

# U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

## NEWSLETTER

Volume XVIII Number 4

September-October, 1978

### LEADERSHIP MEETS IN ST. LOUIS

On August 10th. - 12th., the Commissioners and Vice Commissioners of the Institute met in St. Louis, with gracious hospitality provided by President Charles Williams and Peter Sargent of Webster College. This was the third annual retreat of the Commissions and included a very representative cross-section of the leadership of the Institute. Input was received from various officers, directors, committee chairmen, and individual members who sat in on the meetings.

As the Institute continues its steady growth and development, under old and new leadership, it is vital for the Commissions to continue to examine their functions, relationships, operations, and future prospects in order to assure maximum service to the membership and the profession. While the Commissions are active and productive, it is always possible to improve upon many aspects of their operation, and the recommendations made are intended to effect these improvements.

### Recommendations

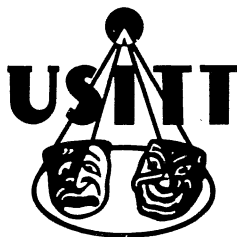
1. A special post-conference issue of the Newsletter reporting the events and program content should be published within 45 days of the Conference. This might be the May/June issue.
2. Provide the continued opportunity for Newsletter supplements in order to allow for fast publication of special Commission reports/papers.
3. The three annual Board meetings should be held in the three major geographic areas of the country (East-Middle-West) with no more than one Board meeting per fiscal year in any one section i.e., August meeting at the ATA Convention in New Orleans, Winter meeting - East, Spring meeting at the USITT Conference in Seattle, Washington.
4. Major committee and Board meetings should be scheduled for the first day of the USITT Conference so as to provide a minimum of disruption and conflict within the Conference program.
5. The new Institute logo should be adaptable for easy and uniform use by all Commissions for

letterhead and report usage, and able to be successfully copied on Xerox-type and quick-copy systems. The new logo should be reviewed by representative potential users prior to printing.

6. Graphic design standards require improvement, and attention should be given to the need for retaining a professional graphic artist for Institute publications.
7. A Conference Critique form should be in the registration packet for each member attending and the tabulation of this survey should be reported back to all individuals involved with the next year's Conference no later than July 1st.
8. A list of all publications (not publications available from the Publications Available program) and audio-visual resources which are property of the Institute should be printed on an annual basis in the Journal.
9. After the above list is prepared and disseminated, the Technical Information Commission will, with appropriate legal clearance as required, make single copies available to interested members on an "at cost" basis as a service.
10. A plan is needed which provides a marketing base for Institute publications available and it should be implemented at the earliest possible time.
11. A Committee needs to be appointed to develop guidelines for soliciting, accepting, and administering outside funding and grants.
12. A Committee needs to be appointed to review exactly how such outside funding and the Endowment Fund are to be used.
13. Retreats should be continued, but in the future will be scheduled in a location closer to the site of the Board meeting in August.
14. A list of items received or contracts made by National Liaison which may effect the Commissions should be routed to all Commissioners on a regular basis.

The Commissions welcome input and participation by every member of the Institute in any way possible. Project leaders, committee members, Vice Commissioners,

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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 60604

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

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

TECH THEATRE, INC.  
4724 Main Street  
Lisle, Illinois 60532

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

# Leadership Recommendations

steering committee members, etc. are always needed. If you have the time and interest, the Commissions have a place for you! If after reading the Commission recommendations, you have any questions or want to find out how to become involved in the work of this group, please contact Randy Earle, Vice President for Commissions and Projects c/o Theatre Arts Department, San Jose State University, San Jose, California 95192. (408) 277-2767/8.

## '79 CONFERENCE

Decisions made at the St. Louis Retreat concerning the 1979 Conference in Seattle resulted in both preliminary and concrete program planning. There will be both major and mini sessions, each block to run 90 minutes. It was suggested that panels be limited to a minimum number of individuals who can fit into this time slot, while allowing for question/answer periods, where applicable. Except for tours, the 90 minutes blocks will have a single major and two mini sessions running at once. Early morning and noontime slots of 90 minutes each will be reserved for Commission Business Meetings. No more than two Commissions will meet at once and every attempt will be made to assure that Commissions who attract the same membership do not meet at the same time. Tentative titles for the Major Sessions for the Conference Program are:

<u>COMMISSION</u>	<u>TITLE</u>
Administration/Architecture:	"Access to Performing Arts Facilities for the Handicapped".
Architecture:	"Debate on Theatre Form Using New Seattle Repertory Plant".
Costume:	"Professional Costume in the Los Angeles Area". "Aesthetics of Costume Design in Opera, Film, Television, and Repertory Theatre".
Education:	"Teaching TV Design Techniques". "Teaching Theatre Sound". "Presentation of Technical Theatre Course Guide Project".
Engineering:	"Utilization/Application of Wood-pulp Products for Scenic Construction".
Health and Safety:	"Laser Safety in Entertainment".
Scenography:	"Scenographic Heritage of America: The Lighting of Jean Rosenthal".

### MINI SESSIONS

<u>COMMISSION</u>	<u>TITLE</u>
Administration:	"How to find a Job in Technical Theatre".

Administration/Scenography:

Administration:

Architecture:

Costume:

Education/Liaison with the Artist:

Engineering:

Health and Safety:

Scenography:

Technical Information:

"Budgeting Time and Personnel".

"Legal Aspects of Production (Copyright, Liability)".

"Contracts for Scenographers and Technicians".

"Budget Lines for Staffs in University Arts Centers".

TO BE ANNOUNCED

"Costume Accessories with Scott Foam".

"Makeup Demonstration".

"University of Washington Fashion Show" (TOUR)

"National Costumers Association Presentation".

"IATSE Training Course Presentation".

"Acoustics for Multi-use Theatres".

"Low Friction Plastics".

"X-cel Platform Structure Materials".

"Peter Foy's Flying System".

"Human Factors in Control Console Design".

"ANSI Lamp Meeting".

TO BE ANNOUNCED

"Scenographic Exposition Gallery Talks".

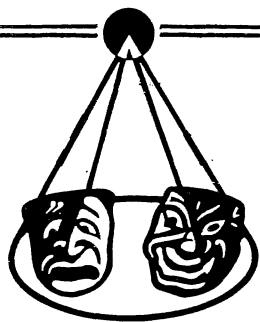
"USAA Minimum Requirements".

"Technical Filing System Report".

"Working Drawings for 300 Broadway Shows: A Gift from Jo Mielziner".

"10,000 Entry Bibliography for Technical Theatre".

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**ADMINISTRATION  
ARCHITECTURE  
ARTISTIC LIAISON  
COSTUMING  
EDUCATION**

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

# REPORTS FROM THE COMMISSIONS

## COSTUME

**Bambi Stoll, Commissioner**

### DESIGN FOR THE '80's REPORT

Many thanks are due to the members of the Costume Commission who put together the fine programs at Phoenix: Douglas Russell, Zelma Weisfeld, Sally Gates and Stephanie Schoelzel.

Close to one-hundred people gathered for the Designing Costumes for Contemporary Shakespeare Productions. Doug Russell, who contributes his costume talents to both the American Conservatory Theatre (ACT) and Stanford University Theatre, assembled Robert Morgan, free-lance designer for the San Diego Old Globe and A.C.T.; Julie Weiss, free-lance designer New York City-Los Angeles; Peggy Kellner, San Diego Old Globe; and Jean Davidson, Resident Costume Designer for the Ashland, Oregon Shakespeare Festival; to discuss their various design strategies and visions. Questions and answers followed.

The Commission's concern for the professional goals of costume students is expressed through the Committee for Education and Training, chaired by Zelma Weisfeld. She brought together representatives from the various segments of the industry to outline alternative technical careers in costuming for Training Costume Technicians. Susan Smith-Browne, head of wardrobe, NBC; Madeline Graneto, costume designer for Donny and Marie Osmond, and owner of Pearl Buttons, Inc., Los Angeles; Dr. Stephen G. Hild, Northern Arizona University, Flagstaff; Peggy Kellner, San Diego Old Globe and UA, Tucson; John David Ridge, Shop Supervisor, Brooks-Van Horne, New York City; all expanded on the opportunities for costume personnel needs in each of their own types of costume enterprise. A very lively discussion followed among the audience of 60 participants.

Contemporary Techniques featured Dana Nye, President of Ben Nye, Inc., demonstrating his showmanship in applying various styles of makeup. He presented two different showings to approximately 45 persons, including corrective and age makeup; makeup for the black performer; and helpful commentary on similarities and differences in makeup for film and for the stage.

Sarah Nash Gates, The Studio, Inc., New York City, demonstrated her skills and shared her experiences in Costumes for Modern Dance with the assistance of two dancers from the Phoenix talent pool. The 70 persons who attended "Sally's" two sessions came away with very useful advice on fitting and stitching stretch fabrics, leotards and tights.

### SUMMARY

The common point of view shared apparently by all of the designers was a basic respect for the origins of the plays and for the heritage of production style as practiced and taught by B. Iden Payne. The designers did not feel bound by that particularly archaic vision, but felt that knowledge of that tradition was the logical point of beginning to design costumes for a Shakespearean play. Douglas Russell's observation from his experience with Dr. Payne was that the rigidity of interpretation had a tendency both to produce plays that were similar in appearance to one another; and to present difficulties to the designer who felt a need to interface the stiffness of the 16th Century form with the 20th Century looseness of style.

Jean Davidson espoused an approach which she employs in her work at the Ashland, Oregon Shakespeare Festival. She prefers to modify the stringencies of the Elizabethan Period, simplifying the line, but keeping the fitted silhouette, allowing the actors more freedom of movement in expressing character and action than was permitted their 16th Century counterparts. Understanding the dramatic complexities and characters of a Shakespearean play, according to Jean, has permitted her a fundamental approach to play analysis for costume design that she can apply to any and all productions.

Robert Morgan iterated his design experience with director William Ball, who desires his productions to have a graphic "look" about them: a strong visual statement based upon a pictorial reference and a highly limited color palette. Mr. Morgan illustrated this point with his sketches for the Globe's production of Midsummer Night's Dream, whose dreary, dirty olives, grays and blacks derived from Goya's Duchess of Alba; whereas the fantasy and distortion of the 1795 silhouette appeared to come from Los Capricchios.

Peggy Kellner, who designs sets, properties and costumes for the San Diego Old Globe Theatre, is interested in bringing a new look to an old play. Her most recent

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# COMMISSIONS

## COSTUME

Continued from page 4

set of designs for *As You Like It* took on a Canadian Indian look. Both Peggy and Robert Morgan seemed to concur that a "different" look should come organically from the play; not artificially grafted onto it. Both felt that a thorough knowledge of the play in its origins, and of the period costuming of the play was essential to the designer before he/she should prepare to depart from traditional approaches.

Julie Weiss brought the discussion full circle with the advocacy of a contemporary interpretation to Shakespearean costumes being primary in her goals; meeting the characters in the here-and-now, so to speak, and describing their dress, whether period, mod, or stylized, in the audience's frame of visual reference cues. Julie described the approach she takes to the costume design for the individual character as "ego support": the clothing arising out of the vanity of the character. She then logically progressed to a parallel that she finds in Shakespeare's characters and in TV daytime drama's characters as being the conflict between the desire within the character and the responsibility that is forced upon him. She digressed briefly into the politics of dress, and explanation of how she applies it to costume design, and the example that Cordelia need not dress to please a man.

The voiced audience response to all of the above seemed concerted, and also concerned that the poetry of the language, the distinction of characters and the complexity of plot might be confused for the audience by poor design or by inappropriate transporting of the physical aspect of the play in time, place, culture or other visual metaphor. The counter to that was a Shakespearean play, as any other play produced today, should be approached as a unique production for its own time and place. Novelty for novelty's sake is out. The idea of the design should help to illuminate rather than mask the drama. Millia Davenport graced all present with her own observations of the contemporary costume design scene, admonishing costumers with: whatever the path taken, once it is chosen, not to mince or tiptoe along, but rather to "DO IT WITH CONVICTION!"

The Commission membership is grateful to all of these talented folks who made time in their busy schedules to participate in the Phoenix Conference and contribute to its vitality and to our awareness.

## EDUCATION

John L. Bracewell, Commissioner

### INT'L. THESPIAN SOCIETY USITT PROGRAM

Under the guidance of John L. Bracewell, Commissioner of Education, Tom Beagle, Vice Commissioner of Education, and Lee Watson, Vice President for Liaison and Relations, USITT provided the HOTI ("Hands On Technical Theatre") portion of the 17th International Theatre Arts Conference sponsored by the International Thespian Society at Ball

State University, Muncie, Indiana, for 2500 high school students from 18 countries for a four-day meeting. This Conference, normally held every second year, celebrated the 50th Anniversary of the International Thespian Society.

Many USITT members contributed their time (1-4 days) and efforts (only compensation was free room and board on campus) to make this first joint effort a smashing success for the approximately 60 students who participated. The four daily major speakers were: Nick Bryson, Rosco Laboratories; Bob Kelley, Bob Kelly Cosmetics, New York City; Rick Thomas, Sound Engineer, Purdue University; and Robert Moody, Scenic Painting, Brandeis University and the St. Louis Municipal Opera. Contributing their services with the student teams designing a selected show and conducting daily beginner classes were: J. Rowland Wilson, Head, Performing Arts Division, University of Michigan-Ann Arbor; George Irving, Chairman, Department of Theatre, Ball State University; Max Culver, University of Illinois-Champaign; Roger Swift, Purdue University; and Van Phillips, Purdue University, and USITT National Liaison Chairman.

Vice President Watson and the USITT Education Commissioners Bracewell and Beagle, were extremely pleased that a dozen prominent USITT members were willing to take 1-5 days away from other duties in the midst of a busy summer at their own expense to make the Conference highly successful. Since the group assembled came from the entire country and abroad, and was traditionally made up of the leading high school students in theatre, it was an excellent opportunity for USITT to reach and influence those future designers and technicians already committed to a career in our industry. This first step toward cooperation between the USITT and the International Thespian Society follows the pattern established with ATA and other leading professional organizations to accustom them to turn to USITT for design-tech. program planning and leadership.

## ENGINEERING

Fred. M. Wolff, Commissioner

### WANTED: FUNNY STORIES

Ya got one about electrical connectors? Billy Cook and Dick Wolpert, Co-Chairmen of the Connector Configuration Chart Committee of the Engineering Commission want to receive your funny story about electrical connectors unique to the performing arts. Winning stories will receive 10 copies of the first Connector Configuration Chart to be published in 1979.

This chart will show the pin configurations and diameters of all of the generally used electrical connectors, arranged in tabular form and related to the voltage and ampacity, with each one discretely identified by a number. The chart will also show the standard Line, Ground, and Neutral connections.

The days are now limited when you must describe the connector needed as a "2-pole, 3-pin grounding 20 amp. male connector for cable": Hopefully, you can soon describe it with a single identifying number and not have as many surprises about what you get, anywhere. You can

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## ENGINEERING

### Continued from page 8

also expect less fireworks because of the standard connection charts. These results should be worth learning the types! Ya got a funny story? Send it to:

Billy Cook  
Box 86  
Dobbin, Texas 77333

## TECHNICAL INFORMATION

### Allan Bailey, Commissioner

Commissioner Allan Bailey would like to thank those in Phoenix (and elsewhere) for making his work at the Conference a pleasant task, particularly those people who participated in the New Products Showcase. This on-going forum provided a good show for the membership.

The Technical Information Filing Service (see a repeat of the Technical Information Questionnaire in the opposite column) is continuing under the leadership of Jay O. Glerum, and it is hoped that members will send in more information to him for publication in the Newsletter.

Three new projects are underway: a Demographic Study chaired by Herb Schmoll of Design Line, Inc., in Tampa, Florida; a Bibliography Project chaired by John Howard and William Allison; and a Manufacturer's Supply Project by Jared Saltzman. The Commission do have these projects and others, and Commissioner Bailey is actively soliciting the membership to write or call him to get involved with the work of the Commission. If any member has an idea that would fall under the work of the Technical Information Commission, please contact Allan at Kansas State University, McCain Auditorium, Manhattan, Kansas 66506, or call (913) 532-6427. He would also welcome any ideas on ways to improve the New Products Showcase.

## Onstage

TECHNICAL INFORMATION FILING SYSTEM  
under the direction of Vice-Commissioner  
Jay O. Glerum

THEATRE ARCHITECTURE, LIGHTING AND SCENIC  
CONSTRUCTION: A Computerized bibliography  
for the Historian and Practitioner by  
John Howard -- A presentation to be made  
at the Seattle Conference.

## In The Wings

THE DIRECTORY OF DIRECTORIES under the  
direction of Ann Folke Wells and Richard  
Thompson.

## In Rehearsal

NEW PRODUCTS SHOWCASE FOR SEATTLE CONFERENCE

## TECHNICAL

## INFORMATION

## QUESTIONNAIRE

Fill out Questionnaire and send to:

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

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

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

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

PERSON OR INSTITUTION TO CONTACT FOR FURTHER INFORMATION

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_  
(Street) (Apt. N°)

(City) (State) (Zip Code)

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

5 years [ ] 10 years [ ] 25 years [ ] 50 years [ ]  
Longer [ ]

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

[ ] Yes [ ] No

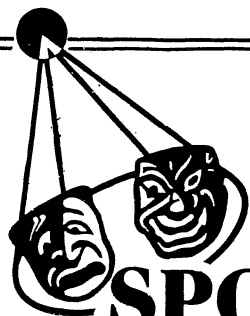
YOUR NAME AS CONTRIBUTOR OF THIS FORM:

\_\_\_\_\_

ADDRESS \_\_\_\_\_  
(Street) (Apt. N°)

(City) (State) (Zip Code)






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## \* PROGRAMS

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## \* SPECIAL EVENTS

## "HAPPENINGS"

## NEWSBRIEFS

# SPOTLIGHTING THE SECTIONS

## VIP VISITS

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### ALLEGHENY

**Stephen Goldman, Chr**

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#### NOVEMBER PROGRAM

The Allegheny Section is holding a weekend of seminars, films and lectures on Safety in the Theatre, November 17-19 at Susquehanna University, Selinsgrove, Pennsylvania. Some of the participants will be Dan Irvin, of Rockwell International, who sits on the Board of Underwriters Laboratories, and is especially concerned about safety in school shops; and Dr. Randall W. A. Davidson, Commissioner of USITT's Health and Safety Commission, and President of the International Safety Institute.

For further information contact Stephen M. Goldman, Chairman, Allegheny Section, c/o Ekedahl Tool & Supply Company, P.O. Box 13198, Pittsburgh, Pennsylvania 15243.

### MIDWEST

**Roger Burch, Chrm.**

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#### GEARED & GEARING UP

With a combination of technical observation and general Gemutlichkeit (pleasurable gathering of friendly people), the USITT/Midwest Section closed out its 1977-1978 season, Tuesday, June 27th, with a theatre party at the Marriott Hotel in Lincolnshire, Illinois. The evening began with a 6:30 p.m. dinner party followed by a performance of MOST MARVELOUS NEWS, a play starring Eve Arden. The evening ended with a technical discussion after the performance.

On April 11th, Tom R. Leavens, associated with LAWYERS FOR THE CREATIVE ARTS, presented USITT/Midwest members with a "checklist" of legal considerations and approaches to legal matters of particular value to the theatrical industry. Much of Mr. Leavens' discussion centered around the new U.S. Copyright Law 94-553 which came into effect January, 1978, affecting all who are engaged in dramatic arts. The basic features of the new law were given together with an analysis of the differences between the new law and the old copyright law of

1909. Of particular interest to the USITT/Midwest members were:

- The discussion of contractual agreements versus copyright protection for playwrights, designers, etc. when hired to create a work/design for a particular production.

- The discussion of the protection under the new Copyright Law (or lack thereof) for the plots and sketches of theatrical designers. Mr. Leavens indicated that, whereas there hadn't been any *definite rulings* on this question, the general understanding was that the drawings, sketches, plots of theatrical designers were treated by the Law as were architect's drawings-- there could be copyright protection only if amassed and published as a collection. Generally, however, anyone could use the sketches, etc. of any designer in detail without being required, under the Copyright Law, to pay royalties or to acknowledge the designer. Whatever protection designers would have, would have to be covered by contractual agreement.

Mr. Leavens further discussed tax exempt status, theatre licensing and zoning, Chicago city code provisions applying to theatres, and health and safety standards. Mr. Leavens was most generous in his responses to the specific questions and sample problems presented by the USITT/Midwest members. For those interested in more information about LAWYERS FOR THE CREATIVE ARTS, the offices are located at 111 North Wabash, Chicago, Illinois 60602.

Programs for USITT/Midwest meetings for 1978-1979 may include Firearms and Pyrotechnics, Puppet Theatre, a Tour of the Aurora Paramount Theatre (a recently renovated building), Disco Lighting, a Tour of the St. Charles Cultural Center, Lighting for Color TV, Fire Safety in the Theatre, Health Hazards in the Arts, and a Tour of a Stage Lighting Manufacturer. Persons interested in joining the USITT/Midwest Section, or attending the Section's programs and meetings should write to:

USITT/Midwest  
1345 West Argyle Street  
Chicago, Illinois 60640

At the ATA Region 3 meeting to be held April 20-22nd, 1979 in Ann Arbor, Michigan, there will be an organizational meeting for a Michigan Section of USITT. Interested members in the Michigan area should contact: R. Craig Wolf, 2315 So. Circle Dr. Ann Arbor, MI. 48103.

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## SPOTLIGHTING THE SECTIONS

### NEW YORK AREA

**Clyde L. Nordheimer, Chrm.**

#### "SIP & SASS" AT ABC-TV

The New York Area Section, in conjunction with the American Broadcasting Company, will kick off their fall-winter activities with another of those entertaining "sip and sass" programs.

David E. Eshelbacher, Director of Production Services for ABC-TV chairs a panel of distinguished technicians to discuss and demonstrate the techniques of telecasting theatre. Demonstrations of sound effects, make-up, lighting and costuming will be presented.

The meeting is scheduled for Tuesday evening, October 17th at the ABC-TV Studios located at 7 West 66th Street, at 7:00PM. Coffee and refreshments will be served from 6:00 to 7:00 and it is essential that those wishing to attend be on time, since space is limited. Reservations will be accepted at the following telephone numbers:

(914) 693-3535  
(201) 674-1530 and  
(212) 220-1022

### NORTHERN CALIFORNIA

**Alan Gross, Chrm.**

#### TECH SESSIONS

The January meeting with Dance Coalition which was held at San Francisco State University was well attended and contained excellent technical information. All of the sessions exchanged good information, skills, and resources. The NOR-CAL Section is looking forward to repeating the session in '79, and delving more deeply into new areas. Many areas of common concern were found in the meeting with the Dance Coalition, and articulated mutual needs.

The April session at the American Conservatory Theatre costume shop found a strong interest in the Section, interest in developing common costume resource lists and information exchange. The informational aspect of this session was excellent.

The Annual Spring Workshop meeting held May 20th at DeAnza College in Cupertino, California was an outstanding meeting for the membership. "Projections for the '80's" was a well-informed program presented by Lee Watson, Lighting Designer, and USITT Vice-President for Liaison and Relations, and Tom Munn, Lighting Designer

for the San Francisco Opera. A Pani Projector was used for the demonstration. Topics covered included projectors, sources, slide preparation, and surfaces.

Jay Woody, Licensed Pyrotechnician of Fresno Theatrical Supply, shared his recent experiences with touring rock shows, demonstrating some exciting special effects. Mike Holler, Licensed Pyrotechnician of DeAnza College demonstrated the use of flash pots, smoke effects, and stage fire. He discussed the current and past laws effecting pyrotechnics in the State of California. The question and answer period which followed centered on direct control devices as opposed to remote control.

Plans for 1979 include a meeting in Reno, Nevada to tour and tech talk through the new multi-million dollar MGM Grand, another dance-tech program with the Dance Coalition, and various technical sessions. Participation in the work of the Section is encouraged. Special projects need interested researchers. If you have a pet research project and would like assistance from the Section, send your question or problem to them c/o Vice Chairman, Tom Corbett, 51 Alta Vista Drive, Santa Cruz, California 95060

### SOUTHERN CALIFORNIA

**John Gresch, Chrm.**

#### MEETINGS

A special Section meeting was held at the USITT National Conference in Phoenix, with thirty members attending. The purpose of the meeting was to introduce the newly elected officers, and to inform the membership of the Section's plans for the forthcoming year. Discussion about the cancellation of the National Design Competition at the Phoenix Conference, led to the suggestions that the local Section hold its own Design Competition. Items noted were: 1) Critique vs. Competition, 2) Professional Designers critique student entries, and a Spring date was suggested for this project.

Two other meetings of the Section took place on April 26th at the La Mirada Civic Theatre, and on May 22nd at the Long Beach Terrace Theatre. The meeting at the La Mirada Civic Theatre began with members attending the production of *My Fat Friend*, starring Vicki Lawrence, followed by a tour of the facility. Guest speakers included Tom Mitze, La Mirada's Managing Director; Bud Coffey, Technical Director; and Bob Kitchen of Stagecraft Industries. The May 22nd meeting at the Long Beach Terrace Theatre proved to be an exciting event. Lee Watson gave a presentation on Scenic Projection, and a tour of the facility was led by Manager, Jim Naylor. George Howard of George T. Howard Associates, Theatrical Consultant for the Long Beach Terrace Theatre, and Mike Vine of Peterson-Vine, Inc., Lighting Equipment Installation for the facility, were on hand for questions and answers. An Executive Board meeting followed the General Membership meeting.

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## AT YOUR SERVICE



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



### USITT Membership Directory

The 1978-79 USITT Membership Directory will be published in October. Members who have changed their address and have not notified the National Office, are requested to send in their Change-of-Address notices not later than October 10th, to assure correct listing in the Directory.

Attention is also directed to the expiration date shown on your USITT Membership Card. Only members in good standing will be listed in the Directory. As a guide, there is a ninety (90) day grace period after the expiration date shown on your membership card. If you have let your membership expire and wish to be reinstated, please send your membership dues to the National Office, 1501 Broadway, Room 1408, New York, New York 10036, by October 13th. Current dues are:

Organizational	\$35.00
Individual	\$25.00
Student	\$10.00

At the Board of Directors meeting during the ATA Convention in New Orleans, a membership dues increase was proposed and discussed. This dues increase may go into effect after January 1, 1979 ... JOIN or RE-JOIN NOW!

### FEDAPT'S 7th

The Foundation for the Extension and Development of the American Professional Theatre (FEDAPT) will hold its Seventh Annual Conference/Seminar on Theatre Administration, November 3-5, 1978, in New York City at the St. Peter's Church Theatre, 619 Lexington Avenue. For registration information contact: Lila Aumuller, Conference/Seminar Program Coordinator, FEDAPT, 1500 Broadway, New York, New York 10036 (212) 869-9690.

### Help Wanted:

Zelma H. Weisfeld, who chairs the projects and programs for Design-Technology for UCTA, is compiling a list of all faculty designers and technicians in colleges

and universities. She would very much appreciate it if someone in each department would undertake to send her the names, addresses, rank, and areas of its design-technology faculty, including their USITT and ATA affiliation along with USA membership. This is a gigantic task, since faculties change rapidly, so an immediate response is desired. Write to Ms. Weisfeld at the Department of Speech Communication and Theatre, University of Michigan, Ann Arbor, Michigan 48109.

### 27th Annual New England Theatre Conference

The 27th Annual Convention of the New England Theatre Conference will be held October 13-14-15 at the University of Connecticut in Storrs, Connecticut, hosted by the Department of Dramatic Arts. The Program Planning Committee has scheduled almost forty workshops on a variety of topics, and over a half-dozen performances by educational, community and professional theatre companies. In addition, there will be demonstrations, panel discussions, seminars, tours, social gatherings, annual award presentations, meetings, and special exhibits and displays. The program will include "something for everyone" in all areas and on all levels of theatre interest and activity.

Additional information can be obtained by writing to the NEW ENGLAND THEATRE CONFERENCE, 50 Exchange Street, Waltham, Massachusetts 02154.

### Research Project

The Fall, 1978 research design studio at the University of Wisconsin-Milwaukee, under the direction of Malcolm Holzman Eschweiler, visiting Professor of Design, is seeking information on all of the theatres designed by Thomas W. Lamb, John Eberson, and C.W. and George L. Rapp in order to record and document them as they appeared in their original context.

If you have information about these as well as other significant structures designed by their contemporaries,

**Continued on page 10**



## AT YOUR SERVICE

### RESEARCH PROJECT

Continued from page

please contact Professor Joseph Valerio, University of Wisconsin-Milwaukee, School of Architecture and Urban Planning, P.O. Box 413, Milwaukee, Wisconsin 53201, (414) 963-4014.

## Computerized BO

The Shubert Organization, the world's largest legitimate theatre chain, is in the process of installing a national, computerized ticket selling system that will give each customer access to every seat in a Shubert Theatre. Called SEATS (Shubert Entertainment and Arts Ticketing Service), the new system employs a Control Data 2000 computer enabling every seat to be linked to a central and branch terminal. Whether a customer buys by telephone, in a department store, at a Ticketron outlet, in person at the box office, or at the central sales location, the same seats will be available to all by location or date on a first-come, first-served basis. It will cost the Shubert Organization \$3 to \$4 million to set up the system, but ticket prices will increase only a few cents on the dollar to cover the cost of the new system. Full operation date is set for April 1979.

## New Sustaining Member

USITT welcomes AVAB AMERICA, Inc., as a new Sustaining Member. Manufacturers of Lighting Control Systems, they are located at 2555 Park Boulevard, Suite 32, Palo Alto, California 94306 (415) 326-3517.

## CHANGES

Dr. Joel E. Rubin has resigned his chairmanship of the USITT International Liaison Committee. The position has been taken over by Ned A. Bowman of Rosco Laboratories.

## American Performing Arts Center

History and the Arts have long been synonymous. What more logical place for the marriage of the two than in New York's Mohawk Valley where, much of what is now history, was written. Rome, New York, called by historians as truly, The City of American History, is the proposed site for THE AMERICAN CENTER FOR THE PERFORMING ARTS, a facility to include Live Theatres, a Theatre/Supper Club, two Cinemas, Concert Hall, Civic Auditorium, Children's Theatre, Recording and Radio/TV Studios, Restaurants, Ice Skating Rink, and a Museum of the Performing Arts.

Because of its many historical points of interest, Rome has been attracting many thousands of tourists daily. Coupled with a vigorous Urban Renewal Program in the downtown business district would point to a

bright growth potential for the city. It is generally felt the Center would complement previous development efforts and create a whole new industry! The ultimate goal of the Center is to offer the Professional Artist the very latest in the technological advancement of the Arts.

## Ragdale Retreat

Ragdale will open for its 1978-1979 season on October 1st. Located in Lake Forest, Illinois, Ragdale provides an opportunity for writers and visual artists to work undisturbed on their current projects. Located on 14 acres and adjoining an 80-acre nature preserve, Ragdale provides space for three people in the main house, a well-equipped studio for one visual artist and studio space with sleeping facilities for two in an authentic log cabin. A stay at Ragdale can range from two weeks to two months, depending on the availability of space.

Ragdale was built in 1897 by Chicago architect Howard Van Doren Shaw and is listed on the National Register of Historic Places. Operated by the Ragdale Foundation, a not-for-profit organization incorporated in the winter of 1977, it is the only place of its kind in the midwest.

Each person who comes to Ragdale is assured of privacy to do his own work. Each resident is provided with a large room for working and sleeping, a private bathroom, and a screened porch. Some of the rooms have fireplaces. Meals and laundry facilities are provided. The nominal charge of \$35.00/week covers all expenses. Places are still available beginning January 1, 1979. Ragdale is one hour away from Chicago by car or train. A bus runs from O'Hare airport to Lake Forest.

People seriously engaged in creative or scholarly projects and who need this kind of space should write to: The Selection Committee, Ragdale Foundation, 1230 North Greenbay Road, Lake Forest, Illinois 60045.

## New Directory

The Center for Arts Information has announced the publication of its new DIRECTORY FOR THE ARTS, a comprehensive guide to 145 organizations offering free or low-cost services, programs, and funds for nonprofit arts organizations, artists, and local sponsors in New York State and the nation. The 108-page Directory represents the first attempt to centralize information about services available to the State's art community. All organizations included are either nonprofit groups or government agencies designed to support and assist the arts. The Directory describes in detail the services and programs of the organizations and outlines their geographical scope, purpose, membership programs, and publications. A 14-page index, listing 240 subject areas from Accounting to Workshops, assists the user in locating specific types of services.

The Directory also lists 78 community arts councils in the State, 12 video resource centers, 4 performing arts management services, and 11 general arts administration periodicals. The Directory is also of use to organizations and artists outside of New York State since over half the organizations included offer services nationwide. The Directory was funded in part by the New York State Council on the Arts and the National Endowment for the Arts. It is available from the Center for Arts Information, 152 West 42nd Street, New York, New York 10036 ... \$6.00/softbound, \$10.00/hardbound.



## INSPIRE THE MASSES

The day may come when you as a costumer/makeup artist may be asked to inspire a group, a troupe, or even a town to costume themselves to promote a charity, a holiday or historical event (remember the Bi-Centennial?), the opening of a new theatre building, group or particular day ... even the dedication of a monument in that town. I was the task of Dwight Richard Odle, Professor of Theatre, California State University-Fullerton, with a background at Stanford Repertory Theatre, Art Director for Tommy Walker Productions of Anaheim, California, a freelancer, with a MFA Degree in Design from Yale. Cornered by COSMAK, Professor Odle shared a monumental experience which may inspire you to inspire masses to inspirational costuming.

**COSMAK:** What was the project?

**LE:** The project actually was the dedication of the London Bridge in Lake Havasu. The McCulloch Corporation brought the famous London Bridge from England to the Arizona Desert. It was rebuilt as a tourist attraction for a housing development in the Lake Havasu area. After the reconstruction of the Bridge, the Corporation wanted a pageant or events to hopefully transform the entire town and its residents to represent the various periods of the London Bridge. Special events such as a parade, boat regatta, sky divers, special gift areas, and a specifically designed and built hot air balloon were included along with a costume contest. This was all to be on national television and subsequently the basis of a television spectacular. My job was Art Director for the whole project. It was a job you had to prepare for through theatre because it was a theatrical project, but at the same time, it was of a scope matched by nothing in theatre.

**COSMAK:** How were you granted this assignment?

**LE:** As Art Director for four years for Tommy Walker Productions, this was one of a number of events I worked on with Tommy Walker -- an impresario of half-time shows, pageants, openings, spectacles -- a Mike Todd type personality.

**COSMAK:** How did you approach and reach the residents of the town regarding the costume contest?

**LE:** To encourage the residents of Havasu to rent, construct or improvise costumes for this dedi-

cation, I developed an historical series of drawings and reference materials that could be published in the local newspapers. The drawings, done specifically for these publications, had complete explanations on how the costumes were originally made and some indications of construction and how they could be translated into modern patterns and materials. The patterns could be found in their local stores or through Butterick or Simplicity or any of the standard companies, or adapted. We suggested materials as to how to achieve a period look through available materials, but more about what not to use. Because most synthetics don't behave the way the natural fibers did for most of these period costumes, we suggested fabrics other than polyester. We tried to suggest ways of using upholstery or drapery materials. The contest, sponsored by the local newspaper or several businesses, recognized excellence in costume. The entrants were paraded in public so everyone could see and "root" for their favorites. The judging process, with a panel of five judges, went on for some four hours categorizing and narrowing down the entrants. Prizes were presented in various categories of men, women, group, children, design excellence, historical accuracy, and the like.

**COSMAK:** How successful was this costume contest?

**ODLE:** It worked out rather well. We had about 350 entries out of a town of 3000. Realizing they were doing just one costume, generally costuming themselves or perhaps their families, they did quite well. Generally, everyone who entered had done quite exceptional jobs in terms of following directions and constructing the clothes. Some of them had some theatrical training or in school or community, so they had some ability. We didn't have anyone in the Halloween costume category. The people who took the time really did an exceptional job.

**COSMAK:** Thank you Professor Odle for sharing this unusual task and your inspirational solutions and ideas.

## IF AT 1st ... REWEAVE!

If at first you don't succeed ... you've heard it a hundred times.

The show is arena, the suit is perfect, it fits the actor and suits the role ... but it has a hole ... be it moth hole or cigarette burn ... it still has a hole. A noticeable patch can take away from a show. At times, merely "patching" won't do! You must reweave! Depending on the talent and technique hired to do the job of a hole approximately the size of a dime, it could cost a costumer anywhere from \$5.00 to \$15.00 -- not accounting for the usual immediacy of need. With a little patience and practice, you can learn this art of reweaving

**Continued on page 12**

# COSMAK

## REWEAVE IT!

There are a number of types of invisible menders and techniques available:

The WORKBASKET, Modern Handcraft, Inc., 2401 Burlington, Kansas City, Missouri 64116, Vol. 15. 2975, April, 1950, No 7 suggests using the long-eyed fine needle (also small needle threader very helpful). Necessary are good light and a scrap matching material from seams, cuffs, belt or neck areas, inside of pocket or underside of lapel.

1. Measure around hole. Patch must be at least 1/2" larger each way around hole. 1" is better. Practice on loose woven material such as wool. Check or plaid is easiest, cross lines can be used as guide. Patch must match exactly the striping in piece to be mended.
2. Ravel or fray all four sides of patch until center covers hole. Pin and baste patch RIGHT SIDE OUT in correct position over RIGHT SIDE of hole (again check match of stripe or pattern).
3. Begin at corner or in middle of side of patch. Insert needle at exact point where thread should fit. Catch needle invisibly in two places into back of fabric a quarter inch away, thread it with proper thread end and draw it on out leaving thread ends at back; continue weaving each side of patch in same way. As thread is drawn through, hold patch firmly between thumb and finger and draw threaded needle through sharply so patch will fit tight. As you continue, it may be easier to separate the next thread end, then, before inserting the needle, to hold all other threads out of the way with other hand. The trick is to weave patch ends in very evenly and accurately to let no weaving show on right side. To finish, steam press flat with fairly hot iron (check material content).

The WEAVER BEAVER, a pencil-type instrument with two tweezer-like needles with activator button (when pressed-grasp, when released-separate), was introduced by Acme Specialty Company, 140 Halsey Street, Newark, New Jersey. Their instructions are similar in fraying patch edge, lining up pattern, and basting patch to garment. They suggest using embroidery hoop on garment but not drawing material too tight. To reweave, start at patch corner. Grasp first thread near corner with needles. At edge of patch, push thread through main fabric. Release button, withdraw needles. Repeat this with each thread on all sides of patch. Match thread colors - white threads of patch into white threads of fabric, etc. When all frayed threads of patch have been pushed through fabric, remove from hoop. Straighten and tighten patch by pulling threads on reverse side. If threads are out of place, pick out the longer needle of instrument, then re-insert. Remove basting. Blind stitch patch to garment from underside. Stitch on line where threads have been pushed through.

The FABRICON COMPANY of Chicago, Illinois, had limited editions of very detailed instructions of the Fabricon Method of Invisible Weaving (using a hook and latch type instrument) and the Frenway System of French Reweaving (no patch -- but filling in garment with threads taken from hem or seam, woven with needle). These detailed instructions are especially helpful in reweaving more difficult or tighter woven materials.

Again, the work area needs bright light. The garment can be supported by hoop, pinned to a stuffed pillow, or a material covered cinder block. Your talents and job to be done will dictate which technique or instrument should be used. Whichever is used, it would be time and money well spent to have the art of reweaving at your fingertips.

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## SPOTLIGHTING THE SECTIONS

Continued from page 8

## SOUTHEASTERN

**Robert Ploch, Chrm.**

Due to a change in publication dates for the September/October Newsletter, the editor apologizes to the USITT SOUTHEASTERN SECTION for not being able to give advance information on the Section's Second Annual MASTERS' CLASS for theatre artists and technicians held on September 15-16 at the University of Virginia-Charlottesville. Mighty/Mini Sessions covering Hydraulics, Lighting, Plastics, and Costumes were also presented.

## PACIFIC NORTHWEST

**Richard M. Devin, Chrm.**

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## FALL MEETINGS

The first PACIFIC NORTHWEST SECTION meeting of the fall was held on Saturday, September 23rd in Portland, Oregon at the Kliegl Bros., Western Offices. The meeting offered an opportunity for many friends and members in Southern Washington and in Oregon, who had not been able to attend Seattle area meetings, to get together. Gordon Pearlman of Kliegl Bros., gave the members a tour of the plant, and presented a discussion of the design and use of microprocessors in lighting control systems.

On Friday, October 20th, the Section will meet at the University of Washington-Seattle, University of Washington Scene Shop for a Rosco Paint Workshop and Demonstration, presented by Rosco Laboratories. Anyone wishing further information may contact Professor William Forrester, University of Washington-Seattle, (206) 543-7254.

The annual business meeting for the election of new officers will be held on Saturday, December 2nd. Members of the Section will be notified as to time and place.

Members are reminded that if they have ideas for programs and events of general interest to the USITT membership, please convey them to Mr. Scott Robinson, Vice Chairman for Programs, 1900 4th North, Seattle, Washington 98109 (206) 682-5787

**ENLIST A NEW MEMBER TODAY!**

## '79 CONFERENCE

## Personnel

## Preliminaries

SEATTLE '79

## PRELIMINARY SUGGESTED CONFERENCE CALENDAR

	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Early A.M.	Arrivals*	Comm. Mtg. Comm. Mtg.	Comm. Mtg. Comm. Mtg.	Comm. Mtg. Comm. Mtg.
1-1/2 Hr Slot	Comm. on Projects Finance Comm.	Major #1 Mini #1 Mini #2	Seattle Center Tour	Major #8 Mini #15 Mini #16
1-1/2 Hr Slot	Pub. Comm. Nom. Comm	Major #2 Mini #3 Mini #4		Major #9 Mini #17 Mini #18
Lunch 1-1/2 Hr	Board of Directors Meeting	Tech. Info. Comm. Mtg	Liaison Mtgs (3)	General Mbr. Mtg.
1-1/2 Hr Slot		Major #3 Mini #5 Mini #6	Major #5 Mini #9 Mini #10	Major #10 Mini #19 Mini #20
1-1/2 Hr Slot		Major #4 Mini #7 Mini #8	Major #6 Mini #11 Mini #12	Bd. of Dir Meeting Mini #21 Mini #22
Dinner 2 Hrs.	Program Preview Univ. of Wash. Tour/Dinner Program (Work-shops)	Dinner	Dinner	Cocktails Banquet Speaker
Evening 2 Hrs.		New Prod. Showcase	Major #7 Mini #13 Mini #14	

\* The Membership is reminded that the Wednesday A.M. meetings are open to all who wish to attend.

## Tours

\*WEYERHAUSER LUMBER MILL AND PLYWOOD MANUFACTURING PLANT.

\*SEATTLE CENTER: TOURS OF THE OPERA HOUSE AND PLAYHOUSE ... PRESENTATION OF PLANS FOR THE NEW THEATRE BEING BUILT BY THE CITY OF SEATTLE FOR THE SEATTLE REPERTORY THEATRE ... TO AND FROM ON THE FAMOUS ALWEG MONORAIL.

\*UNIVERSITY OF WASHINGTON CAMPUS ... PLAYHOUSE AND PENTHOUSE THEATRES ... SHOWBOAT THEATRE, MEANY STUDIO AND MAINSTAGE THEATRES, COSTUME AND SCENE SHOPS ... CRAFT DEMONSTRATIONS AT EACH FACILITY ... SPECIAL TECHNIQUES IN WELDING, SCENE PAINTING.

\*OPTIONAL POST CONFERENCE TRIP TO THE OREGON SHAKESPEARE FESTIVAL IN ASHLAND, OREGON ... TWO PLAYS AND TOUR OF THEIR THREE EXCELLENT THEATRES ON MARCH 11TH AND 12TH.

Information on the Conference Registration Fees will appear in the November/December Newsletter, together with information on flights to Seattle. DESIGN COMPETITION information will also appear.

EDWARD PETERSON

USITT Vice-President for Programs and Presentation  
Peterson/Vine, Inc.

15230 Burbank Boulevard, Suite N° 105

Van Nuys, California 91411

(213) 988-8661

RICHARD M. DEVIN

Conference Chairman

1508 5th Street

Kirkland, Washington 98033

(206) 543-2735

CRAIG T. MARTIN

Information and Publicity

2525 Minor Avenue East, N° 207

Seattle, Washington 98102

(206) 323-9209

ROBERT R. SCALES

Program Coordinator

2933 24th Avenue West

Seattle, Washington 98199

(206) 447-4763

DENNIS GILL BOOTH

Co-Program Coordinator

1201 N.E. 52nd, Apt. N° 3

Seattle, Washington 98105

D. LEE MAGADINI

Exhibits Coordinator

5005 North Oberlin

Portland, Oregon 97203

(503) 223-0956

## CONFERENCE COMMITTEE

JERRY ALLEN

Fort Steilacoom State College

Tacoma, Washington

DAVID BUTLER

Seattle University

Seattle, Washington

LUCINDA DENNINGER

D. A. Olson Company

Seattle, Washington

B. LYNNE LIQUE-DEVIN

Kirkland, Washington

WILLIAM FORRESTER

University of Washington

Seattle, Washington

ARMAND MARION, Architect

Seattle, Washington

FRED METZGER

Fort Steilacoom State College

Tacoma, Washington

W. SCOTT ROBINSON

Seattle, Washington

RICHARD ROGERS

University of Washington-Seattle

JOHN VADINO

University of Washington-Seattle

SCOTT WELDIN

University of Washington-Seattle

## EXHIBIT DECORATORS

Rowan Northwestern Decorators, Inc.

Mr. D. R. Zabelle, Electrical Manager

14 West Roy Street

Seattle, Washington 98119



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, John J. Gallagher, Commissioner
7. COSTUMING COMMISSION, Bambi Stoll, Commissioner
8. SCENOGRAPHY COMMISSION, Stanley Abbott, 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.

John Priot Anderson  
1845 West Walnut Street, N° 1  
Johnson, Tennessee 37601

Judy Anderson  
2114 Cedar Run  
San Antonio, Texas 78245

Thomas Anzalone  
486 Van Sicklen Street  
Brooklyn, New York 11223

Nelson Bennett  
857 East North 14th Street  
Abilene, Texas 79601

Janet G. Berkowitz  
123 North Cadillac Drive  
Youngstown, Ohio 44512

Michael J. Bothne  
4223 Bayliss  
Memphis, Tennessee 38108

James G. Boudoin  
2308 Shakespeare Road  
Odessa, Texas 79761

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

Gary F. Christiansen  
4385 Xavier  
Denver, Colorado 80212

Woodrow W. Coleman  
2264 29th Street, N° "F"  
Santa Monica, California 90405

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

Irene Corey  
4147 Herschel Avenue  
Dallas, Texas 75219

Dennis Criswell  
28333 Capitola Street  
Hayward, California 94545

S Nick D'Antoni  
12509 35th, N.E.  
Seattle, Washington 98125

I Michael R. Derr  
California Scenic Supply Company  
3503 "H" Street  
Eureka, California 95501

124589-I Janet Arnall  
11 Upshaw Downs  
83 Church Street  
Charleston, South Carolina 29401

1-I Stuart C. Duke  
68 Middlesex Road  
Darien, Connecticut 06820

S Joy Spanabel Emery  
12 Estelle Drive  
West Kingston, Rhode Island 02892

S Claude Fontzine  
138 St-Vincent Anc. Iorette  
Quebec, Canada G26 1E6

S Larry C. Gadzke  
2301 Dumble  
Houston, Texas 77023

S Alexander Gazale  
4925 Hampton Avenue  
Montreal, Quebec, Canada H3X 3P8

5-I Steve K. George  
233 East 5200 South  
Ogden, Utah 84403

I Paula Geyser  
480 Lehman Avenue N° 312  
Bowling Green, Ohio 43402

7-S Susannah A. Gilbard  
77-09 Austin Street  
Forest Hills, New York 11375

78-I Karen Gjelsteen  
1820 16th Avenue, N° 304  
Seattle, Washington 98122

S Bill Gorgensen  
419 Queen Anne Avenue, N° 202  
Seattle, Washington 98109

5-S Nancy Graham  
212 Stoney Knoll Road  
El Cajon, California 92021

I Sarah Jane Graham  
153 North Balph Avenue  
Pittsburgh, Pennsylvania 15202

7-I Sylvia Griffin  
2301 Dumble  
Houston, Texas 77023

2345-S Danny A. Gwin  
300 Manor Lane  
Buckner, Missouri 64016

I Alva Norman Hamlin  
3333 Toledo, N° 216  
Lubbock, Texas 79409

45-I Robert Craig Hansen  
1004 8th Street  
Bowling Green, Ohio 43402

I Steven Hawkins  
3614 Laval Street, N° 5  
Montreal, Quebec, Canada H2X 3C9

I Ronald Warren Hill  
P. O. Box 4442  
Portland, Oregon 97208

S Stephen Hill  
6920 Westhampton Drive  
Alexandria, Virginia 22307

23457-S Richard D. Keith  
957 Kentland Drive  
Mansfield, Ohio 44906

S Stanley J. M. Kozak  
1231 Lakeland Avenue  
Lakewood, Ohio 44107

I Douglas A. Kraner  
Riveracres  
Sunderland, Massachusetts 01375

I Edward F. Krehl  
1693 Dayton Avenue  
St. Paul, Minnesota 55104

Continued on Page 15

## NEW MEMBERS

Gary W. Lang 153 North Adolph Akron, Ohio 44304	S	Betty McDorman Randall 5350 Cheviot Place Indianapolis, Indiana 46226	I	Kenn Van-Dieren 1513 Thurston Avenue Racine, Wisconsin 53405	25-I
Ray R. Lautenschlager 2501 Soldiers Home Road, N° 48 West Lafayette, Indiana 47906	S	Susan R. Reisig 10937 Fruitland Drive, N° 3 Studio City, California 91604	I	Elsie Van Riper 1153 East Elm Fullerton, California 92631	I
Toni Lynn 342 West 40th Street New York, New York 10018	I	Robert Routolo Center Theatre Group 135 North Grand Avenue Los Angeles, California 90012	I	Ronald C. Waldie Folio Advertising Agency Limited 301 Davenport Road Toronto, Ontario, Canada M5R 1K5	I
Gene Martinez Box One Washington, New Jersey 07882	I	Jared Saltzman 138 Silleck Street Clifton, New Jersey 07013	I	Steven W. Wallace College of Santa Fe Department of Theatre Greer Garson Theatre Santa Fe, New Mexico 87501	I
Montclair State College Department of Speech & Theatre Upper Montclair, New Jersey 07043	O	Carolyn Satter 8470 Dallas Street LaMesa, California 92041	S	Richard A. Waltz 3022 San Ignacio El Monte, California 91732	I
Albert William Morris, Jr. 2700 Connecticut Avenue, N.W. Washington, D.C. 20008	I	Keith Setterholm 805 North 50th Avenue Omaha, Nebraska 68132	1-I	Gale Warshawsky 515 Yosemite Drive Livermore, California 94550	1-S
David Morse Audio & Lighting Northwest, Inc. 2727 Fariview East, Suite "F" Seattle, Washington 98102	45-I	Robert A. Slutzke 5444 Agnes Avenue North Hollywood, California 91607	345-I	Francis P. Way 14133 Rockenbach Street Baldwin Park, California 91706	I
Harvey C. Olsen 7041 West 99th Street Chicago Ridge, Illinois 60415	I	Kathleen Smigielski 40 Naples Road Brookline, Massachusetts 02146	8-S	Gweneth L. West 2712 S. W. 34th Street, N° 155 Gainesville, Florida 32608	7-I
Manuel Riestra Paz Rio de la Loza 237 Mexico D.F., Mexico	2345-S	David Thomas Staples Theatre Consultants Projects Limited 14 Langley Street London WC2N 9JG, England	I	St. Clair Williams 1107 Alabama Avenue Durham, North Carolina 27705	I
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## UPCOMING!

In the November/December Newsletter ... THEATRE ADMINISTRATION SUPPLEMENT ... EDUCATION COMMISSION SUPPLEMENT ON UNDERGRADUATE CURRICULUM GUIDELINES.

Marc W. Smith 616 South Clinton Street Baltimore, Maryland 21224	S
Gary P. Sullivan 3 Anderson Avenue Staten Island, New York 10302	23-I
Ross Thorne Associate Professor of Architecture The University of Sydney New South Wales 2006, DX 1154 Sydney, Australia	4-I
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David Jaeger-Walker 115 Hart Drive Pittsburgh, Pennsylvania 15235	I
Andrea Wilson 37 West 71st Street New York, New York 10023	I
University of Wisconsin Attn: Jack Frisch, CC 331 Green Bay, Wisconsin 54302	0
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Valentine A. Wyszynski Box 188 Las Cruces, New Mexico 88001	S



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## CALENDAR

### OCTOBER

- 4th ... USITT ENGINEERING COMMISSION MEETING  
Metropolitan Opera, Lincoln Center,  
New York - 6:00 P.M.
- 11th - 14th ... NATIONAL OPERA ASSOCIATION CONFERENCE  
Santa Rita Hotel, Tucson, Arizona
- 13th - 15th ... NEW ENGLAND THEATRE CONFERENCE  
University of Connecticut  
Storrs, Connecticut
- 19th - 21st ... INSTITUTE OF OUTDOOR DRAMA  
Kennedy Center, Washington, D.C.

- 25th ... DEADLINE FOR MATERIAL FOR NOV./DEC. NEWSLETTER
- 29th - Nov 3rd SMPTE, Americana Hotel, New York City

## NOVEMBER

- 2nd - 5th ... SOUTHWEST THEATRE CONFERENCE  
Sheraton Century Hotel  
Oklahoma City, Oklahoma
- 3rd - 5th ... FEDAPT 7TH ANNUAL CONFERENCE/SEMINAR  
St. Peter's Church, New York, NY
- 29th - Dec 2nd TTFL SYMPOSIUM, Opryland Hotel  
Nashville, Tennessee

## DECEMBER

- 9th ... USITT BOARD OF DIRECTORS WINTER MEETING, City Squire Inn, New York, NY  
1:00 - 5:00 P.M.
- 12th - 14th ... A/V PICTORIAL, Sheraton Park Hotel  
Washington, D.C.

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SCENERY MATERIAL

Paper, Honeycomb Sandwich panels as materials for the construction of stage scenery by Michael S. Lampman. Masters Thesis, 1974. Includes discussion of types and availability, fabrication techniques, tests and evaluation of the products. Fifty-five pages.

Location: Memorial Library  
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SCENERY MATERIAL

Masters Thesis. Rigid Polyurethane Foam for the Stage by Susan V. Allen. Includes chemical and physical characteristics, cutting, fabrication, health and safety hazards, stage application and bibliography. One hundred forty-two pages, 1971.

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## *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).



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