

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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NEWSLETTER

Volume XVIII Number 2

March-April 1978

'78 CONFERENCE PROGRAMS SPEAKERS EXHIBITORS

The final draft of the Program Schedule for the 1978 USITT National Conference in Phoenix, Arizona, March 29th through April 2nd, appears below. At the time of this writing there was indication that exact program titles had not been firmed-up and/or conveyed to James R. Earle, Jr., Vice-President for Commissions and Projects. However, we hope that the following listings and time slots will be a guide to the membership.

ADMINISTRATION

Theatre Administration Commission Business Meeting.
Commissioner: Donald C. Shulman, Delaware State Arts Council, Wilmington, Delaware.

PROGRAM: ARCHITECTS, CONSULTANTS, ENGINEERS, USERS: A Cooperative Discussion of Program Planning for Performing Arts Facilities Resulting from the A.C.A. "Design-In"

PANEL MEMBERS:

Donald C. Shulman
Peter H. Frink, Frink & Beuchat, Architects, Philadelphia, Pennsylvania.
R. Lawrence Kirkegaard, Bolt, Beranek and Newman, Downers Grove, Illinois.
I. Van Phillips, Purdue University Theatre, Stewart Center, Lafayette, Indiana.
Ted W. Jones, Indiana University, Bloomington, Indiana.
Dr. Randall W. A. Davidson, International Safety Institute, Erie, Pennsylvania.
PROGRAM: OCCUPATIONAL TITLES AND JOB DESCRIPTIONS.

John Gallagher, Publick Playhouse, Hyattsville, Maryland.

ARCHITECTURE

Theatre Architecture Commission Business Meeting.
Commissioner: Peter H. Frink, Frink & Beuchat, Architects, Philadelphia, Pennsylvania.

PROGRAM: RECYCLING FOUND SPACES AS THEATRES.
Chairman: C. Jay Burton, Lenoir Community College, Hickory, North Carolina.

PARTICIPANTS:

Jackie Nichols, Circuit Theatre, Inc.
William Allison, Pennsylvania State University, University Park, Pennsylvania.
Roberta Self, Actor's Repertory Theatre.
Andrew Mihok, New York Shakespeare Festival.

Hardy, Holzman, Pfeiffer, Architects.

Sylvester Damianos, Damianos and Pedone, Architects.

Jim Martin, United States Army Recreation Services.

PROGRAM: THEATRE PLANNING DESIGN CHALETTE: A Planning Work Session.

Chairman: John J. von Szeliski, Wm. Blurock and Partners, Newport Beach, California.

COSTUME

Costume Commission Business Meeting.

Commissioner: Bambi Stoll, College of William and Mary, Williamsburg, Virginia.

PROGRAM: DESIGNING SHAKESPEARE FOR CONTEMPORARY THEATRE.

Coordinator: Douglas A. Russell, Stanford University, Stanford, California.

PARTICIPANTS:

Julie Weiss,
Dorothy Jeakins, Robert Fletcher, Freelance Costume Designers.

Robert Morgan, American Conservatory Theatre, San Francisco, California.

William Ball, American Conservatory Theatre, San Francisco.

PROGRAM: TRAINING OF COSTUME TECHNICIANS

Coordinator: Zelma H. Weisfeld, University of Michigan, Ann Arbor, Michigan.

PARTICIPANTS:

Nancy Potts, Freelance Costume Designer.

Peggy Kellner, Old Globe Theatre.

John David Ridge, Brooks-Van Horn Costume Company, New York, New York.

PROGRAM: MODERN-CONTEMPORARY DANCE COSTUMES: Methods, Materials, Techniques, presented by Sarah Nash Gates, The Studio, New York, New York.

PROGRAM: CONTEMPORARY MAKE-UP TECHNIQUES FOR THE STAGE, presented by Dana Nye, Ben Nye Company, Inc., Los Angeles, California.

EDUCATION

Education Commission Business Meeting.

Commissioner: John L. Bracewell, Ithaca College, Ithaca, New York

PROGRAM: TEACHING TV DESIGN TECHNIQUES

Chairperson: Cecelia Weber, WMVS-WMVT Television.

PROGRAM: COMPETENCY-BASED INSTRUCTION IN TECHNICAL THEATRE EDUCATION.

Chairman: John L. Bracewell

PARTICIPANTS:

Leland H. Watson, Purdue University, Lafayette, Indiana.

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PROGRAM SCHEDULE

TIME	WEDNESDAY	THURSDAY		FRIDAY		SATURDAY		
7:30-9:00 AM		HEALTH AND SAFETY BUSINESS MEETING	SCENOGRAPHY BUSINESS MEETING	ADMINISTRATION BUSINESS MEETING	TECHNICAL INFORMATION BUSINESS MEETING	NATIONAL LIAISON BUSINESS MEETING		
9:15-10:45 AM	PUBLICATIONS COMMISSION MEETING	SCOTTSDALE CENTER FOR THE PERFORMING ARTS TOUR		GRADY GAMMAGE MEMORIAL AUDITORIUM TOUR (ANNUAL BUSINESS MEETING)		TRAINING COSTUME TECHNICIANS		
	NOMINATIONS COMMITTEE MEETING					HMI LAMP SESSION		
11:00-12:30 PM	COMMISSION ON PROJECTS BUSINESS MEETING					FIRE SAFETY		
						GRADUATE PROGRAMS REPORT	SCENE PAINTING	
12:30-2:00 PM	BOARD MEETING	ARCHITECTURE BUSINESS MEETING	EDUCATION BUSINESS MEETING	COSTUME BUSINESS MEETING	ENGINEERING BUSINESS MEETING	REGIONAL MEMBERSHIP AND BUSINESS MEETING		
2:00-3:30 PM		DESIGNING SHAKESPEARE		RECYCLING SPACES		DESIGN FOR TV		
		OCCUPATIONAL JOB TITLES	REAR SCREEN PROJECTION	DANCE COSTUMES I	ANSI LAMP STANDARDS	CONNECTOR CORRELATION	HEALTH HAZARDS	
3:45-5:15 PM	SCENOGRAPHIC HERITAGE IN AMERICA	DESIGN-IN SESSION		DANCE TOUR LIGHTING		CBI INSTRUCTION		
		MAKE-UP TECHNIQUES.	LIGHTING WITH DIFFUSION	NICH REPORT	MAKE-UP TECHNIQUES	COLOR IN THE THEATRE		
6:00-8:00 PM	DINNER	DINNER		DINNER		BANQUET		
8:00-10:00 PM	WHAT IS SCENOGRAPHY	PHOENIX CIVIC CENTER TOUR		PUBLIC LIABILITY OF THE DESIGNER/TECH. DIRECTOR				
	THEATRE PLANNING CHARETTE	NEW PRODUCTS DEMONSTRATION AND PRESENTATION		DANCE COSTUMES II	LIAISON WITH ARTIST BUSINESS MEETING			

'78 CONFERENCE

EDUCATION (Continued)

Norman Potts, Northern Illinois University, DeKalb, Illinois.

Bernard Rosenblatt, CERMEL, Incorporated.

PROGRAM: REPORT ON GUIDE TO GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY presented by

Robert L. Smith, Trenton State University, Trenton, New Jersey.

PROGRAM: REPORT ON REACTIVATION OF A NATIONAL INTERNSHIP CLEARING HOUSE (NICH) presented by

Douglas C. Taylor and Alan Yaffe, Ithaca College, Ithaca, New York.

ENGINEERING

Engineering Commission Business Meeting.

Commission: *Fred. M. Wolff*, Lighting Consultant, Montclair, New Jersey.

PROGRAM: DANCE TOUR LIGHTING.

Chairperson: *Peggy Clark Kelley*, Freelance Lighting Designer.

PARTICIPANTS:

Nan Porcher, *Chennault Spence* and

Martin Aronstein, Freelance Lighting Designers.

PROGRAM: REPORT ON ELECTRICAL CONNECTOR CORRELATION CHART.

Chairmen: *Billy L. Cook*, Lighting Equipment Representative, Dobbins, Texas, and *Richard W. Wolpert*, Union Connector Company, Roosevelt, New York.

PROGRAM: ANSI LAMP STANDARDS MEETING

Chairman: *Marvin Seligman*, Lowell-Light Manufacturing Company.

PARTICIPANT:

Mo Tawill, Berkey Colortran, Inc., Burbank, California.

HEALTH AND SAFETY

Health and Safety Commission Business Meeting.

Commissioner: *Dr. Randall W. A. Davidson*, International Safety Institute, Erie, Pennsylvania.

PROGRAM: FIRE SAFETY IN THE ENTERTAINMENT INDUSTRY.

PANEL MEMBERS:

Hal Bruno, NEWSWEEK MAGAZINE.

Gus Degenkolb, Motion Picture and Television Producers Association.

Dr. Randall W. A. Davidson.

PROGRAM: PUBLIC LIABILITY OF THE DESIGNER/TECHNICAL DIRECTOR.

Chairman: *Albert F. C. Wehlburg*, University of Florida, Gainesville, Florida.

PROGRAM: HEALTH HAZARDS IN THE PERFORMING ARTS

Chairman: *Dr. Randall W. A. Davidson*.

SCENOGRAPHY

Scenography Commission Business Meeting.

Commissioner: *Don Stowell, Jr.*, Florida State University, Tallahassee, Florida.

PROGRAM: THE SCENOGRAPHIC HERITAGE OF AMERICA.

PARTICIPANTS:

Edward F. Kook, Imagineering, Inc., New York, N.Y.

Millia Davenport, Costume Designer/Author, New City, New York.

PARTICIPANTS:

Dr. Richard L. Arnold, Northern Illinois University, DeKalb, Illinois.

I. Van Phillips, Purdue University Theatre, Stewart Center, Lafayette, Indiana.

Peter Perino, Dalhousie University, Halifax, Nova Scotia, Canada.

Don Stowell, Jr.

SCENOGRAPHY (Continued)

PROGRAM: LIGHTING WITH DIFFUSION presented by *Gil Hemsley*, University of Wisconsin, Madison Wisconsin.

PROGRAM: NEW IDEAS ON SCENE PAINT presented by *Tom Bliese*, Mankato State University, Mankato, Minnesota.

PROGRAM: REAR SCREEN PROJECTION presented by *Mike Pflug*.

PROGRAM: COLOR IN THE THEATRE presented by *W. Oren Parker*, Carnegie-Mellon University, Pittsburgh, Pennsylvania.

TECHNICAL INFORMATION

Technical Information Commission Business Meeting

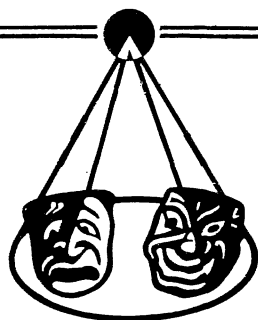
Commissioner: *Allan M. Bailey*, Kansas State University, Manhattan, Kansas.

PROGRAM: NEW PRODUCTS DEMONSTRATION AND PRESENTATION.

EXHIBITORS

At the time of publication of this Newsletter, the following is a listing of Exhibitors participating in the 1978 National Conference:

COMPANY	BOOTH N°
AMERICAN STAGE LIGHTING COMPANY, INC.	8
AUDIOTRONICS, INC.	40
AUTOMATED LIGHTING CONCEPTS, INC.	30
AUTOMATIC DEVICES COMPANY	6
BELDEN COMMUNICATIONS, INC.	23
BERKEY COLORTRAN, INC.	43, 44, 45
CALIFORNIA INSTITUTE OF THE ARTS	Table
CAL-WESTERN PAINTS	Table
DAVID CLARK COMPANY	38
CLEAR-COM	48
DECOR ELECTRONICS CORPORATION	42
DIMATRONICS, INC.	12
DIVERSITRONICS, INC.	14
DRAMA BOOK SPECIALISTS	Table
EKEDAHLL TOOL & SUPPLY COMPANY	49
ELECTRO CONTROLS, INC.	24, 25, 26 31, 32
H & H SPECIALTIES	15
IDDINGS PAINT COMPANY	47
THE JOYCE-CRIDLAND COMPANY	39
KLIEGL BROS. LIGHTING COMPANY, INC.	19, 20
KRYLON MAKE-UP COMPANY	27
LIGHTING DIMENSIONS	18
LIGHTING METHODS, INC.	41
LITELAB CORPORATION	Table
MAJOR CORPORATION	36
MUTUAL HARDWARE	13
NEW JERSEY COMMUNICATIONS CORPORATION	Table
NORTH CAROLINA SCHOOL OF THE ARTS	Table
BEN NYE COMPANY, INC.	37
OLESEN COMPANY	16, 17
PHOEBUS COMPANY	Table
ROSCO LABORATORIES, INC.	21, 22
RUAL INDUSTRIES	Table
SCR DIGITROL, INC.	11
SLIDE PRESENTATIONS	5
STAGE ENGINEERING AND SUPPLY CO., INC.	7
STRAND CENTURY INC.	1, 2, 3, 4
TEATRONICS, INC.	35
THEATRE SYSTEMS, INC.	10
THEATRE TECHNIQUES, INC.	33, 34
UNIVERSITY OF TEXAS-AUSTIN, DEPT. OF DRAMA	Table
UNION CONNECTOR COMPANY, INC.	9
VOLLAND STUDIOS, INC.	46
PETER WOLF ASSOCIATES	Table



**ADMINISTRATION
ARCHITECTURE
ARTISTIC LIAISON
COSTUMING
EDUCATION**

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

REPORTS FROM THE COMMISSIONS

COSTUME

Bambi Stoll, Commissioner

I am looking forward to seeing as many of you as possible at the Phoenix Conference. There will be a business meeting of the Costume Commission on Thursday, March 30th, which you all are invited to attend and to participate in. Reminder: THIS IS YOUR COMMISSION! If you are unable to attend either the Conference or the business meeting, please review the agenda below and then write me your reports and observations. Believe me, your commentary are welcome and necessary. If there is a committee with which you would like to work or a project you would like to become involved with, also, this is the best time for requests and proposals. So let me hear from you.

I am pleased to announce to you that Jo McGlone, Professor of Costume at the University of New Mexico, Albuquerque, is the new Editor of the Directory of Suppliers. She is now in the process of forming a new committee for the next edition of the Directory. All past members of the Committee are invited to re-enlist their active support; any new volunteers are also requested to contact Jo directly, either c/o the University, or 8117 Hendrix Avenue, N.E., Albuquerque, New Mexico 87109. Jo will meet with interested persons to organize an approach to updating and revising the Directory during the Conference at a time and place to be announced in Phoenix.

The Membership Committee, Patricia Romanov, Chairperson, has done a mailing to Costumers who are not at this time members of the Institute, to acquaint them with the USITT and the Costume Commission and to invite those interested in joining us to attend the Conference. Announcements to and contact with the membership are made primarily via the Newsletter, and therefore on a thorough and a regular basis. We do, as a Commission that is but three years old, feel a need to continue to meet one of the original goals of the Commission to identify and locate our colleagues in the field of costume so that the sheep, so to speak, do not get lost or out of touch over the years. Because of this charge, both members and non-members of the Institute have the opportunity of contributing to the other's knowledge in the field. Membership in the USITT is encouraged because of the obvious advantages of broader contact and more direct exchange of ideas through the entire membership of the Institute. If you know of any costumers who are not presently members of USITT, send his/her/their names directly to Pat Romanov, Department of Speech and Dramatic Arts, University of

Arkansas, Fayetteville, Arkansas 72701. For membership information, write directly to the National Office, Attention: Herb Greggs.

AGENDA

Here is the tentative agenda for the Costume Commission Business Meeting. All items will be handled as briefly as possible during the general meeting. Please prepare written reports in advance, and where possible forward copy to me in advance for inclusion in the Report for the Board of Directors. Specific Committee or project meetings can be scheduled outside the general meeting time; plan your breakfast time to include probable gatherings with coffee, pen and paper, and early morning gusto.

- A. Introduction of officers, members and guests of the Costume Commission.
- B. Presentation of Annual Report from the Commissioner to the Board of Directors.
- C. Reports from Projects Chairmen and Committee Chairmen.
 1. Directory of Suppliers.
 2. Guide/Survey.
 3. Membership.
 4. Cosmak's Corner.
 5. Educational/Pre-professional training.
 6. Exhibition of Stage Costumes.
 7. Flat Pattern.
 8. Bibliography.
 9. Facility and Space.
 10. DeKalb Symposium.
 11. Other.
- D. New Project Proposals.
 1. Make-up Committee.
 2. Model Costume Shop.
 3. Costume related exhibitors at future Conferences.
 4. Participation in ATA Programming.
 5. Professional/Vocational/Occupational Definition.
 6. New Orleans Symposium.
 7. Photographic Techniques (future programming.)
 8. Clown and Specialty Costumes (future programming.)
 9. Storage Systems.
 10. Speakers' Bureau.
 11. Other.

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COMMISSIONS

COSTUME

- E. Organization of Costume Commission, Review and Revision.
 1. Purpose of Commission.
 2. Function of Commissioner, Vice-Commissioners, Advisory Board.
 3. Effecting membership involvement in programs, projects, presentations, publications, etc.

NOTE: This is a tentative agenda. If you wish to add something new, or if I have made a glaring omission, advise me as soon as possible. See you soon!

COSTUMING '77

It would be an understatement to say that the reports from the participants in the DeKalb Costuming Symposium were enthusiastic about their workshop retreat August 17-19, following the ATA Convention in Chicago. Don Stowell, Jr., Florida State University, Tallahassee; Frank Vybaril, Illinois State University, Normal, Illinois; and Kevin Seligman, Northern Illinois University, DeKalb, outlined a thorough program in Costume Construction and Patterning that all participants benefited from regardless of the extent of their background and experiences. Both the theoretical problems and the practical approaches to teaching skills and techniques were thoroughly explored in three sessions, conducted by Kevin, Frank and Don.

Participants in the Symposium had ample opportunity to rap together in small groups at mealtimes, some of which were planned in the Conference Center. Other meals taken at local off-campus eateries provided for more interpersonal exchanges. The small group approach allowed for intensive participation in the workshop, much direct question-and-answer dialogue, that was both useful and informative.

One of the by-products of the Symposium was a result of the brainstorming and discussion concerning the Commission itself. A number of useful ideas from these discussions have since been put into effect:

1. More communication among the Commission membership; hence the Commissioner's Letter which now appears in the Newsletter on a regular basis.
2. The Conference Program, "Training Costume Technicians," is a direct answer to the discoveries made through the Symposium as to the lack of awareness generally about the training and knowledge of costume skills as a marketable professional commodity.
3. Revival and rejuvenation of the Flat-Pattern Committee, temporarily under the leadership of Kevin Seligman.
4. Liaison with the National Costumers Association (NCA), which is now being considered through Erin Wertenberger of American Scenic Costume Division, who attended the Symposium.
5. Continuation of the Symposium Concept in conjunction with ATA Convention site and dates, notably next August in New Orleans, under the Chairmanship of Corliss Nickerson, Wright State University, Dayton, Ohio, and Lorraine Gross, University of Wisconsin-Whitewater.

There was also a variety of projects for the future's consideration:

6. Establishment of a "Speakers' Bureau", a resource file of persons in the Institute willing and available to lectures, demonstrations, workshops, etc., in specific areas of costume and/or makeup for the benefit of Regional Sections.

7. Input into New Products Demonstration session at the Annual National Conference.

Other participants in the Symposium included: Marty Grusby, Gretel Geist, Stephanie Schoelzel, Bobbie Ann Loper, Mari DeCuir, Joy Spanabel Emery, and Robert Wolin. All can be congratulated on the success of this Symposium through their participation.

FLAT PATTERN COMMITTEE

The Flat Pattern Committee of the Costume Commission has actually been in existence since the founding of the Costume Commission at the Anaheim Conference in 1975. The Symposium on Construction and Patterning at DeKalb in August, 1977, brought into sharp focus the relative lack of information published or otherwise on the subject that is of use to the theatrical costumer.

The needs that were outlined and the goals defined were generally to expand the available knowledge and resources in the area of patterns and the development of new sources and resources in the area. Specific goals include: 1) compiling a current bibliography of pattern sources possibly to be published, and 2) compiling a resource file of archive/museum collections of patterns. These projects would both update and expand already existing sources. Once these two goals are accomplished, the need for further development of new sources can be steered in specific directions. Contributions of time and research will be needed by this Committee. Members of the Institute who have already expressed a desire to work on this Committee are Vicki Earle, Marty Grusby, Bobbie Ann Loper, Mari DeCuir, and Jo Spanabel Emery. Address your interest directly to Kevin L. Seligman, Department of Theatre Arts, Northern Illinois University, DeKalb, Illinois 60115.

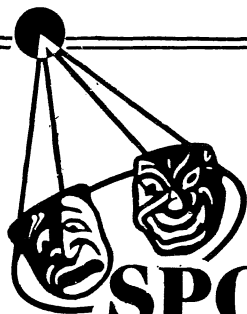
COSTUMING '78

A SYMPOSIUM ON FABRIC MODIFICATION
THE PROCESS FROM CONCEPT TO
COMPLETION

The success of the DeKalb Symposium and energetic support of the participants has pointed up a definite need for additional programming of the same sort of "hands-on" concentrated, workshop experience for costumers. As designers costumers are always involved in the "doing" of costumes, the execution of their own, or the construction of others' designs. The limitations are two-fold -- the human body and the materials from which the body's costume "environment" are composed. Stretching the materials limitations is the source of the projected Symposium.

"Fabric Modification" is being organized and chaired by Corliss Nickerson and Lorraine Gross, both of whom participated in the DeKalb Symposium, and their excitement is contagious about this project. They are in the process of contacting participants to lead the various workshops in special dyeing, lamination, adhesives, painting and con-

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PROGRAMS

SPECIAL EVENTS

"HAPPENINGS" NEWSBRIEFS

SPOTLIGHTING THE SECTIONS

VIP VISITS

1st V.P. VISITS

Vice President for Liaison and Relations, Lee Watson, missed a scheduled appearance at the MIDWEST USITT-Illinois Theatre Association joint meeting in DeKalb, Illinois on January 28th, but did travel to El Paso, Texas for a joint USITT-Texas Theatre Conference on Saturday, February 4th. Watson reported a most warm reception and a day in El Paso filled with Board Meetings and Membership Meetings of the Texas Section, plus a 2-1/2 hour Masters Class in Scenic Projection attended by some fifty people. Lee extended the National Office's greetings and was pleased to find the Texas Section planning numerous meetings for the year.

Vice President Watson attended the Southeastern Theatre Conference in Lexington, Kentucky, March 3 - 4, where the first steps were taken toward the activation of a new Tennessee-Kentucky-Cincinnati Section of USITT.

CLEVELAND

DESIGN '78

Theatre artists, designers and technicians of Ohio are being offered an opportunity to show off their work and share the results of their talents in an exhibit titled DESIGN '78, to be shown at the School of Art Gallery at Kent State University beginning April 26, 1978, and at the Wilder Gallery at Oberlin College beginning May 10th.

The exhibit is being assembled by the USITT/Cleveland Section in cooperation with the Division of Theatre and the School of Art at Kent State and the Department of Theatre and Wilder Gallery at Oberlin College. Exhibitors are now being actively solicited. The goal is to have every professional, community, college or other form of theatre in the area represented. Interested designers should contact Dr. Daniel Hannon, School of Speech, Kent State University, Kent, Ohio 44242.

The exhibit at Kent State will coincide with the USITT/Cleveland sponsored appearance of Desmond Heeley. A native of Staffordshire, England, and a graduate of Ryland Art School near Birmingham, Mr. Heeley had established a solid design reputation in his native country before he received two Tony Awards on Broadway for his scenery and costumes for Rosencrantz and Guildenstern Are Dead in 1968. Soon, he was designing for the 1970 Metropolitan Opera production of Norma. This was followed by his remarkably mysterious designs

for Pelleas et Melisande. Recently, Mr. Heeley has worked extensively with the Shakespeare Festival Theatre, Stratford, Ontario, and with the Guthrie Theatre in Minneapolis. He is now completing work on two new productions for the Metropolitan Opera.

Mr. Heeley will show and discuss his work at 8:00 p.m. Friday, April 28th in the lecture hall in the School of Art. The public is invited. No advance reservations are necessary. Admission is \$2.00 for students and \$4.00 for non-students unless they are members of USITT. For USITT members admission is one-half the normal rate.

On Saturday, April 29th at 10:00 a.m., Mr. Heeley will begin an all-day intensive work session with a limited number of area designers. Interested artists should contact Dr. Hannon at the above address as soon as possible to reserve a place in the class while there are still openings. Theatres, schools, manufacturers, suppliers, trade unions and other organizations may arrange special rates for their representatives by joining USITT in sponsoring Mr. Heeley's appearance.

For those wishing to remain overnight in Kent to attend both the lecture and Masters Class, reservations at an on-campus Guest House may be arranged by calling (216) 672-3615 or writing: Reservation Manager, Korb Guest House, Kent, Ohio 44243. Single rooms are \$9.00 and double rooms \$7.00 per person. Reservations should be made a month in advance. A list of off-campus accommodations will be forwarded upon request.

OBERLIN COLLEGE SOUND WORKSHOP

A sound workshop to be held at Hall Auditorium May 13th, 10:00 a.m. - 12:00 noon and 1:00 - 4:00 p.m., is beginning to take shape. Currently, Bill Byrnes (coordinator) is preparing some booklets that will be passed out to the workshop participants. These booklets will contain some basic reference material and an outline of what will be covered that day.

Since most theatres do not always have an overabundance of money for sound systems, Bill will have three systems set up to demonstrate various tape playback, public address and recording techniques. The systems will take into account price brackets of \$1400 up to \$60,000.

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POTLIGHTING THE SECTIONS

CLEVELAND

The general thrust of this sound workshop will be on equipment and solutions that, hopefully, you will be able to employ in upgrading the quality of sound work you may be doing. Again, Bill welcomes your advice and questions and advance to make this workshop as meaningful as possible to the membership. Also, for those who may be interested, there will be a performance of The Cherry Orchard that will be at 8:00 p.m. Tickets are only \$1.50 for reserved seats.

PROGRAM REPORTS



On Saturday, January 14, 1978 at Cleveland State University, USITT/Cleveland presented another in a continuing series of seminars. THE USE OF CIVIL ENGINEERING TECHNIQUES IN SCENE DESIGN was the topic presented by James M. Stone, Merrill Stone Associates, and Mr. Allan Blosser, Civil and Structural Engineer with Lubrizol Corporation, and formerly a Project Engineer with the Republic Steel Corporation.

The workshop included hand-outs and slides to illustrate different techniques and applications of civil engineering of scenic design. Mr. Blosser and Mr. Stone discussed different framing techniques for platforms and structures, with emphasis on strength and stability. They explained the importance of load per square foot and the various kinds of stresses relating to temporary and permanent theatre structures. They covered the use of many kinds of trusses and 3D trusses called space frames to span large areas and support heavy loads. New materials were shown that could be used to splice and join supports.

The uses of cable technology as a nearly invisible support for platforms and as support and framing for membrane structures were presented. Sources for materials described were given and a question and answer session followed.



The Cleveland Section played host to a demonstration of lighting equipment and systems on November 12th. John Renault and Jack Needleton, Kliegl Bros., Sales Representatives, presented a two and one-half hour lecture and demonstration of their company's product line. Cuyahoga Community College (Metro Campus) donated the use of their experimental theatre. Assistance was provided by Mr. Mike Latham, Technical Director of Tri-C Metro.

A brief history of the Kliegl Bros. Lighting Company was presented, dating the firm back to 1890 when it was known as the Universal Electric Stage Lighting Company. Several significant Kliegl installations were mentioned and discussed. John Chenault gave an informative talk about the use of manufacturer data sheets in specifying equipment. Also discussed was photometric data. John explained how to read this information to find out about beam spreads, field angle, footcandle power, and much more.

A major portion of the presentation was a demonstration of Kliegl equipment ranging from the new Kliegl-pak 9 quartz lighting instruments. A highlight of the program

was a demonstration of the new Performance Memory Board now marketed by Kliegl. Jack and John delighted the audience with an "ala-lazarium" light show artfully arranged to the Star Wars theme. At the conclusion of the demonstration the audience was treated to a "hands-on" experience with the memory system. In addition, all those attending were presented with reams of data and their very own Kliegl Bros. T-shirt.

FLORIDA RE-ORGANIZATION

After a long period of inactivity the Florida Section is re-organizing under the leadership of Richard Rudolph, Stage Equipment and Lighting, and Pete Sokoloff of Lighting Dimensions Magazine, Miami. First Vice President for Liaison and Relations, Lee Watson, was instrumental in re-activating the Section, pointing out existing and potential membership in the area who could benefit from the programs and seminars of a local Section, and services offered by National.

An organizational meeting was held on Saturday, January 21st at WTVJ, Channel 4 in Miami. Attending was a good cross section of South Florida professionals and educators. Those present were polled on what they would like to see in their USITT/Florida Section. Some of the points discussed, desirable in terms of directions for the Florida Section, were as follows:

1. Interaction among all crafts -- designers and technicians from all areas (costumes, lighting, make-up, scenography, etc.) should learn more about each others' disciplines.
2. Regular support and attendance of area productions, coordinated with backstage tours and visits to area facilities.
3. Monthly workshops coordinated with regular monthly membership meetings.
4. Liaison with related professional organizations such as IES, AIA, SMPTE, and FMPTA, etc.
5. Encouragement of area architects and engineers attending workshops and becoming involved with USITT.
6. An Awards Program for excellence in backstage crafts.
7. Promotion of design techniques as well as technical developments.
8. Research and reporting on the history of theatre in Florida.
9. State-wide Conference.

The meeting was productive with two workshops scheduled in the future. At the time of this writing the first workshop was scheduled to be held March 11th at WPLG, Channel 10 in Miami, with Howard Packer of Capron Lighting and Sound South in Plantation, sponsoring a Bob Kelly Make-Up Workshop with cameras and video monitors used to show how a live demonstration reproduces on television. The second workshop to be scheduled in April, will be sponsored by Dave Butt and Strand Century at the Miami Beach Theatre of the Performing Arts. This will be a "hands-on" workshop in Lighting. Strand Cen-

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THE PRESIDENT'S ANNUAL REPORT TO THE MEMBERSHIP

1977-78 has been something of a landmark year for USITT. It is not that there have been extraordinary events to mark this year, but rather that a maturation process which has been underway for several years has started to accelerate. In some ways, 1977-78 has been a year of regrouping and of gaining strength for tomorrow's great leap forward. But nonetheless, this year has seen some notable things happen that should lead to even more important developments in the future.

One very important aspect of our growing maturity as an organization is the increasing decentralization of our membership and our leadership. For years, fortunately with lessening intensity, we have heard of the "New York Mafia," that vaguely defined group of New York "dons" who ruled USITT from the middle of Times Square. Given the nature of theatre in the United States, it was inevitable that the driving force in USITT would come from New York, and we have been in the past, are now, and will be in the future very well served by our New York membership. Still, it is important to note that we have passed an important milestone on the march to a truly national organization. As the ninth President of USITT, I am the fourth non-New Yorker and the first to live and work west of the Mississippi. St. Louis is not all that farther west than Chicago, but the fording of the mighty Mississippi is an important psychological barrier. It has produced its share of problems. USITT is coming to rely more and more on the telephone and the U.S. Mails for communication rather than direct face-to-face meetings. The road ahead will not be smooth. The leadership is made up of human beings and human beings make mistakes, but we are learning how to deal with the situation and we will be stronger for it.

A second very milestone, not restricted to this past year but more evident now, is the fact that USITT is solidly in the black. We are solvent and fiscally sound, probably the healthiest theatre organization in the United States. The USITT Endowment Fund, established last year, had a balance of over \$13,000 as of December 31. Further, we are not letting our cash sit in the bank but rather have put it to work in investments both short and long term with the result that we will earn between \$2500 and \$3000 in interest this coming year. Those of us who can remember just seven years ago when the officers and Board of Directors faced the prospect of each having to dig deep for approximately \$200 each in order to keep the Institute from going under, are profoundly indebted to the individuals whose tireless efforts in behalf of USITT brought about this near miracle. Our house is in order and we intend to keep it that way. But now we face new problems. We have funds and needs. We must begin to meet the needs of our members even when they cost money. We still require and always will require sound fiscal management, but we must learn how to benefit our membership from this fiscal soundness. Regional Sections need financial support for programs and the Commissions need financial support for research. We will never have enough money to do everything that we want and should do, but we must begin supporting many of those activities that have existed on starvation rations for several years, barely staying alive while we solved our financial problems. Disagreements over how to spend finite amounts are inevitable, but we cannot let these disagreements do what near insolvency did not do, which is tear the Institute apart. We will solve our

problems and settle our disputes and I think that USITT will be the stronger for it.

We continue to grow, in many ways. Our membership slowly expands and the number of Regional Sections continues to increase. There are many individuals who should be members of USITT who are not for one reason or another. Physical isolation is one cause and we hope that the increasing number of Regional Sections will offer the opportunity to bring these persons into contact with others of similar interests and will thereby increase our membership. Increased services to the membership will also bring more persons to USITT. The establishment of the Costume Commission in 1975 and the Scenography Commission in 1977 has provided a mechanism to bring more designers into USITT by giving them a viable means of serving and being served. Despite some teething problems, I expect these two Commissions to become among the most important aspects of the Institute. Regarding membership, it is not our intent to become an umbrella organization, embracing all aspects of the theatre. We have a selective approach to accepting members. Everyone who thinks they belong in USITT and who accept our goals is welcome in our membership. Our major task at the moment is reaching all of those individuals who should be members and convincing them to become members.

But becoming a member is not the end product. I would like to plead here for each member to become involved in the activities of USITT. This is not a closed corporation run by a small clique. We are constantly looking for individuals to become involved in the activities of the Commissions and the Sections. Each year, the Nominating Committee canvasses the membership looking for likely persons to serve as officers and Directors. Regional Sections are always searching for new leadership potential. When I became a member of USITT fresh out of graduate school in 1965, I hardly thought that someday I would be President. However, I did become involved and by 1970 had been elected to the Board of Directors where I have served ever since. The key is to give of yourself and volunteer. We will be better for it and so will you.

Finally, another event, not so happy, has marked this past year. That is the recent passing of our first President and only Executive Director of the Institute, Tom DeGaetani. Tom was President from 1960 to 1961, and Executive Director from 1970 to 1972, the only years that that position has been filled. Although not active in USITT in recent years, partially because of ill health, USITT owes much to Tom and his passing saddens those of us who knew and worked with him during those formative years.

I would like to end this report to the membership by saying that USITT stands on the threshold of enormous possibilities of service to the theatre of North America. The actions that we take in the next few months will serve to determine the character of our service to the theatre and to our membership in the years ahead. There is much to be done and many are needed to do it. I extend an invitation to everyone to join in carrying out the tasks that lay ahead.



Charles E. Williams
President
United States Institute for Theatre Technology, Inc.
March 29, 1978



AT YOUR SERVICE

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



LISSIM EXHIBIT

The International Exhibitions Foundation, Washington, D.C., has announced the availability of THE WORLD OF SIMON LISSIM-90 DESIGNS FOR THE THEATRE, for rental June 1, 1978 through September 31, 1979.

This fascinating exhibition surveys fifty-five years of stage and costume designs by Simon Lissim. Russian-born, American by adoption, Mr. Lissim combines in these 90 works great originality of design with respect for tradition. He is a tireless worker, an innovative technician, and a devoted teacher. Starting with sketches for the Russian Ballet, he found great inspiration in French Impressionist painting and, indirectly, in Japanese art. One of the great stage designers of our time, Simon Lissim has had innumerable exhibitions of his work, the most recent at the Lincoln Center's Astor Gallery in 1976. His paintings and drawings are represented in more than 70 museums in the United States and in Europe. Seven books have been printed about him and more are in the offing. As Thor Wood explains: "What we see here, filtered through the prism of Russia, Paris, and New York, is Lissim's unique blend of decoration, exoticism, humor, drama, stagecraft and painterly skills." All works in the exhibition are framed under plexiglas and ready for hanging. The exhibition is accompanied by an illustrated catalogue with Introduction by Elaine Evans Dee, Curator of Drawings and Prints at the Cooper-Hewitt.

Rental fee for a 4-week booking is \$950.00 with a reduced Summer Rental Fee of \$750.00. Space: 250 running feet (approximately), weight: 1200 lbs. (approximately).

AVAILABLE DATES 1978

June 1st through June 30th (Reduced Summer Rental).
July 15th through August 15th (Reduced Summer Rental).
September 1st through September 31st.
October 15th through November 15th.
December 1st through December 31st.

AVAILABLE DATES 1979

January 15th through February 15th.
March 1st through March 30th.
April 15th through May 15th.
June 1st through June 30th.
July 15th through August 15th.
September 1st through September 31st.

For further information: Please contact Mrs. John A. Pope, President, International Exhibitions Foundation, 1729 H Street, N.W., Suite 310, Washington, D.C. 20006.

TDF COLLECTION

The Theatre Development Fund Costume Collection Service rents costumes to not-for-profit performing arts and education organizations at extremely low prices. The Collection consists of many costumes received from the Metropolitan Opera Company. The plant is located at 601 West 26th Street, New York, New York. Recent donations include Die Meistersinger and The Devil's Disciple -- several Victorian and Edwardian dresses.

The Collection began a work-study program for college and graduate students studying costume design. These students receive on-the-spot training working as Costumers for schools and theatres that might otherwise be unable to use the collection. It also includes classes in the history of costumes, in sketching and rendering techniques for designers, and in theatrical pattern drafting.

The Collection operation is available to USITT members. The rental charges are attractive, especially for those groups whose funds are limited.

OISTT

The Hungarian Centre of the OISTT announces two important events for 1978:

MAY, 1978

Festive General Assembly in Budapest on the occasion of the 10th Anniversary of the Theatre Technical Section.

NOVEMBER, 1978

Exhibition in Budapest of the Soviet Theatre Architecture.

Exact dates of these two events will be communicated to the USITT for publication.

Continued on page 9



AT YOUR SERVICE

ALLEGHENY

DEADLINE FLASH!

On April 16, 1978, the USITT/ALLEGHENY SECTION will sponsor a group of mini-seminars at Carnegie-Mellon University. These mini-seminars will include sessions on projections, holograms, welding plastics, computers in theatre, and new paint systems. Anyone interested in attending the sessions should contact Section Chairman, Robert Doelpel, Department of Theatre Arts, Carnegie-Mellon University, Pittsburgh, Pennsylvania, or call 412-578-2395 for further information.

IZENOUR'S "THEATRE DESIGN"

A sincere apology is extended to all those members who wrote in or remitted their checks and money orders for an edition of George Izenour's THEATRE DESIGN. The original offer of \$49.50, which appeared in the January-February Newsletter, was made in good faith by our Past President, Mr. Edward F. Kook. We now find, to our surprise that the publisher, McGraw Hill, has increased the cost of THEATRE DESIGN to \$60.00 in its second printing, and cannot favor Mr. Kook's offer. Your checks and money orders will be returned.

For those of you who are still interested in purchasing THEATRE DESIGN, write to McGraw Hill Book Company, Order Services Department, Princeton Road, Hightstown, New Jersey 08520. McGraw Hill has informed us that THEATRE DESIGN is presently out-of-stock, but will be available after March 30, 1978. The book weighs approximately 11-1/2 pounds, so special handling and postage should be considered.

MORE ON CONFERENCE

* STUDENT HOUSING

In mid-January, a PLEASE POST NOTICE regarding Student Housing at the Annual National Conference in Phoenix, was sent out from the National Office to all the USITT Sections and Student Chapters. Dr. Stephen G. Hild, sponsor for the Northern Arizona University Student Chapter, USITT, who arranged for this Student Housing reports that he has not received any response to the bulletin. Perhaps you did not see this notice on your bulletin board, so it is repeated here for your information.

The historic Westward Ho Hotel (five blocks from the USITT Convention site - Adams Hotel) has agreed to house students at the following rates:

Singles	\$11.00 per night
Doubles	\$14.00 per night
Triples	\$17.00 per night
Quads	\$20.00 per night

Reservations can be made only through the USITT/Northern Arizona University Student Chapter. Send your reservations to:

Dr. Stephen G. Hild
N.A.U. Student Chapter, USITT
Box 6006
Northern Arizona University
Flagstaff, Arizona 86011

The Northern Arizona University Student Chapter will maintain a Student Hospitality Room at the Adams Hotel throughout the Conference.

ENTERTAINMENT AND DANCING

The Westward Ho Hotel has offered facilities and a no-host bar for a Student Party planned by the Northern Arizona University USITT Student Chapter. Dr. Hild has indicated that there will be disco dancing to a live rock band.

Inquiries are not to be directed to the National Office. Student Housing is being handled only by the USITT/Northern Arizona Student Chapter. A great deal of effort has gone into the planning of this Student Housing, Student Hospitality, and entertainment, and members should take advantage of this offer.

* REGISTRATION

As "keeper of the Pre-Registration Conference Accounting, I personally want to thank those members who followed the pre-registration instructions printed in the January/February Newsletter, and did not complicate the bookkeeping system by including their membership dues and other monies with their registration. To those members who included their membership dues with pre-registration costs, I apologize for the inconvenience caused you by having to return your checks and money orders with a letter of explanation.

Registration indicates a large turn-out, and to help expedite your having to stand in line at the Registration Desk in Phoenix, the following will be of tremendous help to the Conference Committee members who will be signing you in:

1. Present your Money Receipt upon registering. This is the receipt mailed to you from the National Office when you pre-registered. In the top right-hand corner of the receipt is a number (78) indicating your Log Number, followed by a slash mark (/) and other digits. These digits indicate your own personal check or money order number. Formula = less hassle, faster service!

2. Have your membership card with you. This is important if you plan to use the ATA Placement Service. Remember, you have 90 days grace from expiration date shown.

Herb Gregg
Administrative Secretary
Editor, USITT Newsletter



IT COULD NEVER HAPPEN

Costume/Make-up Artist's lives are never dull -- in fact, their lives (and the lives they are responsible for) are in great danger! No, we are not about to discuss the use of weapons such as guns, knives, and swords, which we all know are dangerous even though supposedly "practice makes perfect". There are other dangers encountered which are often not anticipated which can turn a "comedy" onstage into a "tragedy" off stage. Often it is lack of adherence to warnings, lack of knowledge, or simply lack of time to think and exercise precautions.

The following may read like a script for a dramatic period movie, but in actuality it points directly to the costumer's responsibility and conscience: According to Richard Bonyng, commenting on *Le Papillon*, "A recent regulation at the Opera that made it compulsory for costumes to be dipped in a fireproof solution had raised an outcry among the performers. The process, known as carteronizing (after Jean Adolphe Carteron who invented it), made the diaphonous skirts look dingy and rigid, and the dancers felt that it defeated all the efforts they had made to acquire an air of lightness and ballon. Emma Livry signed a release absolving the authorities of any responsibility, stating that she refused categorically to dance in a treated costume. And on the dire November 15, 1862, when her skirt brushed too close to a gaslight, it was only a matter of seconds before towering flames were swirling around her. She died July 26, 1863 unable to recuperate from the severe burns." Emma Livry's fate may have occurred over a hundred years ago; but fire is still a constant problem today. Even with, and perhaps because of, new products on the costume and make-up artists' market, we are bombarded with problems of health and safety in the costume and make-up shops.

The following were shared with COSMAK to alert us all to be more aware that problems, dangers if you will, can occur anywhere, anytime:

1. Black tears streaming down cheeks from water soluble mascara may look unsightly, but the old and new mascara products can cause infections and allergies of the eyes.
2. Latex and adhesives for old age make-ups or adherence on young delicate skin can produce rawness and possible infections.
3. Brunettes who need to be redheads must first be bleached, then dyed. Tough scalps can become tender; tender scalps can become infected and reinfected. A good wig may be less expensive, and more important, healthier.

4. Ala *GOLDFINGER*, metallic gold or bronze body make-up may look exciting, but can be deadly. Portion of body MUST be left unpainted or body will suffocate. READ DIRECTIONS THOROUGHLY - then decide if this is the "only way to go".
5. During coiffure preparations, inhaling hair lacquers and sprays can put you "out of it". Also keep cigarettes or flames away from this area. Some spray cans when in use can ignite and become blow torches.
6. Inhaling fumes from solid plastics baking in oven to create jewelry, etc., can cause nausea. Adequate ventilation is required.
7. Inhaling fumes or skin absorption of resins, liquid plastics, acetone and the like can cause kidney, liver, bladder, urinary tract infections or damage.
8. Inhaling fumes while painting with oils and turpentine can cause health problems also. Often overlooked are babies, children, or pets resting nearby.
9. In "pie in the face" routines, use caution in substituting whipped cream. Inhaling menthol shaving lather can cause recipient to collapse - unable to breathe.
10. Breaking an accidental stumble or fall with hand and wrist area can turn wrist into a pin cushion if ruffs are held into ruffled position with some 30 straight pins to retain crisp ruffling during rehearsals.

Other than direct bodily harm can be hazardous also:

11. Aging or simply drying unhemmed burlap in dryer can cause a fire in dryer.
12. Drying synthetic wigs under hair dryer, with hair, with or without plastic curlers, either too close to element or too high a heat setting can melt hair or curlers or melt the two into one "glob". (again, fumes can be dangerous.)

Costume and make-up artists' moments are mostly hectic; it is not only "worthwhile" but a "necessity" for survival to take a moment here and there to contemplate safety measures and to consider possible repercussions of ideas and actions.

You may call the wind "Ma-ri-a", but don't throw CAUTION to her! "IT COULD HAPPEN ... TO YOU!"

Special thanks to ballerina Diane Mosier for the *Le Papillon* quote which inspired this column. Have you encountered any hazards which might save your co-workers some heartaches or tragedies. WRITE: COSMAK'S CORNERS c/o Bernice Ann Graham, 3553 East Brown, Fresno, California 93703.

ENLIST A NEW MEMBER TODAY!

SPOTLIGHTING THE SECTIONS

FLORIDA

tury has promised to have on hand several memory control systems for participants to work with. The Bob Kelley Make-Up Workshop will also serve as the first General Membership meeting of the USITT/Florida Section.

The USITT/Florida Section plans a strong public relations push with Debbie Shane of Associated Leasing International Corporation handling publicity. All relevant trade journals and area news media will be contacted regularly with press releases on scheduled events. Further public relations will be provided in a program to be drawn up by Acting CO-Chairman Pete Sokoloff and Debbie Shane.

For further information on the USITT/Florida Section, contact Rick Rudolph at (305) 891-2010 or Pete Sokoloff at (305) 576-7134. Address all correspondence to P.O. Box 61000F, Miami, Florida 33161.

MIDWEST

UPCOMING PROGRAMS

TUESDAY, APRIL 11, 1978

PROGRAM: *LAW AND THE THEATRE*

7:30 p.m., Columbia College, Chicago, Illinois. Tom Leavans, Lawyers for the Creative Arts will speak about the legal aspects of operating a theatre!

FRIDAY, MAY 26, 1978

PROGRAM: *HYDRAULICS IN THE THEATRE*

7:30 p.m., Art Drapery Studios, 1345 West Argyle Street, Chicago, Illinois -- Discussion and Demonstration on how hydraulics are applied to theatre machinery.

Contact: Andrea Bailey, USITT/Midwest Newsletter Editor, 5359 South Oglesby, Chicago, Illinois 60649, for further information about these two programs.

COMMISSIONS

COSTUME

CONTINUED FROM PAGE 5

struction techniques and materials, drawing on both the United States and European sources. Part of the idea for this symposium is a response to the experiences gained by those Institute members who attended the Seminar on "Textile Elaboration" held in Bratislava, June 17-21, 1977.

There will be a limited number of registrants for the New Orleans Symposium, and a reasonable fee will be charged for participation. If you are interested in participating in the Symposium, please write directly to Corliss Nickerson, Department of Theatre Arts, Wright State University, Dayton, Ohio 45431. Further information will appear in the Newsletter at a later date.



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

MARCH

22nd ... USITT/NEW YORK AREA SECTION - "An Evening with Edward F. Kook Discussing the work of Robert Edmond Jones", Schimmel Center for the Performing Arts, Pace University, New York, New York, 8:00 P.M.

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

APRIL

8th ... NEW ENGLAND THEATRE CONFERENCE 4TH ANNUAL MINI CONVENTION, Portland, Maine.

9th - 15th ... NATIONAL ASSOCIATION OF BROADCASTERS CONVENTION, Las Vegas, Nevada.

9th - 19th ... AMERICAN COLLEGE THEATRE FESTIVAL X John F. Kennedy Center for the Performing Arts, Washington, D.C.

13th - 15th ... 50TH ANNUAL NEW ENGLAND HIGH SCHOOL DRAMA FESTIVAL, Tolman High School, Pawtucket, Rhode Island.

28th - 29th ... USITT/CLEVELAND SECTION, Desmond Heeley Masters Class.

MAY

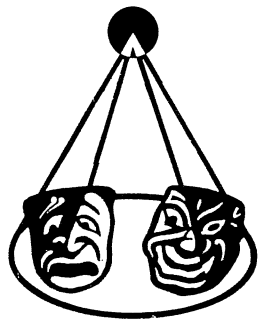
3rd ... USITT ENGINEERING COMMISSION MEETING Metropolitan Opera, Lincoln Center, New York, New York 6:00 P.M.

13th ... USITT CLEVELAND SECTION, Sound Workshop, Hall Auditorium, Oberlin College, Oberlin, Ohio.

16th - 21st ... 25TH ANNUAL COMMUNITY THEATRE DRAMA FESTIVAL, New England Theatre Conference Community Theatre Companies, Spingold Theatre, Brandeis University, Waltham, Massachusetts.

26th - 28th ... 4TH INTERNATIONAL CONGRESS ON RELIGION IN THE ARTS, ARCHITECTURE AND THE ENVIRONMENT, San Antonio, Texas.

**USITT Regrets the loss of
THOMAS DeGAETANI
Founding Member
and First President
of the Institute.**



NEW MEMBERS

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

1. EDUCATION COMMISSION, John Bracewell, Commissioner.
 2. HEALTH AND SAFETY COMMISSION, Dr. Randall W.A. Davidson, Commissioner
 3. LIAISON WITH THE ARTIST, James P McHugh & Gene Gibbons, Co-Commissioners
 4. ARCHITECTURE COMMISSION, Peter H. Frink, Commissioner.
 5. ENGINEERING COMMISSION, Fred. M. Wolff, Commissioner.
 6. ADMINISTRATION COMMISSION, Donald Shulman, Commissioner
 7. COSTUMING COMMISSION, Bambi Stoll, Commissioner
 8. SCENOGRAPHY COMMISSION, Don Stowell, Jr., Commissioner
 9. TECHNICAL INFORMATION COMMISSION, Allan M. Bailey, Commissioner.
- Members joining a Commission or Commissions are reminded that active participation is requested in that Commission(s) new and on-going projects.

Don Abrams 3328 Via Alicante La Jolla, California 92037	I	Rolf Timothy Carlson 1032 Yrcka Court Missoula, Montana 59801	1457-S	Steven George 233 East 5200 South Ogden, Utah 84403	S
Richard A. Antisdell Theatre Services & Supply Co. 1824 Aliceana Street Baltimore, Maryland 21231	5-I	Michael J. Carnaby 255 High Street Newburyport, Massachusetts 01950	25-I	Paul M. Goldman 2110 North Van Ness Avenue Tempe, Arizona 85281	S
William J. Baughn 2930 Colorado Avenue N° A-12 Santa Monica, California 90404	145-I	Michael Collier 318 Briarcliff Avenue West Englewood, New Jersey 07666	589-I	Richard Gottlieb 10115 Brooke Avenue Chatsworth, California 91311	I
Roberta M. Bentz California Institute of the Arts Box AB-32 Valencia, California 91355	S	Community College of Allegheny Counth - South Campus 1750 Clarton Road West Mifflin, Pennsylvania 15122	0	George Kellock Hale III 400 Flynt Valley Drive Winston-Salem, North Carolina 27103	I
Christopher Blair 69 North Beacon Street Boston, Massachusetts 02134	3-I	Daniel M. Cork 9625 Genesee Avenue N° B-2 San Diego, California 92121	12359-S	Daniel C. Hall 616 South Capitol, N° 2 Iowa City, Iowa 52240	S
Boise State University Attn: Stephen J. Dingmann Special Event Center Boise, Idaho 83725	6-0	Susan Dandridge Strand Century Inc. 20 Bushes Lane Elmwood Park, New Jersey 07407	89-I	Raynard Harper 234 Casa Espana San Marcos, Texas 78666	S
Janice Bowman 313 East 84th Street New York, New York 10028	S	Bruce W. Darden Peter Albrecht Corporation 325 East Chicago Street Milwaukee, Wisconsin 53202	I	Robert Everett Harper 501 Slaters Lane N° 306 Alexandria, Virginia 22314	I
Robert E. Braddy 1732 Concord Drive Fort Collins, Colorado 80521	I	Lucinda Anne Denninger 3909 Greenwood Avenue North Seattle, Washington 98103	I	Gary Heitz 339 Sherman Avenue Evanston, Illinois 60202	I
Michael E. Brill 805 West Huron Ann Arbor, Michigan 48103	S	Steven D. Dietz 6750 North 7th Avenue Phoenix, Arizona 85013	13-I	Charles A. Henson 1458 East 700 South Provo, Utah 84601	6-I
Steven Brill 22 Ravine Road Great Neck, New York 11023	59-S	Dordt College Att: Mike Stair Sioux Center, Iowa 51250	5-0	Charles W. Herbst 9900 North Kendall Drive N° 311 Miami, Florida 33176	134-I
Robert H. Buerger 712 West Green Drive Wheeling, Illinois 60090	17-I	Stephen Ellison Box 209-Z North Carolina School of the Arts Winston-Salem, North Carolina 27107	S	Mike Holler Deanza College 21250 Stevens Creek Boulevard Cupertino, California 95014	I
R. David Butt 2460 S. W. 16th Court Miami, Florida 33133	5-I	Edward L. Gallagher 3608 Wayside Drive Columbia, Missouri 65201	1-I	Adrienne Elizabeth Holmans 328 Ridgecrest Georgetown, Texas 78626	S
K. Sandy Campbell 4012 East Whittier Street Tucson, Arizona 85711	S				

Continued on Page 13

NEW MEMBERS

Le Hook 103 West Wait Street Cerro Gordo, Illinois 61818	9-I	Richard Moore 5210 Brooklyn Avenue, N.E. Seattle, Washington 98105	S	Edward J. Stauffer 2501 Soldiers Home Road N° 32-C West Lafayette, Indiana 47906	1-I
Deborah Jay Howe 707 South Broadway Urbana, Illinois 61801	S	T. Andrew Moore 561 West Stratford Chicago, Illinois 60657	I	Adam P. Stewart MacMillan Theatre University of Toronto 80 Queen's Park Crescent Toronto, Ontario, Canada M5S 1S1	I
Lucinda R. Hentges 3239 Abell Avenue Baltimore, Maryland 21218	I	William D. Morrison c/o Open Eye 316 East 88th Street New York, New York 10028	I	Robert Shreve Department of Culture and History Science and Culture Center Charleston, West Virginia 25305	I
Illinois Benedictine College Att: David W. Radtke IBC Productions 5700 College Drive Lisle, Illinois 60532	0	Patricia M. Moser 3120 Woolworth, N° 3 Omaha, Nebraska 68105	7-I	Jeanene A. Steinle Casa Espana N° 235 San Marcos, Texas 78666	S
James S. Joffee Marketronics P. O. Box 12641 North Kansas City, Missouri 64116	5-I	Donald L. Murray 410 Warrenville Road Mansfield Center, Connecticut 06250	I	Michael Switalski Department of Culture and History Science and Culture Center Charleston, West Virginia 25305	I
Don C. Johnson 6099 North Tunnel Road Bloomington, Indiana 47401	46-I	Tedford Myers 6021 S. W. 13th Street Gainesville, Florida 32608	S	Douglas C. Taylor 83 Gunderman Road, R.D. N° 4 Ithaca, New York 14850	19-I
S. L. Johnson 16565 N. W. 15th Avenue Miami, Florida 33169	5-I	Charles P. Neal 229 North Knoblock, N° 238 Stillwater, Oklahoma 74074	S	Alice E. Thompson 905 Hill Street Greensboro, North Carolina 27408	48-S
Gary P. Jung 361 Hawkeye Court Iowa City, Iowa 52240	259-S	Clesson T. Oakes 1114 Maiden Lane Court, N° 101 Ann Arbor, Michigan 48105	S	Seona Greig Turvey 727 Headley Drive London, Ontario, Canada N6H 3V7	36-S
William T. Lane 701 Oakton, Apt. "H" Evanston, Illinois 60202	7-I	Oscar Patterson III P. O. Box 1020 Cullowhee, North Carolina 28723	1-I	Guy H. Tuttle 560 Elmwood Drive, N.E. Atlanta, Georgia 30306	5-I
Raymond D. Larson 1209 Woodland Drive Norman, Oklahoma 73069	I	Darwin Reid Payne 926 Walnut Street Carbondale, Illinois 62901	I	Ted Uzzle P. O. Box 718 Cambridge, Massachusetts 02139	4-I
Susan K. Lahmeyer 110 Dorset, Apt. N° 201 Columbia, Missouri 65201	7-I	Paul Peabody 12311 Foley Road Fenton, Michigan 48430	S	B. William Van Loo 3126 West 5th Street Greeley, Colorado 80631	I
Seth Levy 2429 Caminito Ocean Cove Cardiff, California 92007	S	Gerry Pyle 549 Franklin Avenue Columbus, Ohio 43215	3-I	Claremarie Verheyen 24434 Nicholais Drive, N° 2 Valencia, California 91355	137-S
Lee Ann Lewis 4245 Harrison Boulevard Ogden, Utah 84403	S	Charles M. Ripin California Institute of the Arts Box BH-31 24700 McBean Parkway Valencia, California 91355	S	Joseph Volpe Metropolitan Opera Lincoln Center New York, New York 10023	I
Richard F. Logothetis 631 Johnson Avenue Bohemia, New York 11716	5-I	Robert R. Scales 2933 24th Avenue West Seattle, Washington 98199	3-I	John Wareing 2914 East Linden Tucson, Arizona 85716	S
Deborah Brothers Lowry 24518 West Nicholas Drive, Apt. 18 Valencia, California 91355	S	Leslie H. Schwartz 27326 Kittridge Street Canoga Park, California 91307	I	Alan Yaffe 217 Warren Place Ithaca, New York 14850	I
James C. McKeegan 2205 Prentiss Drive, Apt. N° 305 Downers Grove, Illinois 60515	I	Peg Schofiel	S	Ed Zavora 1848 Barkley Avenue Norman, Oklahoma 73071	345-S
Richard Medvitz P.O. Box 4724 North Hollywood, California 91605	I	Charles E. Scott 1241 4th Avenue, S. E. Cedar Rapids, Iowa 52403	8-I		
		Jean Sokol 3121 North Sheridan, Apt. N° 411 Chicago, Illinois 60657			

COSTUME

Papers, 1934-1965 of Edith Head, Costume Designer, including annotated water colors, pen and ink, and pencil sketches for Motion Pictures, Television and Performing Artists. Related correspondence. Twenty-three boxes.

Location: The State Historical Society of Wisconsin
Archives Division
816 State Street
Madison, Wisconsin 53706

001-78

SCENOGRAPHY MATERIALS

An Analysis and Investigation of Current Scenic Materials by Daniel D. Dryden, Masters Thesis, includes notes and photographs of experiments with German covering materials, adhesives and binders, textile fillers, casting materials, and ornamentation mediums. Also includes translations of the catalogues of Gunter Herres' Deko Material and Alfred Haussmann's Bedarf Fur Theatre, 296 pages. Copyright 1972.

Location: Memorial Library
Room 231
728 State Street
Madison, Wisconsin 53706

002-78

LIGHTING

A Lighting Laboratory Designed and Equipped as a Classroom Facility and Design and Research Studio by John F. Malolepsy, Masters Thesis, includes layout of space, equipment for teaching and experimenting as well as designs for shop built experimental and demonstration equipment. 1972, 102 pages.

Location: Memorial Library
Room 231
728 State Street
Madison, Wisconsin 53706

003-78

PRODUCTION

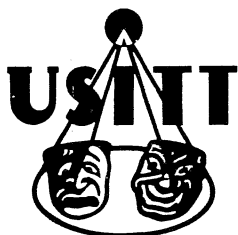
Papers, 1943-1968 of Herman Levin, Producer of MY FAIR LADY, GENTLEMEN PREFER BLONDES, CALL ME MISTER, and other plays, including production records. 183 boxes.

Location: The State Historical Society of Wisconsin
Archives Division
816 State Street
Madison, Wisconsin 53706

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