

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

NEWSLETTER

Volume XVIII Number 3

May-June 1978

'78 CONFERENCE SUCCE\$FULLY DONE WELL-ATTENDED EVENT

April 18, 1978

Mr. Martin Abramson
Conference Chairman
USITT 1978 Annual Conference
2339 East Pebble Beach
Tempe, Arizona 85282

Dear Marty:

While the memory is still fresh in my mind, I wish to express to you my heartiest congratulations on the spectacular success of the 1978 USITT Conference. Everyone I spoke to concurred with my view that this Phoenix Conference was one of the most successful, if not the most successful Conference in USITT history.

Despite the inevitable last minute snags, everything seemed to run very smoothly and it has certainly been a highpoint of the year, and an event which future Conferences will be able to look back toward and say this is where it really took off. I know how hard you and your people in Phoenix worked to bring it off.

Please convey my congratulations to everyone who worked with you in this major effort.

Once again, and on behalf of everyone who attended the Conference, thank you for a most successful National Conference.

Sincerely,

Charles E. Williams
President
USITT, Inc.

... Hard work! Quality! Spectacular success ... the USITT 1978 Annual Conference in Phoenix, Arizona. The President's letter to Conference Chairman, Marty Abramson, says exactly what every attendee thought and said aloud during and after the Conference hours. The mood was convivial.

Over five-hundred people attended the Conference to hear guest speakers; to share in the presentation of

awards to those persons who have made outstanding contributions to the Theatre, to tour the cultural facilities: Scottsdale Center for the Performing Arts, the Phoenix Civic Plaza Symphony Hall and the Grady Gammage Memorial Auditorium; to participate in the in-depth programs and presentations of the USITT Commissions, and to have an opportunity to see the new products displayed by our commercial exhibitors.

That the USITT exists to broaden understanding and to increase knowledge of all the practical considerations involved in housing and presenting the performing arts; to research all the factors that influence planning, design, administration, production and equipment for theatres, auditoriums and art centers, the 1978 Conference Chairman and his Committee are well-commended for keeping the membership aware of this research, this "existence". With their exciting *DESIGN FOR THE '80's*, it was, as President Williams wrote, an event which future Conferences will be able to look back toward and say ... "this is where it really took off!"

Unfortunately, your Newsletter Editor did not have an opportunity to attend any of the exciting programs of the Conference, but word traveled fast to the USITT display table he manned, and the general consensus was that the programs were informative and well-presented by the speakers and participants.

AWARDS

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY
FOUNDERS AWARD, 1978
PRESENTED TO
HANS SONDHEIMER

IN RECOGNITION OF A LIFETIME OF CONTRIBUTION
TO THE THEATRE AS DESIGNER, TECHNICIAN, AND
STAGE MANAGER. HIS DEDICATION AS A FOUNDING
MEMBER OF THE INSTITUTE, COMMITTEE SERVICE,
AND ARDENT SUPPORTER OF TECHNICAL EXCELLENCE
HAS BEEN AN INSPIRATION TO ALL.

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

Continued on page 3

USITT 1978-1979 BUDGET

INCOME

		TOTALS February 18, 1977	REC. 78-79 BUDGET
Membership Dues:			
SUSTAINING	\$200	(44)	\$ 8,800.00
ORGANIZATION	35	(221)	7,000.00
INDIVIDUAL	25	(1137)	26,000.00
STUDENT	10	(773)	6,500.00
		2175	\$48,300.00
Journal Advertising			
ADS:			8,000.00
SUBSCRIPTIONS (\$12)		(726)	8,400.00
Theatre Orientation			-0-
Publication Sales & Miscellaneous			5,500.00
National Conference			11,760.00
Donation			-0-
Interest & Dividends			3,000.00
			\$84,960.00

EXPENSES:

Salaries

Executive Secretary	\$15,000.00
Journal Editors	8,000.00
Payroll Taxes	1,100.00
Journal Printing	13,500.00
Mailing & Miscellaneous	1,500.00
Newsletter	5,000.00
Publications Available	3,500.00
Membership Directory	2,000.00
Printing	750.00
Rent	4,020.00
Telephone	700.00
Commission Support	6,000.00
TRAVEL:	
Presidential & Exp.	2,000.00
All Other	1,500.00
Executive Secretary	750.00
Insurance	300.00
Accounting	1,200.00
Membership Promotion	1,000.00
Journal Development	2,000.00
Ballot	500.00
Equipment Rental & Maintenance	800.00
Xerox Copies	-0-
Office Operating Account	1,000.00
International Liaison Student Travel	1,000.00
Postage & Mailing	1,000.00
Office Supplies	700.00
Office Equipment & Depreciation	400.00
Office Maintenance & Repairs	200.00
Mailing List Maintenance *	2,000.00
Membership Dues	100.00
Sustaining Membership Plaques	500.00
National Liaison	1,000.00
Section Development	5,000.00
Provision for Doubtful Accounts	440.00
Commission on Liaison with the Artist	500.00
Theatre Orientation Package	-0-
Safety Project	-0-

\$84,960.00

* Includes Cost of Setting up Computer Card System

AT THE BOARD OF DIRECTORS
MEETING, PHOENIX, ARIZONA,
1978, THE MEMBERSHIP RE-
QUESTED THAT THE USITT
ANNUAL BUDGET, 1978-1979,
BE PUBLISHED IN THE MAY-
JUNE NEWSLETTER.

THIS ANNUAL REPORT WILL BE-
COME A YEARLY FEATURE IN
THE MAY/JUNE ISSUE OF THE
NEWSLETTER.

	78-79 BUDGET	78-79 REQUEST
BUDGET REQUESTS FOR COMMISSIONS		
ADMINISTRATION	\$ 250.00	\$ 250.00
ARCHITECTURE	500.00	500.00
COSTUME	500.00	500.00
EDUCATION	500.00	500.00
ENGINEERING	500.00	500.00
HEALTH & SAFETY	500.00	500.00
SCENOGRAPHY	500.00	500.00
TECHNICAL INFORMATION	250.00	250.00
ANNUAL RETREAT	1800.00	1800.00
VP FOR COMMISSIONS & PROJECTS	200.00	200.00
CONTINGENCY	500.00	500.00
	\$6000.00	\$6000.00

	78-79 BUDGET	78-79 REQUEST
BUDGET REQUESTS FOR SECTIONS		
ALLEGHENY	\$ 250.00	\$ 250.00
CLEVELAND	500.00	500.00
DELTA	150.00	
FLORIDA	150.00	
HEART OF AMERICA	500.00	500.00
ROCKY MOUNTAIN	500.00	500.00
SOUTHEASTERN	500.00	500.00
PACIFIC NORTHWEST	500.00	832.00
TEXAS	250.00	1000.00
OTHER 5 SECTIONS	1700.00	
	\$5000.00	

'78 CONFERENCE AWARDS

USITT AWARD 1978

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY
AWARD 1978
PRESENTED TO THE
THEATRE DEVELOPMENT FUND

FOR OUTSTANDING CONTRIBUTION TO THE AMERICAN
THEATRE, MOST VISIBLY BY PRODUCTION SUPPORT AND
AUDIENCE BUILDING THROUGH THE SALE OF REDUCED
PRICE TICKETS.

T.D.F. ASSISTANCE ENHANCES ATTENDANCE, PROVIDES
CONSULTATION, GUIDANCE, AND OFFERS OTHER SERVICES
TO HUNDREDS OF ORGANIZATIONS THROUGHOUT THE
NATION.

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

FELLOWS

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY
HONORS THE FOLLOWING MEMBERS FOR THEIR OUT-
STANDING CONTRIBUTION TO THE THEATRE AND SERVICE
TO THE INSTITUTE, AND NOW ARE RECOGNIZED AS A
FELLOW OF THE INSTITUTE.

PEGGY CLARK KELLEY
ALVIN COHEN
TED W. JONES
JAMES HULL MILLER
GLENN E. NASELIUS
RONALD C. OLSON
GEORGE F. PETTERSON
HORACE W. ROBINSON
RICHARD D. THOMPSON
BERNHARD R. WORKS

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

RESOLUTIONS

THE OFFICERS, BOARD OF DIRECTORS, AND MEMBERS
OF THE UNITED STATES INSTITUTE FOR THEATRE
TECHNOLOGY, GRATEFULLY ACKNOWLEDGE THE OUT-
STANDING WORK AND SUPREME HOSPITALITY OF THE
VALLEY OF THE SUN 1978 CONVENTION. WE PARTI-
CULARLY WANT TO RECOGNIZE MARTY ABRAMSON,
CONFERENCE CHAIRPERSON, GEORGE THOMAS AND

NANCY NORRIS TALLMAN, PROGRAM CHAIRPERSONS,
WILLIAM AIKENS, STEPHEN G. HILD, TED SWANNICK,
GEOFFREY M. EROE, AND THEIR FINE STAFFS AS
WELL AS THE STAFFS OF THE GAMMAGE AUDITORIUM,
SCOTTSDALE CENTER AND PHOENIX CIVIC PLAZA.

WE, AS WEARY WINTER VISITORS, THANK THEM FOR
THE FINE SUNNY WEATHER WHICH PERMITTED OUR
SMASHING ATTENDANCE RECORDS AT THIS 18TH USITT
CONFERENCE. WE RECOGNIZE THE FINE WORK DONE
BY OUR MEMBERS IN BRINGING TO THIS CONFERENCE
AN OUTSTANDING GROUP OF STUDENTS. THESE YOUNG
THEATRE WORKERS REPRESENT THE FUTURE OF USITT
AND THE THEATRE, AND WE HOPE THEY HAVE FELT
WARMLY WELCOMED. WE APPLAUD THE DAY WHEN THEY
WILL BE THE LEADERS OF OUR GREAT INSTITUTE,
AND LEAD US TO EVEN HIGHER ACHIEVEMENTS.

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

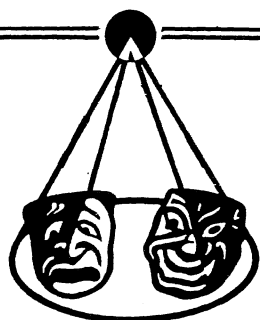
WE ACKNOWLEDGE WITH DEEP APPRECIATION THE
CONTRIBUTIONS OF THOMAS S. WATSON DURING HIS
FIVE YEAR EDITORSHIP OF THE JOURNAL THEATRE
DESIGN AND TECHNOLOGY. HIS TIRELESS EFFORT
AND DEVOTION MAINTAINED THE JOURNAL'S LEADER-
SHIP AMONG PUBLICATIONS OF THEATRE TECHNOLOGY.

WE WARMLY APPLAUD HIM FOR CONTINUING THESE
STANDARDS OF EXCELLENCE, AND THANK HIM FOR A
JOB WELL DONE.

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

WE MOURN THE PASSING OF HENRY W. WELLS,
TEACHER, SCHOLAR, AND AUTHOR OF MORE THAN 25
BOOKS ON LITERATURE, POETRY AND DRAMA.
HENRY WELLS WAS THE FIRST CHAIRMAN OF USITT'S
COMMITTEE ON PUBLICATIONS AND THE FIRST EDITOR
OF THE USITT NEWSLETTER. ALTHOUGH "THEATRE
TECHNOLOGY" WAS NOT DR. WELLS' DOMAIN, HE WAS
INTRIGUED BY THE INTERDISCIPLINARY NATURE OF
THE INSTITUTE. HE SERVED ENORMOUSLY IN ITS
FORMATION AND CONTRIBUTED HIS TIME AND GREAT

Continued on page 9



**ADMINISTRATION
ARCHITECTURE
ARTISTIC LIAISON
COSTUMING
EDUCATION**

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

REPORTS FROM THE COMMISSIONS

SCENOGRAPHY

Stanley Abbott, Commissioner

OBJECTIVES FOR THE YEAR

The purpose of the Scenography Commission is to provide a forum for scenographers, designers of scenery, costumes, sound and lighting -- to encourage innovative and experimental study and criticism of trends in design and concepts of production aesthetics as well as to record and make available the arts and process of the past, present and future.

Several major objectives were decided upon during the Phoenix Conference. 1978-79 will be an active year for the fledgeling Scenography Commission. Much of the impulse for this year comes as a result of the efforts of Don Stowell, 1977-78 Commissioner, who resigned prior to the Phoenix Conference. The Commission expressed many thanks to Don for his leadership during the past year.

Objectives for 1978-79 include:

1. Establish working ties between free-lance artists and the Institute through the Scenography Commission.
2. Augment and develop the preliminary arrangements for the housing, collection and dissemination of material for the Scenography Archives Project.
3. Develop and prepare the Scenography Exposition for the Seattle Conference.
4. Aid in the collection and shipping of student works to exhibit in the June 1979 Prague Quadriennale.
5. Aid the Regional Sections in the development of scenography panels, workshops, expositions/competitions, etc.
6. Plan and organize Commission Programs at the 1979 Seattle Conference.

For those of you who wish to become actively involved with the above objectives, please contact one of the

following Commissioners concerning your ideas, comments and inquiries:

OBJECTIVES 1, 3, 4, 5

Stanley Abbott, Commissioner
USITT Scenography Commission
315A Creative Arts Center
West Virginia University
Morgantown, West Virginia 26505
(304) 293-2020

OBJECTIVE 6

Willard Bellman, Vice-Commissioner
USITT Scenography Commission
University of California-Northridge
Department of Theatre
Northridge, California 91330
(213) 885-3086

OBJECTIVE 2

Tom Bliese, Vice-Commissioner
USITT Scenography Commission
1412 Carney Avenue
Mankato, Minnesota 56001
(507) 387-4633

We are looking forward to growth of the Commission and a greater ability to communicate. We welcome new ideas and projects for the future and solicit your involvement. However, we feel that the above objectives should be priority this year and with proper support and funding should be well on the way by the next Conference. New ideas and projects should be pointed toward discussion at the Seattle Conference. We can act as your proxy there if you cannot attend. Please direct project ideas to Willard Bellman.

SCENOGRAPHY QUESTIONNAIRE SURVEY REPORT

The Following data represents the preliminary objective results of the recent SCENOGRAPHY QUESTIONNAIRE SURVEY published in the Newsletter. The Commission will issue a subjective analysis of the QUESTIONNAIRE in the next Newsletter.

Continued on page 8

* PROGRAMS

* SPECIAL EVENTS

"HAPPENINGS"

NEWSBRIEFS

VIP
VISITSSPOTLIGHTING THE
SECTIONS

1st V.P. VISITS

WEST COASTING

A NEW USITT SOUTHWEST SECTION? ... While at the Phoenix Conference, Lee Watson, Vice President for Liaison and Relations, received an inquiry from Martin Sachs, New Mexico State University, Las Cruces, New Mexico, on the possibility of starting a USITT SOUTHWEST SECTION. The geographical area proposed for the new Section would include Arizona, New Mexico, and El Paso, Texas. A Section Packet containing instructions on starting a Section was sent to Mr. Sachs from the National Office, and it is hoped that the request will be presented to the Board of Directors at their meeting in New Orleans, in August, during the ATA's 42nd Annual Convention. USITT members in the mentioned areas who are interested in forming and joining a Southwest Section are urged to contact:

Mr. Martin L. Sachs
Department of Drama
Box 3072
New Mexico State University
Las Cruces, New Mexico 88003

If accepted, the USITT SOUTHWEST SECTION should increase the number of Sections to fifteen. There is still the possibility of a Michigan Section and an Indiana Section. J. Thomas Oosting, Department of Communication and Theatre, Albion College, Albion, Michigan, visited the National Office for additional information about forming a Michigan Section. Dr. Gary W. Gaiser, Chairman of the USITT Editorial Board and Chairman of the Department of Speech and Theatre, Indiana University, Bloomington, Indiana, is proceeding with the forming of an Indiana Section. Vice-President Watson is hard at work through his personal business travels to these Midwest Regions, meeting and "section talking".

While in Phoenix, arrangements were completed for Lee to guest lecture on May 19th at San Jose State University (home base for Randy Earle, Vice-President For Commissions and Projects), and to conduct Master's Classes in Scenic Projection. On May 20th, Lee will meet with the USITT/NORTHERN CALIFORNIA SECTION in San Francisco, and with USITT/SOUTHERN CALIFORNIA in Los Angeles, on May 22nd. Richard M. Devin, 1979 Conference Chairman, will be Lee's host in Seattle, Washington, when he meets with the PACIFIC NORTHWEST SECTION on May 27th. Lee will also conduct a Master's Class on Scenic Projection at the Evergreen State College.

MID TO EAST

Busy V.P. ... Through arrangements by John Bracewell, Commissioner of the USITT Education Commission and Tom Beagle, Vice-Commissioner, Vice-President Watson will be joining them in providing for the first time, the Technical Design portion of the five-day ANNUAL INTERNATIONAL THESPIAN WORKSHOP at Ball State University in Muncie, Indiana, June 26th through July 1st. The workshop will be attended by 2500 high school students and their sponsors from 18 countries. Immediately after, Lee will conduct a three-day LIGHTING WORKSHOP at Susquehanna University in Selinsgrove, Pennsylvania, July 5th - 7th, with an opportunity to meet and talk with members of the ALLEGHENY SECTION.

At the 1978 ATA Convention in New Orleans, Vice-President Watson will participate on a panel chaired by J. Michael Gillette, University of Arizona-Tucson, entitled Criteria for Design Training in Undergraduate and Graduate Programs- A Discussion of U.C.T.A. Standards.

MIDWEST

SIMULCAST & HYDRAULICS

Dennis Dorn, University of Wisconsin-Madison, together with Gil Hemsley, Alan Adelman, John Glaeser, Rik Goodwin, Dan McKendrick, Steve Lukes, and Bob Reed, presented USITT/MIDWEST SECTION members with an extensive, substantive dialog on simulcast production techniques on Saturday, February 25, at the University of Wisconsin in Madison.

The singular challenges in the merger of theatre, television and radio, challenges which face each technical phase of production, were detailed along with discoveries and skills used to meet these challenges. In addition to general concepts, USITT/MIDWEST members were shown working examples from the production of Die Fledermaus (which was to be simulcast the day following the meeting).

The University of Wisconsin's simulcast "project" began with an alliance between several established, well-respected entities in Madison: Civic Opera, Madison Symphony, Union Theatre, University of Wisconsin Theatre Department, and WGRN and WHA television/radio studios. Gil Hemsley described the organizational stages which led

Continued on page 7

An Open Letter From ANSI

The American National Standards Institute (ANSI) has established a committee to evaluate the lamp situation in our industry. I have the honor of chairing this committee entitled "Theatrical, Television and Photographic Lamps". The scope is standards and specifications for electrical lamps of those types designed for theatrical, television and photographic products.

As part of our program, we are working on the existing three letter code that is used to identify lamps. It is our intention to develop a more informative, useable code system.

This task group is working under the direction of Marvin Seligman; and he and Fred Wolff have developed the following questionnaire.

Please take the time to review this questionnaire and send us your input so that we can use them in the development process. Return the completed questionnaires to Marvin Seligman, c/o Lowel-Light Manufacturing, Inc., 421 West 54th Street, New York, New York 10019, or M. Tawil, c/o Berkey Colortran, 1015 Chestnut Street, Burbank, California 91502.

Thank you for your time and help.

M. Tawil
Vice President
Operations & Development
Berkey Colortran


USITT 578

Task Group One—Coding Questionnaire

yes no

Do you think the present three letter ANSI code is satisfactory? _____

Should the present code be changed? _____

Lamp characteristics that should be included in the new code:
(Number in order of your preference the five (5) most important
features of a lamp. Place the #1 next to your first choice
and continue through #5).

name _____

company _____

_____ base
_____ bulb diameter
_____ finish
_____ reflector/lens/shield
_____ burn position
_____ filament
_____ basic LCL
_____ stage/studio—t.v. photo
_____ MOL

_____ watts
_____ volts
_____ life (average)
_____ sphere lumens
_____ color temperature
_____ tungsten-halogen/discharge etc.
_____ present ANSI code
_____ others _____

address _____

The "perfect" code would be... (Any suggestions as to your ideas for a complete code are welcome. Please submit with the questionnaire).

SPOTLIGHTING THE SECTIONS

MIDWEST

up to the "simulcast production unit". Aspects of community response, financial parameters and student/professional involvement were also related by Mr. Hemsley.

A representative group of designers broke down each production phase in the simulcast, separating elements into those indigenous to theatre and those indigenous to television.

Primary considerations into video broadcasting -- base light, "picture compression", contrast ratio, color temperature -- were presented as one level of concern for the lighting designer working in a simulcast production. A second, equally important strata, especially in a *live* simulcast, involved the transference of one media to others more directly. The lighting designer must design in such a way that the aesthetic integrity of the theatre production is always maintained for the audience in the theatre while, at the same time, bowing to the "dogmatic" strictures of the television camera.

Alan Adelmann, Lighting Designer (who presented an extensive discussion on the problems of lighting for simulcast), presented different approaches developed in various simulcast productions at the University of Wisconsin. Two procedures Mr. Adelmann found particularly effective are:

-The primary use of theatre lighting instruments as opposed to TV lighting units in a live simulcast production. (In prior simulcast experiences in which the choice was made to use a predominant number of television lighting units, a loss of some subtlety on stage was discovered together with an overall appearance of too much light.

-Having the video man actively involved in the taping, "irising" cameras up and down on cue during the performance. This technique, Adelmann found, allowed more flexibility for the designer in maintaining various theatrical lighting effects but yet remaining within the 20:1 television contrast ratio.

Designers Rik Goodwin and John Glaeser discussed areas of primary concern for scenic designers involved with television. Rik Goodwin, designer of the set for Die Fledermaus, discussed considerations made in view of the production's eventual broadcast:

-Special attention was paid to the choice of colors used on the set, determining the position of each color on the gray scale, thus insuring that the limits of the television contrast ratio would not be exceeded.

-A different approach to perspective was incorporated into the design with an eye toward the camera's depth of field.

The difference in the perspectives of the two media was further developed by John Glaeser -- the larger-than-life, massive quality of theatre matched against the close-up medium of television. Mr. Glaeser indicated the

importance for the designer of always keeping the 4:3 television aspect ratio in mind when designing for television. Mr. Glaeser demonstrated techniques he had developed to insure that all drawings, mock-ups, scale models were kept within a 4:3 frame.

The functions of the two directors, theatre and television, are kept distinct in the Madison simulcast project. As was described to the USITT/MIDWEST members, the theatre director blocks the opera with respect, solely, to the theatre discipline. The television director develops shots and camera action based on the completed theatre director's work.

Dan McKendrick broadened the scope of the presentation still further with a discussion of dimensions such as methods of assuring an accurate, quality picture reception, the organizational steps required for relaying the "simulcast signal" statewide, the problems of color resolution from stage to camera and from camera to receiver, as well as a discussion of new technology being developed to deal with the problem areas.

Rob Reed and Steve Lukes led USITT/MIDWEST members on a tour of the very well-equipped WHA Studio, a most informative and impressive experience.

HYDRAULICS IN THE THEATRE, a program scheduled for Friday, May 26th at the Art Drapery Studios, Chicago, Illinois, has been cancelled. Further word on this session will be printed in the USITT/MIDWEST Newsletter, or contact Andrea Bailey, Editor, 1345 West Argyle Street, Chicago, Illinois 60604.

NORTHERN CALIFORNIA TECH SESSION

USITT/NORTHERN CALIFORNIA SECTION presents an Annual Technical Session at DeAnza College, Cupertino, California, May 20, 1978. Lighting Designer, Lee Waton and Michael E. Holler, Licensed Pyrotechnician, DeAnza College, will participate in the session. Exhibit Trade Booths will be on hand for those attending.

On April 22nd, the NORTHERN CALIFORNIA SECTION held a Costuming Session at the American Conservatory Theatre in San Francisco. A session on Repertory Costuming was given by Debra Caprin and Annie Pollard of A.C.T., and a session on Wigs and Beards was presented by Richard Barulisch.

PACIFIC NORTHWEST

On Saturday, May 27th, 10:30am at the new theatre facility at Evergreen State College, Tacoma, Washington, the PACIFIC NORTHWEST SECTION will host a lecture-demonstration on Scenic Projection, presented by Leland Watson, USITT Vice-President for Liaison and Relations. Lee has designed the lighting for more than fifty Broadway and Off-Broadway productions, hundreds of regional productions, over sixty operas, and numerous industrial

Continued on page 8

COMMISSIONS

SCENOGRAPHY

Continued from page 4

Questionnaire

	Yes	No	N/A
Are you familiar with the word Scenography?	85	7	0
Have you ever attended a production listing a Scenographer?	37	54	1
Have you ever participated in such a production?	26	60	6
Have you ever designed and listed yourself as such?	18	71	3
Do you use the word Scenography in Course Titles?	12	61	19
Do you use texts with Scenography in the title or basic approach?	23	43	26
Do you use Scenography Title in advertising/promotion?	10	56	26
Do you use the title Scenographer in program credit?	7	37	48
Do you use the same in contract negotiations?	5	37	50
Do you use the same in your resume/vita?	7	35	50
Do critics/reviewers refer to Scenography when you list it?	10	56	26

See Charts on page 11

LIAISON WITH THE ARTIST

James P. McHugh
Gene Gibbons
Co-Commissioners

Attention: Sections

Dear Section Chairperson:

Liaison with the Artist is preparing for the 1978-79 year with three new objectives. First, we would like to set up a new system of Vice-Commissioners in order to expedite communication in the Commission. We would like for

you and your associates to appoint a person in your Section to be a Vice-Commissioner of the Liaison with the Artist. This person's duties would be to communicate your needs to us, and our programs to you.

The second project we will be working on is the artists' auxiliary to the USITT. The liaison wishes to get a cross section of directors, actors, sculptors, musicians, and others into this auxiliary in order to provide fresh new ideas. We will be searching for funds to be used as partial membership incentives for artists who would not normally be interested in the USITT.

The third project still on the drafting board is totally dependent on the first two objectives. The International Styles Project (Bauhouse 80) will have as its goal the construction of a whole world forum of art, theatre, design and technology. Please send me your suggestions and appointments as soon as possible.

Gene Gibbons
Gene Gibbons
Co-Commissioner
USITT Liaison with the Artist
West Virginia State University
Department of Theatre
Morgantown, West Virginia 26506

SPOTLIGHTING THE SECTIONS

PACIFIC NORTHWEST Continued from page 7

shows. He is the co-author with Dr. Joel E. Rubin. of Theatrical Lighting Practice, a monthly columnist for Lighting Dimensions Magazine, and is on the Executive Board of United Scenic Artists Local 829. Lee is also Associate Professor of Scenography at Purdue University.

Following the lecture-demonstration there will be a tour of the Evergreen Theatre facility with Technical Director, Denny Kotcha.

The Section presented a session dealing with scene painting and pneumatics for scenery movement at Meany Hall, University of Washington, on April 29th. This program was centered around three productions: The Matchmaker, produced by the School of Drama and designed by Michael Miller, Graduate Student, who discussed the design and painting evolution of the production, the Seattle Repertory production of Uncle Vanya, and the University of Washington's production of Don Giovanni. Robert Scales, Technical Director of the Seattle Repertory and University of Washington Technical Faculty members discussed the use of pneumatic cable cylinders in powering stage wagons for these productions.

SOUTHEASTERN UPCOMING PROGRAM

The USITT/SOUTHEASTERN SECTION held an opening meet Friday, March 4th, at the Southeastern Theatre Conference Convention in Lexington, Kentucky. The Section made it through its first year with flying colors and promises get bigger and better in the coming year.

Continued on page 9

SOUTHEASTERN SECTION

Continued from page 8

Several topics of some note were discussed by the general body and a new Board of Officers was elected. The subject of the Section dues brought mixed reactions from the group and a decision on this will rest with the new Board. Mr. Alvin Cohen, ex-Treasurer of the National Office, spoke on a new policy developed by the USITT Board of Directors to help the Sections with their financial problems. The financial aid would require specific budgetary and could amount to \$500.00.

Mr. Robert Haley reported on the Southeastern Theatre Design Competition and the group, as well as the Officers, decided to support next years' competition with some type prize.

Most of the meeting's discussion centered around this year's Section Master's Classes. Dr. David Weiss, Department of Drama, University of Virginia-Charlottesville, offered his department's facilities for the event. The classes are tentatively scheduled for September 15th-16th in Charlottesville. MARK YOUR CALENDARS! Last year's classes at Wake Forest University proved so successful that plans are underway for two full days of mini-sessions in each of the several areas of specific interest and benefit more of the Section's constituency. Although many ideas for sessions were proposed, there is still time to submit ideas for consideration.

Finally, USITT/SOUTHEASTERN SECTION has a new Board of Officers. Nominations from the floor brought a new and diverse group of theatre folk to guide the Section in the ensuing year:

PRESIDENT:	LaVAHN HOH, University of Virginia-Charlottesville.
VICE-PRESIDENT:	LUCY NOWELL, Lynchburg College, Lynchburg, Virginia
TREASURER:	PAUL SWEENEY, University of North Carolina-Asheville.

Dr. Albert F. C. Wehlburg retains his post as the Section Development Chairman, and Robert S. Ploch stays on as USITT/SETC Liaison.

Those wishing to join the USITT/SOUTHEASTERN SECTION should send their name and address to the Section President. Ideas for Section mini-sessions and volunteers for organizing the sessions are encouraged. Remember ... the Section is only as active as its members make it!

ENLIST A NEW MEMBER TODAY!

USITT 1978 ANNUAL CONFERENCE AWARDS

TALENT UNSPARINGLY. TO READ EARLY ISSUES OF OUR NEWSLETTER IS TO KNOW THE REAL INSTITUTE AND ITS HERITAGE.

WE WILL MISS HENRY WELLS.

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

IN GREAT SADNESS WE MOURN THE PASSING OF THOMAS DeGAETANI, THE FIRST PRESIDENT OF USITT AND THE PRESIDENT OF ITS ORGANIZING COMMITTEE; IN A LATER PERIOD HE WAS THE INSTITUTE'S EXECUTIVE DIRECTOR. TOM'S DEVOTION TO THE IDEA OF A NATIONAL TECHNICAL INSTITUTE AND HIS PERSONAL CHARISMA HELPED TO MAKE POSSIBLE OUR PRESENCE IN THIS ROOM THIS EVENING.

WE EXTEND TO TOM DeGAETANI'S WIFE AND CHILDREN OUR UTMOST SYMPATHY AT HIS LOSS, AND THE DEEPEST REGRET THAT HIS RECORD OF GREAT ACCOMPLISHMENT IS ENDED. EXCELSIOR!

USITT BOARD OF DIRECTORS
PHOENIX, ARIZONA
1978

WANTED! NOMINEES

The USITT NOMINATIONS COMMITTEE is requesting the membership-at-large to submit names of nominees to fill the offices of the President Elect, Vice-President for Commissions and Projects, Secretary, and replacements for the Board of Directors whose terms will expire in 1979. Seven replacements are required on the Board of Directors.

Please direct your list of nominees to David Hale Hand, Chairman, USITT Nominations Committee, c/o Stage Engineering and Supply, Inc., P. O. Box 2002, 325 Karen Lane, Colorado Springs, Colorado 80901.

USITT ANNUAL NATIONAL CONFERENCE

SEATTLE '79

OLYMPIC HOTEL

March 7 - 10

*EDWARD PETERSON

USITT Vice-President for Programs and Presentation
 Peterson/Vine, Inc.
 15230 Burbank Boulevard, Suite 105
 Van Nuys, California 91411
 (213) 988-8661

*RICHARD M. DEVIN

Conference Chairman
 University of Washington
 School of Drama
 Seattle, Washington 98199

*CONFERENCE COMMITTEE

JERRY ALLEN

Fort Steilacoom State College, Tacoma, Washington

DENNIS GILL BOOTH (Program Coordinator)

Intiman Theatre, Seattle, Washington

DAVID BUTLER

Seattle, University, Seattle, Washington

LUCINDA DENNINGER (Registration Coordinator)

D. A. Olson Company, Seattle, Washington

B. LYNNE LIQUE-DEVIN (Dining & City Attractions)

Kirkland, Washington

WILLIAM FORRESTER (Graphics Coordinator)

University of Washington, Seattle

LEE MAGADINI (Exhibits Coordinator)

Kliegl Bros. Inc., Portland, Oregon

ARMAND MARION (Housing Coordinator)

Seattle, Washington

CRAIG T. MARTIN (Publicity Coordinator)

University of Washington-Seattle

FRED METZGER (Crisis Coordinator)

Fort Steilacoom State College, Tacoma, Washington

W. SCOTT ROBINSON

Display Supply, Seattle, Washington

RICHARD ROGERS (Student Coordinator)

University of Washington-Seattle

ROBERT R. SCALES

Seattle Repertory Theatre

JOHN VADINO (Tour Coordinator)

University of Washington-Seattle

SCOTT WELDIN (Design Exhibit Coordinator)

University of Washington-Seattle

SEATTLE!

*Seattle Repertory Theatre

*Seattle Repertory Theatre's Second Stage

*A Contemporary Theatre (Converted Space)

*Intiman Theatre

*Equity Theatres

SEATTLE!

Ranked by Harper's Magazine as the
 "Best" of the Nation's fifty largest
 cities.

SEATTLE!

Seattle Opera, First Chamber Dance Company,
 Seattle Symphony, Seattle Aquarium, Laserium,
 Pike Place Market, Pacific Northwest Dance Company,
 Pacific Science Center, The Space Needle,
 Bill Evans Dance Company, Monorail to Seattle Center.

SEATTLE!

"Best big city in the West ...
 The egalitarian American dream"
NEW WEST MAGAZINE.

SEATTLE!

Non-stop Flights From All Major Cities.

TYPE OF PRODUCTION ATTENDED LISTING A SCENOGRAPHER

MUSICAL COMEDY

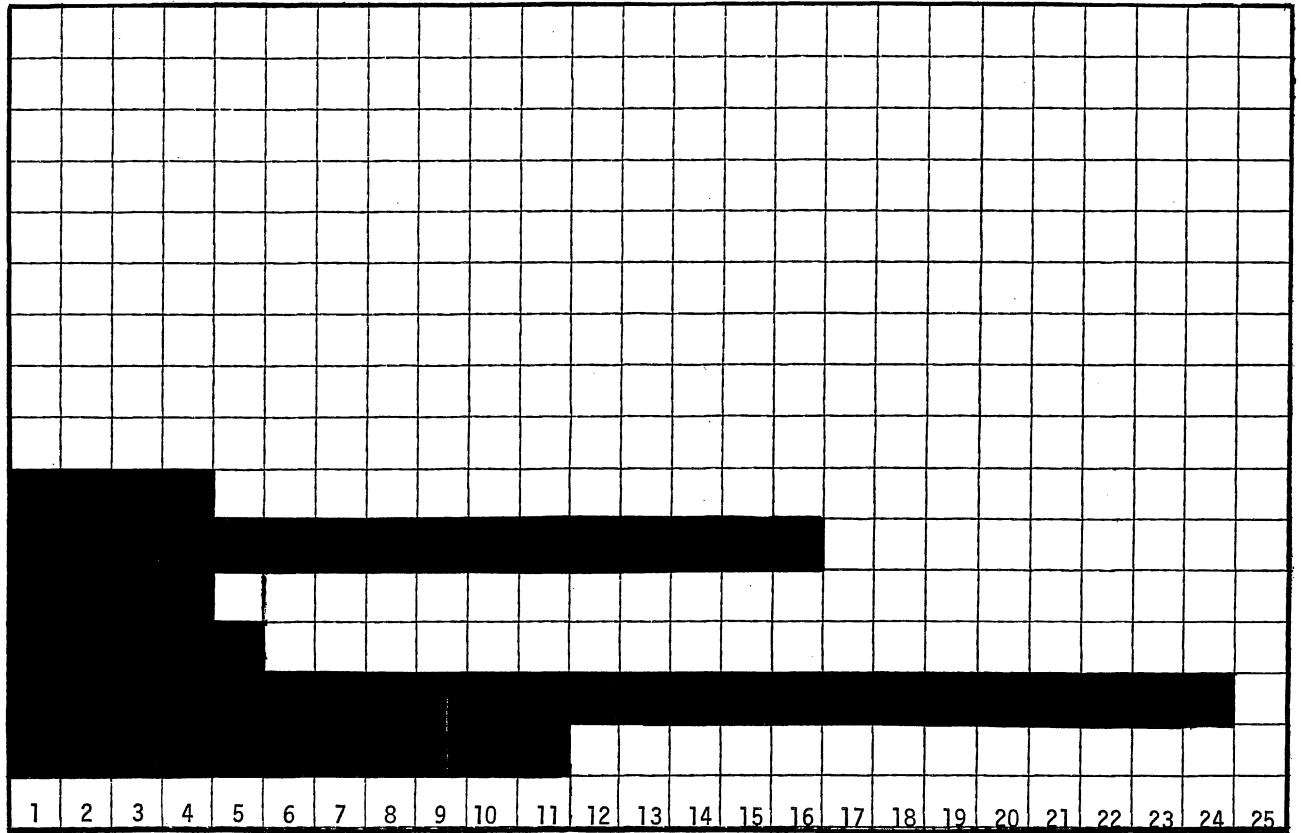
OPERA

DANCE

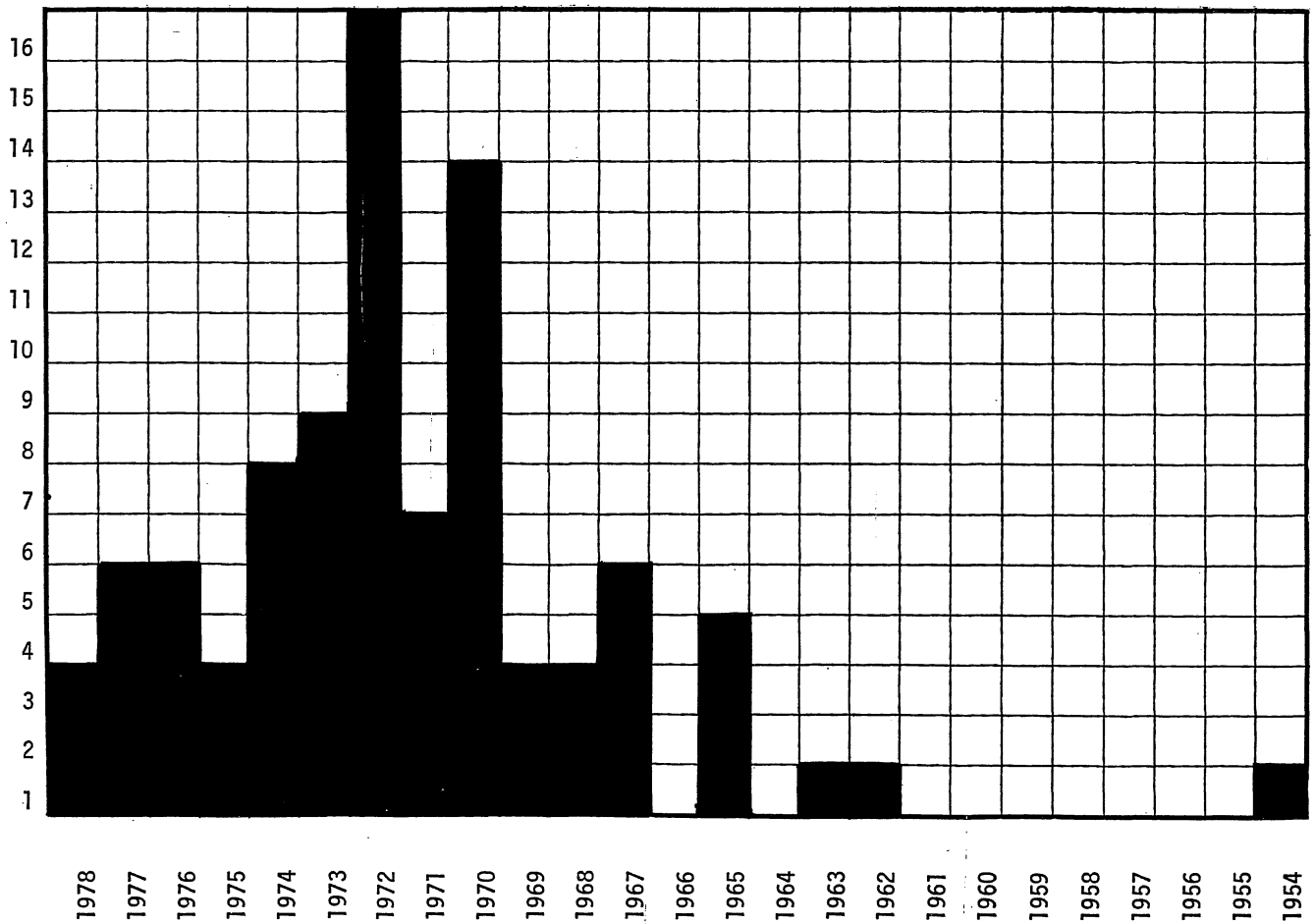
BALLET

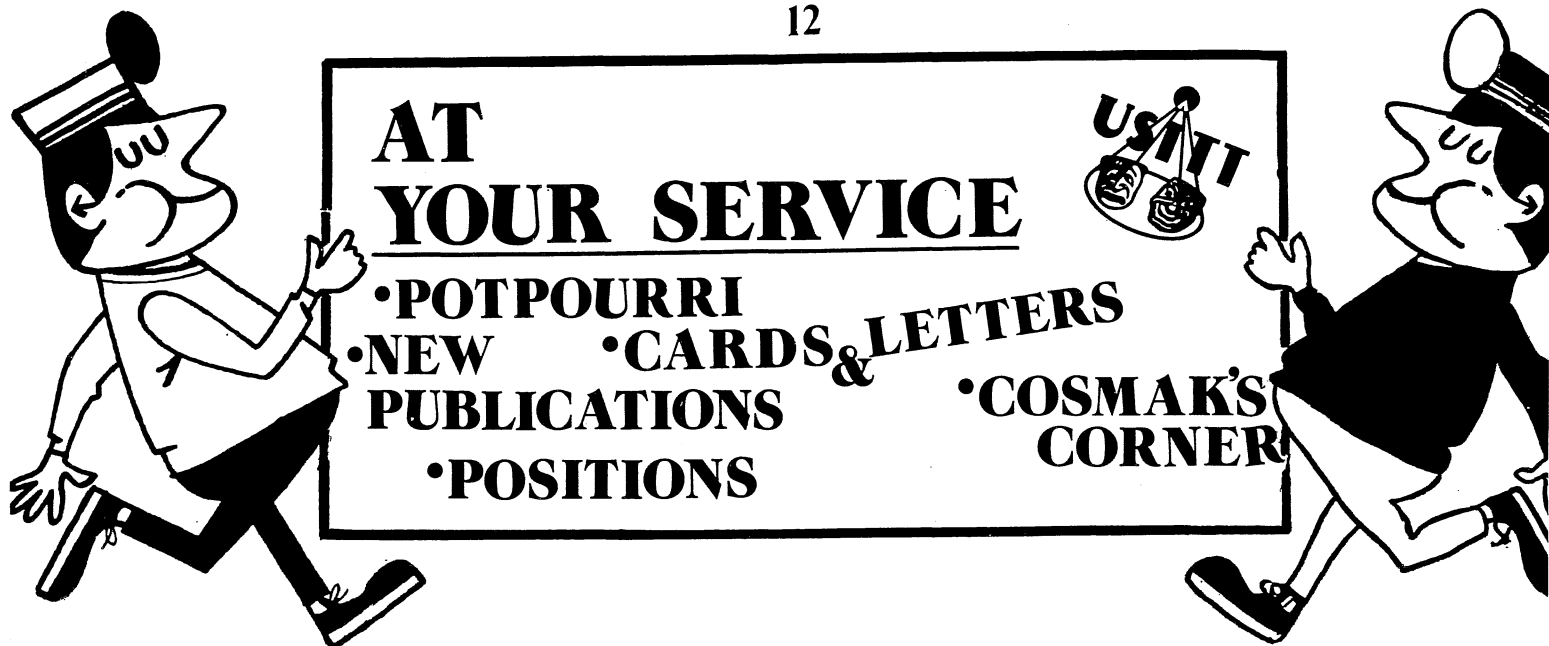
DRAMA

OTHER



YEAR SCENOGRAPHY FIRST HEARD AS A WORD





INTERN PROGRAM

Starting with the summer of 1978, the International Association of Lighting Designers (IALD), a New York based organization of professional lighting consultants, plans to conduct a three-year pilot INTERN PROGRAM to give students an early on-the-job training in architectural lighting design. Students benefiting from this summer job program are expected to come from courses now being conducted at many universities and schools in theatre lighting, architecture, interior design, illuminating engineering and similar fields.

In the operation of the program, the IALD will serve as a placement service for interested students, arranging summer jobs with cooperating lighting consultants and/or engineering firms. As part of the summer program, the IALD also plans to offer a lecture course to summer employees placed. An immediate benefit to participating students will be the opportunity for an on-the-job training that usually only follows graduation.

Another phase of the IALD INTERN PROGRAM will focus on education. In this phase of the program, reading lists will be developed and a course outline prepared for lighting design students in universities and design schools. The IALD proposes to seek out appropriate students and advise them in course selection. Ultimately, they hope to interest one or more design schools or universities in permitting them to assist in developing a major in architectural lighting design.

Operation of the program is under the direction of Lesley Wheel, Treasurer, and Jules Horton, President of the IALD. Project Administrator will be Ruby Redford, formerly editor of Illuminating Engineering and LD&A.

All interested students, as well as firms willing to participate in the program should promptly write to: INTERN PROGRAM, International Association of Lighting Designers, 40 East 49th Street, New York, New York 10017 (212) 755-1949. Each applicant will be required to submit to the IALD the following:

1. IALD INTERN PROGRAM Application Form (see form on page 15).
2. Copy of school transcript.
3. Blue-line drawing - or work done to scale of most recently completed design project.

4. Letters of recommendation: 2 minimum, 3 maximum. Letters should be from professors or practicing design professionals: architects, interior designers, theatrical lighting designers, for whom applicant has worked.

All students are welcome to apply, but should give consideration to the following:

1. Applicant should have at least a Sophomore standing in their major.
2. Applicants must have studied at school or on their own - the basic theory of Lighting Design.
3. Applicant must possess strong drafting and drawing techniques: plans, elevations, sections, isometric perspective and model making.
4. Applicant must have a serious interest in Lighting Design.

CONVENTIONS & SYMPOSIUMS

I.E.S.

The Theatre Television and Film Lighting Committee of the Illuminating Engineering Society (IES), will hold its 1978 Symposium at Opryland, Nashville, Tennessee, November 29 through December 2nd.

Accommodations are being arranged for at the Opryland Hotel, Nashville, Tennessee. Since the Opryland Hotel is always heavily booked far in advance, it will be necessary to make reservations at least 21 days before the event to insure room availability.

Further information can be obtained by writing to the Symposium Chairman: Mr. Buddy Wilkins, Opryland Productions, P.O. Box 2138, Nashville, Tennessee 37214.

N.O.A.

Plan now to attend the National Opera Association's 1978 Convention which will be held October 11-14 in Tucson, Arizona. Highlights: A performance of IL TROVATORE by the Arizona Opera Company, a PHOENIX DAY bus trip to observe cultural operatic activity in that city, several

Continued on page 13



AT YOUR SERVICE

N.O.A.

Continued from page

opera productions by State and regional opera organizations, stimulating program topics with noted speakers in the operatic world. For further information contact:

Constance Eberhart
NATIONAL OPERA ASSOCIATION, INC.
823 Hotel Wellington
7th Avenue at 55th Street
New York, New York 10019

A.T.A.

The American Theatre Association (ATA) presents **NEW ORLEANS**, their 42nd Annual Convention, August 13-16, 1978 at the New Orleans Hilton.

BOWMAN'S COOKBOOK

Ned A. Bowman, Editor of the Handbook of Technical Practice for the Performing Arts (Bowman's Cookbook), has announced that Section III of this publication is now in preparation.

The following articles are to be included: air technology; breakaways and glass technology; drafting and plans; costume shop; dyes and dyeing; fabrics and textiles; reconnection; fasteners; framing systems; flame retardants; hinges; jacks; lubricants; masonite; mirror effects; molds and molding; pipe structure systems; platforms; plywood; rope; shifting devices; surface textures; tapes; tools; telephones; trestles and horses; water and hydraulics technology.

Anyone having material to contribute on these subjects is urged to contact Ned at P. O. Box 2122, Norwalk, Connecticut.

BLOOPER!

USITT apologizes for the fact that Larry Kirkegaard's company affiliation was incorrectly listed in the Convention Program. Mr. Kirkegaard is not President of, nor now associated with Bolt Beranek and Newman, Inc., as indicated in the program. Since 1976, Larry has headed his own acoustics firm in the Chicago area. Correspondence and telephone calls should be referred to:

R. LAWRENCE KIRKEGAARD & ASSOCIATES, Inc.
125 Everest Road
Lombard, Illinois 60148
(312) 620-4527

Mr. Kirkegaard has been active in USITT for many years and is currently serving as USITT's Liaison Representative to the American Institute of Architects. (AIA). We regret the error and ask that members note the correction.

N.A.R.B. PROGRAM

Now in their 11th NEA funded summer, the National Association for Regional Ballet Craft of Choreography Conferences are practicing what they preach. They are **EXPERIMENTING ...**

EXPERIMENTING with format by having two conferences, each two weeks long, instead of the usual three conferences, ten days long. Why? So that the participants can dig deeper and work at their own pace.

EXPERIMENTING with the total dance image by adding a **SPECIAL COSTUME WORKSHOP**.

Leading the "total dance" concept is the Director of Choreography, Norbert Vesak. In addition to extensive experience as choreographer for leading American, Canadian and European companies., Vesak is now Director of the Metropolitan Opera Ballet. He will work personally with each of the fifteen choreographers at each conference - together they will decide on the paths to pursue.

The **COSTUME WORKSHOPS** conducted by USITT member Betty Williams (The Studio), and Anne De Velder of the Studio will stress design, budget and the body-in-movement. Drawing on their vast experience with the New York City Ballet, the Joeffrey Ballet, Martha Graham and Merce Cunningham, they will also open workshops to those who want to attend just for that purpose.

The dances will grow with Ballet Teacher Martha Mahr, formerly of the Ballet Alicia Alonso and now Ballet Mistress of the Miami Ballet, and Contemporary Dance Teacher, James Truitte, formerly of the Lester Horton and Alvin Ailey companies and now with the University of Cincinnati. Musicians Ben Hazard and Amy Seeman complete the "total experience."

Norbert Vesak's philosophy is "expand what you know, drop what you don't need". With that as motivation, the dancers and choreographers will not only be free to experiment, but will be given the impetus to continue when they return home.

Grants from the National Endowment for the Arts, the Caperzio Foundation and States' Art agencies enable the National Association for Regional Ballet to offer these conferences **TUITION FREE**. The only cost to participants is for room, board and registration. This is a unique service to the entire dance field, N.A.R.B. members and non-members alike.

EAST COAST, Dayton, Ohio

July 14 - July 28
Jeraldne Blunden: Chairman
3915 West Third Street, Box 247
Dayton, Ohio 45417

WEST COAST, Portland Oregon

July 31 - August 14
Shirley Orbeck, Frankie Douglas
P. O. Box 117
Lake Oswego, Oregon 97034

REPORTS FROM THE OFFICERS, COMMISSIONERS AND SECTIONS WILL BE DUE IN THE NATIONAL OFFICE NO LATER THAN JULY 15, 1978, TO BE DISTRIBUTED TO THE BOARD OF DIRECTORS PRIOR TO THEIR AUGUST MEETING IN NEW ORLEANS.



"CUTTING UP"

Before a show can reach its opening, there is much "cutting up". Costumers, makeup artists, prop masters, set designers and lighting technicians all end up needing or using some kind of cutting implement. None of us should have difficulty with our cutting chores. With the help of the Ekedahl Tool and Supply Company, Pittsburgh, Pennsylvania, and their Wiss Catalog, COSMAK hopes to introduce the multitude of types of shears and scissors on the market. The following may help you know what to look for when approaching, purchasing and using these "extensions of our hands".

LARGER SHEARS: Dressmaker/Industrial
Upholstery, Carpet, Drapery, Canvas
Tailors
Paper

Scissors can be right or left-handed (some), straight or bent, of solid steel or inlaid (for longer lasting cutting edge), or specifically constructed to be lightweight but cut heavy or multiple thicknesses. Handles can be ring or contour shaped, with or without finger control extensions. The pivot should be checked for ease and accuracy of adjustment, to your own feel and demands. Blades may be short or long (influencing length of cut), pointed or blunt or combination, sharp or extra sharp, specifically grounded for cutting synthetic fabrics, serrated to prevent slipping, pinked or scalloped, or have comb-like teeth (for hair). Be aware of FULL LENGTH and respective LENGTH OF CUT of scissors: DRESSMAKER/INDUSTRIAL: 6" cuts 2-5/8"; 7" cuts 3-1/8"; 8" cuts 3-5/8"; 9" cuts 4-1/8"; 10" cuts 4-7/8"; 12" cuts 6-1/8". UPHOLSTERY-CARPET-DRAPERY-CANVAS: 10" cuts 4-7/8"; 12" cuts 6-1/8". TAILORS: 12-3/4" cuts 6-1/4"; 13" cuts 6-3/8"; 13-1/2" cuts 6-5/8". PAPER: 12" cuts 6-1/2" (Note: Cutting paper with fabric shears dulls blades.)

SMALLER SHEARS: Sewing
Tailors
Embroidery
Lingerie
Pocket or Safety
Buttonhole
Thread Clippers
Pinking and Scalloping
Personal Grooming
Hair Stylist Shears

SEWING scissors are ideal for cutting light materials, darning, ripping and millinery work. The majority have ring handles. Blades may have two points, one point and one blunt, or two blunt points. Total lengths range from 3-1/2" to 6" with length of cuts from 1-1/4" to 2-5/8"

Included in this category are: TAILORS: Extra sturdy professional, EMBROIDERY: Specially designed for intricate cutting, embroidery and fine needlework, LINGERIE: With finger guide and serrated blade to prevent slipping of sheerest fabrics, POCKET OR SAFETY: Double blunt points, BUTTONHOLE: Total length 4-3/4" with set screw and lock between pivot and ring handle to adjust up to 1-1/4" maximum cut. THREAD CLIPPERS: Fit in palm of hand for thread cutting, seam ripping, garment finishing when machine sewing, flower snipping, ribbon cutting, etc. Upper or lower single ring handle; spring action re-opens blades. PINKING AND SCALLOPING SHEARS: For light or heavy materials, ravel-resistant, interchangeable in functions. Intricate ball bearing pivot reduces friction and finger fatigue. Left-handed pinking shears are available. Pinking shears are available in three different lengths; pinking teeth can be STANDARD (5/64" depth, 12/64" width) or EXTRA LARGE (8/64" depth, 16/64" width). Scalloping shears are available in at least one length; actual scallop is 7/64" depth, 17/64" width. PERSONAL GROOMING: Implements may be of interest to makeup artists. NAIL, CUTICLE AND PEDICURE: Varied lengths, ring or plier handles, curved or straight blades, rounded points, or points with or without barrel spring, closing latches - releasing with slight pressure. NOSE AND MOUSTACHE: Rounded safety points. BANDAGE: Long straight shank with angled blades (one short blunt and one long point). TWEEZERS: Three point styles: Needle, Semi-Needle, or Bias. HAIR STYLING SHEARS: Must be free, easy, remain sharp, need quick-clean-accurate stroke, no pulling or slipping. BARBER: Long open shanks with ring handle and finger guide with highly polished pointed blades. HAIR THINNING: Straight long shanks with ring handles. Blades can be one blunt with other 30 teeth blade, or double blade of 25 or 30 teeth. Three different lengths available, with finger guide.

MISCELLANEOUS SHEARS: Possibly for accessories, props, or other technical areas. KITCHEN HOUSEHOLD: Can cut everything including twine, rope, cardboard, light metal, wire screens; has serrated blade, shank is jar opener. FLOWER: At least two types available, protects against thorns while trimming, pruning, cutting flower stems, soft wires, ribbon. INDUSTRIAL: For carpet, upholstery, belt and leather, auto body; rug shears for hooked or candlewick rugs (off-set handles). ELECTRICIAN: Scraper and file on back edge of blade with double stripping notch for 19 and 23-gauge wire. LIGHT METAL CUTTING SNIPS: For jewelers, dental technicians, electronics, aircraft and missile manufacturing (curved blades). FOOD AND POULTRY PROCESSING: This category introduced an anvil blade.

Though budgets curb the number of shears or scissors one has in stock, knowing varieties available and attributes of same can help us to know what we are looking at and for. Even costumers should be allowed to enjoy themselves while "cutting up".

Thanks to EKEDAHL TOOL AND SUPPLY COMPANY, P.O. Box 13198, Pittsburgh, Pennsylvania, 15243, for free illustrated catalog which inspired this column. Guests are always welcome at COSMAK'S CORNER, c/o 3553 East Brown, Fresno, California 93703.

CORRECTIONS: "Steps To Dancewear", January/February Newsletter:

Second Paragraph: Size Examples - Men: Waist to floor should be 41-43. Fabric Yardages (Width should be 56"). Under Waist Elastic: "Some desire looser or tighter".



40 EAST 49th STREET, NEW YORK, NEW YORK 10017

(212) 755-1949

INTERN PROGRAM

NAME _____

First

Last

HOME ADDRESS _____

ZIP

PHONE

SCHOOL ADDRESS _____

ZIP

PHONE

UNIVERSITY _____ MAJOR _____

Classification _____ Grade Point Average _____

EDUCATION

High School _____ Address _____

Date of Graduation _____

College _____ Address _____

Degree _____

Address _____

Degree _____

WORK EXPERIENCE

1. Company _____ from _____ to _____

Address _____

2. Company _____ from _____ to _____

Address _____

3. Company _____ from _____ to _____

Address _____

AWARDS, HONORS, MEMBERSHIPS, ACTIVITIES

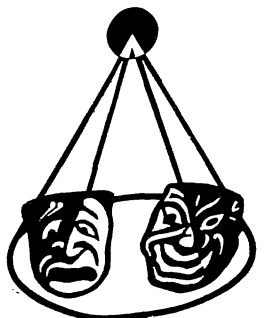
1. _____

2. _____

3. _____

4. _____

5. _____



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.

David Anderson
902 Una Avenue
Tempe, Arizona 85281

John 'J' Ashby
220 South Pennsylvania
Lansing, Michigan 48912

Helen Aune
Arizona Costume House
4240 North 19th Avenue
Phoenix, Arizona

John David Autore
928 Loma Vista Drive
Tempe, Arizona 85282

Kenneth W. Bell
3329 University Avenue
Morgantown, West Virginia 26505

David M. Bird
71 Manningtree Road
Hawthorn, Victoria 3122
Australia

Jonathan D. Blake
13713 Hite Street
Bellflower, California 90706

Randall D. Bonifay
1801 North Midland, Apt. N° 219
Midland, Texas 79703

Dennis Bradford
Route 3, Box 25
River Falls, Wisconsin 54022

Malcolm S. Brown
9800 5th Avenue, N.E. N° 302
Seattle, Washington 98115

Michael Buchwald
428 George Cross Drive
Norman, Oklahoma 73069

Donald G. Bull
Community College of Allegheny
County - South Campus
1750 Clairton Road, Route 885
West Mifflin, Pennsylvania 15122

5-I Gerald R. Burke
8015 Caminito Kiosco
San Diego, California 92122

S Robert Burns
1401 Flower Street
Glendale, California 91201

17-I Robert C. Burroughs
5810 North Williams Drive
Tucson, Arizona 85704

135-S Jack A. Byers
1711 Castro Street
San Francisco, California 94131

S Herbert L. Camburn
1305 Armando Drive
Long Beach, California 90807

12345-I Kelly Cihak
University Theatre Productions
Box 4298
Texas Tech. University
Lubbock, Texas 79412

S Sarah E. Andrews-Collier
1389 Miller Lane
Astoria, Oregon 97103

I T. Blake Conley
224 Arlington Street
Lynchburg, Virginia 24503

I Becky Croom
Route 1, Box 10
Seven Springs, North Carolina 28578

S Vicki Davis
Box 2791
Stephens College
Columbia, Missouri 65201

7-I Robert Doyle
6292 Jennings Street
6-I Halifax, Nova Scotia, Canada

Richard W. Durst
5309 Otsego
Duluth, Minnesota 55804

I Dr. Glorianne Engel
1246 31st Street
Des Moines, Iowa 50311

I Paul W. Estes
Music Theatre
Arizona State University
Tempe, Arizona 85281

36-I Farmington Civic Center
200 West Arrington
Farmington, New Mexico 87401

I Gary W. Fassler
3571 Midland, Apt. N° 9
Memphis Tennessee 38111

78-I Robert Fischette
8330 Gloria Street
Sepulveda, California 91343

S Fred Foster
5616 Lake Mendota Drive
Madison, Wisconsin 53705

I Donald S. Gersztloff
40 East 49th Street
7-S New York, New York 10017

S Karen Ann Haggard
1434 East Mabel
I Tucson, Arizona 85719

S Michele Hairston
806 East Alm Street, Apt. N° B.
Tucson, Arizona 85719

4-I Richard Harmon
104 South Duncan
S Fayetteville, Arkansas 72701

5-S William G. Hedden
682-1/2 North 18th Street
Lafayette, Indiana 47904

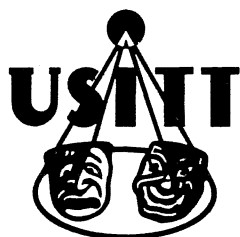
78-I Jon W. Heichel
Box 48
5-S Buffalo, Indiana 47925

1-I

Continued on Page 17

NEW MEMBERS

- | | | | | | |
|----------------------------------------------------------------------------------------------------------------|-------|----------------------------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------------|---------|
| Mary Holzgraefe
904 West Green Street
Urbana, Illinois 61801 | 7-S | Pamela Meister
2668 Hudson Place
New Orleans, Louisiana 70114 | I | Kathleen G. Runge
Strayer-Wood Theatre
University of Northern Iowa
Cedar Falls, Iowa 50613 | I |
| The Janson Industries
Dr. Louis O. Erdmann
Theatre Consultant
P.O. Box 6090
Canton, Ohio 44706 | 0 | Michael J. Miller
1801 Panorama
Bakersfield, California 93306 | I | Jared Saltzman
138 Silleck Street
Clifton, New Jersey 07013 | I |
| Richard A. Kendrick
315 East Dale
Colorado Springs, Colorado 80903 | 134-I | Kimberly Moline
431 Lake Superior Hall
University of Minnesota
Duluth, Minnesota 55812 | S | Stephen A. Schwartz
363 North Broadway
Lexington, Kentucky 40508 | I |
| Kenneth W. Kloth
Phoenix Little Theatre
25 East Colorado
Phoenix, Arizona 85004 | I | John T. Murphy
3635 East Flower, Apt. N° 3
Tucson, Arizona 85716 | S | Marc D. Schwartz
4500 West Main Street
Skokie, Illinois 60076 | 23456-S |
| Kristine A. Knudsen
Oregon Shakespearean Festival
Ashland, Oregon 97520 | 3-S | Tom E. Newman
4232 McLaughlin Avenue
Los Angeles, California 90066 | I | Marc A. Shapiro
16628 Calahan Street
Sepulveda, California 91343 | S |
| Karl Kochvar
49 North Wilson
Hobart, Indiana 46342 | 8-S | Dr. Charles V. Neywick
P. O. Box 2229
Midland, Michigan 48640 | I | James D. Sherman
8548-C Via Mallorca
La Jolla, California 92037 | S |
| Edward F. Krehl
1693 Dayton Avenue
St. Paul, Minnesota 55104 | 89-I | North Dakota State University
Little Country Theatre
Department of Speech & Drama
Fargo, North Dakota 58102 | 0 | University of South Dakota
Department of Theatre
Vermillion, South Dakota 57069 | 6-0 |
| Gary W. Lang
153 North Adolph
Akron, Ohio 44304 | 2-S | Melinda Oblinger
Box 4183
Stephens College
Columbia, Missouri 65201 | S | Christopher Spiel
1485 East Dover Street
Mesa, Arizona 85203 | 1-S |
| Janice Lines
81 West 4800 North
Provo, Utah 84601 | 7-I | Michael D. O'Brien
615 East Apache
Phoenix, Arizona 85281 | S | Paul Stenbock
710 West End Avenue
New York, New York 10025 | I |
| Toni Lynn
Staging Techniques Ltd.
342 West 40th Street
New York, New York 10018 | I | Howard Packer
991 South State Road, N° 7
Plantation, Florida 33317 | 15-I | Debora Lee Stoll
Salina Star Route
Boulder, Colorado 80302 | I |
| James MacRostie
Fine Arts Center, Romm 145/6
University of Massachusetts
Amherst, Massachusetts 01003 | I | Steven K. Parker
1115 East Weldon Avenue
Phoenix, Arizona 85014 | S | Christopher Stromme
1132 South Columbia
Tulsa, Oklahoma 74104 | S |
| Douglas Maddox
1187 South Garner Street
State College, Pennsylvania 16801 | I | Bruce C. Plumer
P. O. Box 3586
Portland, Oregon 97208 | I | Kerry Sutton
2087 Six Branches Drive
Roswell, Georgia 30076 | 3-S |
| Doris A. Mahaffey
845 Shadylawn Road
Chapel Hill, North Carolina 27514 | 1-I | Ronald L. Pratt
Berkeley Repertory Theatre
1919 5th Street
Berkeley, California 94710 | I | Judith Ann Thomas
3308 Harris Park Avenue
Austin, Texas 78705 | 3-S |
| John F. Malolepsy
Rodey Theatre
University of New Mexico
Albuquerque, New Mexico 87106 | 14-I | Stephen Reidy
S.U.P.O. Box 21050
Tucson, Arizona 85720 | S | Jeffrey R. Thomson
203 Vernon Street
St. Paul, Minnesota 55105 | I |
| James T. Martin
USA Army Recreation Services
Music Theatre
APO, US Forces, New York 09162 | I | Lucy Lee Reuther
24851 Walnut, Apt. N° 103
Newhall, California 91321 | S | Donald R. Treat
4549 Meridian Road
Williamston, Michigan 48895 | 1-I |
| Timothy Scott Mathiesen
P. O. Box 2408
Santa Fe, New Mexico 87501 | S | Frank W. Roland
P. O. Box 97
Conway, Arkansas 72032 | S | Clinton Lane White
Route 6, Box 322
Kinston, North Carolina 28501 | 9-S |
| | | Sherree Denise Ross
Box 4513
Stephens College
Columbia, Missouri 65201 | I | Max G. Wiese
520 North 2nd Street, Apt. N° S-2
Marshalltown, Iowa 50158 | 78-I |
| | | | S | Lynn Ziats
16323 Midwood Drive
Granada Hills, California 91344 | S |



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

DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY

COMPILED AND EDITED BY
ROBERT LEWIS SMITH
TRENTON STATE COLLEGE

GET YOUR COPY THROUGH USITT'S
PUBLICATIONS AVAILABLE!

MEMBERS: \$7.50/COPY

NON-MEMBERS: \$8.50/COPY

BOOK WEIGHS 1-1/2 LBS. PLEASE ADD \$.50¢ FOR
POSTAGE AND HANDLING

EDUCATION COMMISSION
UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY



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

MAY

- 16th - 21st ... 25TH ANNUAL COMMUNITY THEATRE DRAMA FESTIVAL, New England Theatre Conference Community Theatre Companies, Spingold Theatre, Brandeis University, Waltham, Massachusetts.
- 20th ... USITT/NORTHERN CALIFORNIA SECTION, Technical Session, DeAnza College, Cupertino, California.
- 21st - 27th ... FEDAPT, Theatre Middle Management Program: "The Budget, The Box Office and Fiscal Management", O'Neill Theatre Center.
- 25th - June 11th ... SPOLETO FESTIVAL 1978, Charleston, South Carolina.
- 26th - 28th ... 4TH INTERNATIONAL CONGRESS ON RELIGION IN THE ARTS, ARCHITECTURE AND THE ENVIRONMENT, San Antonio, Texas.
- 27th ... USITT/PACIFIC NORTHWEST SECTION, Lecture and Demonstration on Scenic Projection, Evergreen State College, Tacoma, Washington.

JUNE

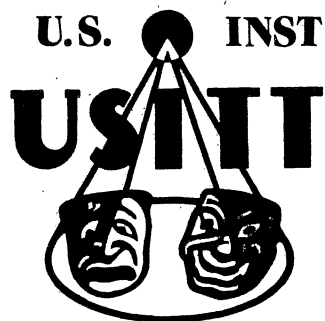
- 6th - 9th ... U.S. OFFICE OF EDUCATION: National Forum, "Arts and the Gifted", Aspen Institute, Aspen, Colorado.
- 9th - 13th ... THEATRE COMMUNICATIONS GROUP, Second Biennial National Working Conference of Non-Profit Professional Theatres, Princeton, New Jersey.
- 26th - July 1st ... INTERNATIONAL THESPIAN SOCIETY CONFERENCE, Ball State University, Muncie, Indiana.

JULY

- 14th - 20th ... NATIONAL ASSOCIATION FOR REGIONAL BALLET CHOREOGRAPHERS CONFERENCE, Dayton, Ohio.
- 14th - 20th ... INTERNATIONAL ORGANIZATION FOR SCENOGRA- PHERS AND THEATRE TECHNICIANS, Fifth Congress, Hamburg, West Germany.
- 31st August 14th ... NATIONAL ASSOCIATION FOR REGIONAL BALLET CHOREOGRAPHERS CONFERENCE, Portland, Oregon.

AUGUST

- 11th - 13th ... USITT COMMISSIONERS' RETREAT, Webster College, St. Louis, Missouri - Officers, Commissioners, Board Members, Section Chairman, Committee Chairmen invited.
- 13th - 16th ... AMERICAN THEATRE ASSOCIATION 42nd Annual Convention, New Orleans, Louisiana.



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

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

ENLIST A NEW MEMBER TODAY!