN WOMEN, and WHO'S WHO IN AMERICAN THEATRE. She is a member of the Executive Committee, Department of Speech, Chairman of the UCTA Design and Technical Theatre Project for the ATA, Chairman of the "Training of the Designer" Project for the Costume Commission of USITT among many others. She has also written book reviews and papers for numerous professional publications, and spoken on costume and design over radio and before many audiences.

THOMAS A. BEAGLE is a member of the instructional staff at Antioch Senior High School, Antioch, California. He has academic degrees in radio-television and theatre, and has taught theatre at the secondary level in Oregon and California. He has also worked in summer stock, childrens', and community theatres in acting, directing, design, technical, and business administration. He is Immediate Past President of the Secondary Schools Theatre Association division of ATA; Regional Director of the International Thespian Society; and Vice Commissioner of the Education Commission for the USITT. His writing includes articles in DRAMATICS magazine, SSTJ secondary school theatre publication, and contributions to A BASIC COURSE OF STUDY, REPORT OF THE AESTHETIC EDUCATION CENTER, SSTA COURSE GUIDE, and numerous reports, articles, and conference programs.

LEON I. BRAUNER is Associate Professor of Theatre and Drama at Indiana University in Bloomington, with BFA and MFA degrees from the University of Texas. He is presently Vice Commissioner, Costume Commission for the USITT. He has written articles on new materials and design for THEATRE CRAFTS magazine and CLOTHING AND TEXTILES JOURNAL, and reviews for ETJ and TD&T as well as presenting workshops and panels for both national and regional ATA, CTA, USITT, and NCA Conferences. He is working on an Indiana Advanced Research Grant and a Netherlands-American Foundation Grant for research and study of new materials in selected Western and Eastern European Theatres.

PETER H. FRINK is a Principal Partner in Frink & Beuchat, Architects of Philadelphia, practicing architecture, theatre architecture, and acting as Theatre Engineering Consultants. He was formerly a consulting theatre architect with Geddes/Brecher/Qualls/Cunningham: Architects, and with George C. Izenour Associates, Inc. He has an MFA degree from Yale, an MS from Columbia, and a B.Arch from the Pennsylvania State University. He is the Editor of THEATRE DESIGN '75 and presently Commissioner, Theatre Architecture for the USITT. He was the first prize winner at the 41st International Eucharistic Congress Architectural Competition in Philadelphia.

DAVID HALE HAND is President of Stage Engineering and Supply, Inc., of Colorado Springs, Colorado. He is Chairman of the Rocky Mountain Section and a present member of the Board of Directors of the USITT. He has a BS degree in Theatre and Speech from the University of California, and has been a Theatre Consultant, Scenic and Lighting Designer, and a designer of technical theatre equipment for 25 years. He is also a member of the Illuminating Engineering Society.

CHARLES LEVY is presently Executive for Theatre Services - Strand Century Inc., and was previously Director of Research and Development for the same company. He has been

Continued on page 21

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.

OFFICIAL USITT BALLOT

BALLOT INSTRUCTIONS

* INDICATE YOUR VOTE BY PLACING AN "X" OR CHECK MARK IN THE SQUARE OPPOSITE THE CANDIDATE OF YOUR CHOICE. VOTE FOR ONE PERSON EACH FOR PRESIDENT, VICE PRESIDENT/LIAISON & RELATIONS, VICE PRESIDENT/PROGRAM & PRESENTATIONS, AND TREASURER; AND FOR SEVEN PERSONS EACH FOR DIRECTORS AT LARGE - 3 YEAR TERM, AND FOR DIRECTORS AT LARGE - 2 YEAR TERM. FOR WRITE-IN CANDIDATES, A SPACE IS PROVIDED ADJACENT TO EACH OFFICE IN WHICH TO PRINT AN ALTERNATE NAME OF YOUR CHOICE.

* DO NOT SIGN YOUR BALLOT! ENCLOSE IT IN THE BALLOT ENVELOPE PROVIDED, SIGN THE OUTSIDE OF THE ENVELOPE, AND MAIL IT FIRST CLASS TO THE HEADQUARTERS OFFICE TO ARRIVE NOT LATER THAN 28 FEBRUARY, 1978. PLEASE MAKE YOUR SIGNATURE LEGIBLE SO THAT IT CAN BE CHECKED OFF AGAINST THE MEMBERSHIP LIST.

Office	Nominating Committee Candidate	Write-In Candidate
President	<input type="checkbox"/> Charles E. Williams	<input type="checkbox"/> _____
Vice President Liaison & Relations	<input type="checkbox"/> Leland H. Watson	<input type="checkbox"/> _____
Vice President Program & Presentations	<input type="checkbox"/> Edward Peterson, Jr.	<input type="checkbox"/> _____
Treasurer	<input type="checkbox"/> Alvin Cohen	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> Richard L. Arnold	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> Harold Burris-Meyer	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> I. Van Phillips	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> John R. Rothgeb	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> Joel E. Rubin	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> Bambi Stoll	<input type="checkbox"/> _____
Director at Large - 3 Years	<input type="checkbox"/> Zelma H. Weisfeld	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Thomas A. Beagle	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Leon I. Brauner	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Peter H. Frink	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> David Hale Hand	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Charles Levy	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Don Stowell, Jr.	<input type="checkbox"/> _____
Director at Large - 2 Years	<input type="checkbox"/> Walter H. Walters	<input type="checkbox"/> _____

THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

STUDENT DELEGATION TO THE 5TH OISTT CONGRESS, HAMBURG, GERMANY

THE INTERNATIONAL LIAISON COMMITTEE OF THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY IS PLEASED TO ANNOUNCE THAT IT WILL BE ABLE TO OFFER PARTIAL STIPEND AND TRAVEL GRANTS FOR UP TO TEN STUDENT DELEGATES TO THE 5TH CONGRESS OF THE INTERNATIONAL ORGANIZATION OF SCENOGRAPHERS AND THEATRE TECHNICIANS. THE CONGRESS WILL TAKE PLACE IN THE CONGRESS CENTRUM, HAMBURG, WEST GERMANY, JULY 14-20, 1978. THE ANNOUNCED THEME IS:

"L'EVOLUTION CONTEMPORAINE DE MISE EN SCENE ET L'OISTT"
"CONTEMPORARY EVOLUTION IN DIRECTION AND THE OISTT"
(The influence which contemporary stage direction is
having on the various disciplines of OISTT - i.e., on
Theatre Architecture, Scenography including Stage Cos-
tume and Lighting Design, Technical Theatre Production,
Theatre Management and Theatre Education)

THERE WILL BE AN INTERNATIONAL TECHNICAL EXPOSITION IN CONJUNCTION WITH THE ACTUAL OISTT CONGRESS AS WELL AS SPECIAL EXHIBITS IN COSTUME AND MAKEUP. IT MAY BE POSSIBLE FOR PARTICIPATING STUDENTS TO JOIN A TOUR OF SELECTED GERMAN THEATRES JUST PRIOR TO OR JUST AFTER THE CONGRESS AS PART OF THE USITT GRANT. DETAILS ARE BEING WORKED OUT.

ELEGIBILITY: AT TIME OF APPLICATION STUDENT MUST BE A STUDENT OR REGULAR MEMBER OF EITHER THE USITT OR THE ATA. STUDENT MUST BE IN FULL-TIME ENROLLMENT, UNDERGRADUATE OR GRADUATE LEVEL.

LETTER OF APPLICATION: STUDENTS INTERESTED IN PARTICIPATING IN THE CONGRESS ARE REQUESTED TO PREPARE A LETTER OF APPLICATION. THIS LETTER SHOULD DESCRIBE THE STUDENT'S PRESENT LEVEL OF TRAINING AND AREAS OF SPECIALIZATION IN THEATRE. APPLICANTS SHOULD INDICATE WHY THEIR ATTENDANCE AT THE CONGRESS WOULD BENEFIT THEIR STUDIES. INFORMATION AS TO FOREIGN LANGUAGE ABILITY SHOULD BE INCLUDED AS WELL AS OTHER MATERIAL WHICH THE STUDENT FEELS WOULD AID IN SELECTION OF APPLICANTS. THE APPLICATION LETTER MUST BE ACCOMPANIED BY A LETTER OF ENDORSEMENT FROM A FULL-TIME FACULTY MEMBER FROM THE COLLEGE OR UNIVERSITY THAT THE STUDENT ATTENDS.

LETTERS AND ACCOMPANYING MATERIALS SHOULD BE SENT AT THE EARLIEST OPPORTUNITY TO:

DR. JOEL E. RUBIN, CHAIRMAN
INTERNATIONAL LIAISON COMMITTEE, USITT
c/o KLIIEGL BROS. LIGHTING
32-32 48TH AVENUE
LONG ISLAND CITY, NEW YORK 11101

APPLICATION DEADLINE: APPLICATIONS MUST BE POSTMARKED NO LATER THAN APRIL 1, 1978.

GRANT AMOUNT: THE EXACT GRANT AMOUNT WILL BE IN THE ORDER OF \$300.00 (APPROXIMATELY 50% OF ESTIMATED EXPENSES). EXACT GRANT WILL BE DEPENDENT UPON APPROVAL OF USITT'S PRESENT FUNDING APPLICATIONS FOR THIS PROGRAM WHICH WILL BE DIVIDED AMONG THE SELECTED STUDENTS.

..... PLEASE POST

BIOGRAPHICAL SKETCHES

a member of the Board of Directors of the USITT for many years, and served as National Secretary. He is also a member of the United Scenic Artists Local 829.

DON STOWELL, JR. is Associate Professor at the Florida State University School of Theatre. He has been teaching for twelve years, and has designed costumes for more than 75 productions. For the USITT, he has been Costume Commissioner, and is presently serving as Commissioner - Scenography. He has written articles for THEATRE DESIGN AND TECHNOLOGY, and is a member of United Scenic Artists Local 350.

WALTER H. WALTERS is Dean, College of Arts and Architecture and Director, University Arts Services of the Pennsylvania State University. He was formerly Chairman of the Department of Theatre Arts at Pennsylvania State University, and for twelve years, Producer at the University Theatre. He was also Founder and Producer of the Pennsylvania State Festival Theatre. He holds a BS degree from Troy State University, a Ph M in English Literature from the University of Wisconsin, and an MFA in Drama and Ph D in Literature and Drama from Western Reserve University. He has been Chairman of the Founding Committee and President of the University and College Theatre Association of the ATA, Chairman of the Theatre Management and Administration Project of ATA, and Chairman of the Theatre Advisory Panel of the Pennsylvania Council on the Arts. For USITT, he has been President, Vice President, Chairman of the Executive Council, and long time member of the Board of Directors. He is a Fellow of the USITT and of the ATA.

NEW MEMBERS

Laurie Willis S
713 Waggoner
Arlington, Texas 76013

Peter Wolf Associates O
Attn: Campbell Thomas
P.O. Box 270789
Dallas, Texas 75227

Kirby K. Wyatt I
Showco, Inc.
9011 Governor's Row
Dallas, Texas 75247

Neal J. Yablong S
7061 North Kedzie Avenue
Chicago, Illinois 60645

James R. Young 19-S
2046 - 9th Street, Apt. N° 108
Coralville, Iowa 52241

Patricia Zippodt 7-I
45 University Place
New York, New York 10003



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

JANUARY

- 20th - 22nd ... SOUTHEAST REGIONAL FESTIVAL, Tampa, Florida.
22nd - 25th ... NATIONAL RELIGIOUS BROADCASTER'S-CHURCH AND MEDIA, Washington Hilton, Washington, D.C.
23rd - 26th ... AMERICAN LIBRARY ASSOCIATION MID-WINTER CONFERENCE, Palmer House, Chicago.
25th - 28th ... ROCKY MOUNTAIN THEATRE ASSOCIATION CONFERENCE - Joint Meeting USITT/Rocky Mountain Section and The American College Theatre Association, University of Montana, Bozeman, Montana.
26th - 28th ... NEW ENGLAND REGIONAL FESTIVAL OF AMERICAN COLLEGE THEATRE FESTIVAL X, University of Massachusetts, Amherst, Massachusetts.
28th ... ILLINOIS THEATRE ASSOCIATION CONVENTION and Joint Meeting USITT/Midwest, Northern Illinois University, DeKalb, Illinois.

FEBRUARY

- 4th ... TEXAS THEATRE COUNCIL - Joint Meeting USITT/Texas Section, El Paso, Texas.
12th - 20th ... PACIFIC SOUTHWEST REGIONAL FESTIVAL, Asilomar, California.
23rd ... USITT/NEW YORK AREA SECTION, "An Evening with Edward F. Kook - The Works of Robert Edmond Jones", 8:00 P.M. Schimmel Center for the Arts, Pace University, New York, New York.

MARCH

- 1st - 4th ... SOUTHEASTERN THEATRE CONFERENCE, and meeting to form USITT/Kentucky, Tennessee, Cincinnati Section, Lexington, Kentucky.
2nd - 4th ... 1978 UCLA CONFERENCE OF ARTS MANAGERS, University of California, Los Angeles.
5th ... USITT/CLEVELAND SECTION CATHEDRAL OF TOMORROW AND TELEPRODUCTIONS TOUR.
8th - 10th ... THE ARTS AND EDUCATION, Rockefeller Panel Report "Coming to Our Senses", Little Rock, Arkansas.

29th
APRIL 2nd ... **USITT 1978 ANNUAL
CONFERENCE**

APRIL

- 8th ... NEW ENGLAND THEATRE CONFERENCE 4TH ANNUAL MINI CONVENTION, Portland, Maine.
9th - 15th ... NATIONAL ASSOCIATION OF BROADCASTERS CONVENTION, Las Vegas, Nevada.
13th - 15th ... 50TH ANNUAL NEW ENGLAND HIGH SCHOOL DRAMA FESTIVAL, Tolman High School, Pawtucket, Rhode Island.
28th - 29th ... USITT/CLEVELAND SECTION, Desmond Healey Master Class.



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

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

MIXED STATE S

WM. BEAUTYMAN JR. 4-1
BOX 816 YALE HILL
STOCKBRIDGE MA 01261

ENLIST A NEW MEMBER TODAY!