

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

1501 BROADWAY, NEW YORK, N.Y. 10036

## NEWSLETTER

Volume XVIII Number 5

NOVEMBER - DECEMBER 1978

### '79 CONFERENCE UPDATE

#### TRAIN AND PLANE

The Seattle/Tacoma (SeaTac) International Airport is served by Alaska Airlines, Braniff International, Cascade Airways, Continental, Eastern Airlines, Hughes Airwest, Northwest Orient, Pan Am, Scandinavian Airlines, Trans World, United, Western, and Wien Air Alaska. Amtrak routes to Seattle include The Empire Builder and North Coast Hiawatha, both from Chicago, The Pioneer from Salt Lake City, The Coast Starlight from Los Angeles, The Pacific International from Vancouver, B.C., and The Mount Rainier from Portland, Oregon.

USITT members in the New York Area who will be attending Seattle '79, might want to use the new subway/bus service to and from John F. Kennedy International Airport. Since the service began on September 23rd, more than 900 passengers a day now avoid traffic tie-ups by taking the line. The JFK Express starts at the Independent Station at 57th Street and Avenue of the Americas, with stops at Rockefeller Center, 42nd Street, 34th Street, West 4th Street, Chambers Street (the World Trade Center), Broadway-Nassau Street (at Wall Street), and Borough Hall in the heart of Brooklyn.

The one-way fare is \$3.50, and that includes bus service from the Kennedy subway stop to all air terminals. From 57th Street to Kennedy takes roughly 50 minutes; from Wall Street, 36 minutes. 5 to 20 minutes should be added for the bus ride. Trains depart every 20 minutes, seven days a week, from 6 a.m. until 10 p.m.

#### REGISTRATION

##### FOUR DAY REGISTRATION

Individual Member:

Spouse:

Student Member:

Non-Members:

##### (PRE REGISTRATION)

\$45.00 (Including luncheon and Banquet)

\$30.00 (Including luncheon and Banquet)

\$20.00 (Includes luncheon only)

\$70.00 (Including luncheon and Banquet)

##### ONE DAY REGISTRATION

Individual Member: \$15.00 (Luncheon and Banquet not incl.)

Non-Member: \$20.00 (Luncheon and Banquet not incl.)

Student (Member or Non-Member): \$ 5.00 (Luncheon and Banquet not incl.)

Banquet, additional: \$18.00

Luncheon, additional: \$10.00

##### FOUR DAY REGISTRATION AT CONFERENCE TIME

Individual Member: \$50.00 (Including luncheon and Banquet)

Spouse: \$35.00 (Including luncheon and Banquet)

Non-Member: \$75.00 (Including luncheon and Banquet)

Student: \$25.00 (Including luncheon and Banquet)

#### HOTEL

	STANDARD ROOM	MEDIUM ROOM	DELUXE ROOM
Single	\$ 34.00	\$ 40.00	\$ 46.00
Double/Twin	44.00	50.00	56.00
1-Bedroom Suite	70.00	90.00	120.00
2-Bedroom Suite	105.00	125.00	155.00
3-Bedroom Suite	150.00	170.00	275.00

Plus: 5.4% State Sales Tax

##### BUDGET HOUSING, OLYMPIC HOTEL

Deluxe rooms at \$56.00, for four people in a room which is \$14.00 plus tax per person.

##### BUDGET HOUSING, YMCA (3 Blocks from the Olympic Hotel)

Rooms for both men and women at \$8.00 for the first night, \$7.00 each additional night.

#### FEATURES

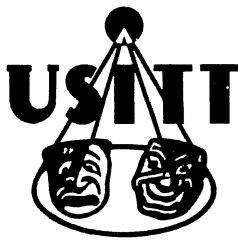
##### SCENOGRAPHY EXPOSITION: CURRENT NORTH AMERICAN

SCENOGRAPHY, Studio processes, selected from a broad spectrum of designers. Recent work in Scenic, Costume, and Lighting Design for Theatre, Video and Film-work for the marketplace and the academy. (See SCENOGRAPHY COMMISSION COLUMN in this Newsletter).

Three Sections:

1. Showcase of Contests/Juries
2. Juried Exhibition
3. Invitational

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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.

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## '79 CONFERENCE UPDATE

Mark the Convention Survey Form in this Newsletter if you would like entry information, or contact Scenography Commissioner as indicated in SCENOGRAPHY COMMISSION column.

CRAFT FAIR: Costume, Scene Painting, Welding, and other craft demonstrations in conjunction with a tour of the University of Washington theatre facilities.

SEATTLE CENTER TOUR: The Playhouse, The Opera House, and a preview to the soon to be built Seattle Repertory Theatre.

EXHIBITS: 60 or more exhibits of theatrical equipment.

POST CONVENTION SIDE TRIP - OREGON SHAKESPEAREAN FESTIVAL, Ashland, Oregon. YOU'VE GOT TO SEE ASHLAND TO KNOW ABOUT THEATRE IN THE NORTHWEST. Technically, the Festival is a paradox. The actors, the director, the script are first priority. "The Play's the Thing." Yet -- more because of this philosophy than despite it -- Ashland's theatre design and technology are among the best. News about each season spreads quickly throughout the Northwest, and the excellence of scenery, props and costumes becomes a point of reference each year with which all technical theatre in this part of the country is compared.

The tour will be a whirlwind chance for you to learn lots of good solid technical information about an excellent theatre company in the tiny town of Ashland.

See Born Yesterday Sunday afternoon, Macbeth, Sunday evening, both in the Bowmer Theatre.

Tour the Angus Bowmer Theatre (indoors, 600 seats, open end stage), the Black Swan (indoors, 138 seats, black box style theatre), the Elizabethan Theatre (outdoors, 1100 seats, Elizabethan-type stage house), the Costume Shop and Scene Shop. See a repertory theatre in operation. Four shows in repertory in March. You'll see at least one, and probably two change-overs of lights and scenery. Join discussions on repertory management, technical/design problems of rotating repertory, and costume construction methods. See an exhibit of design for Festival productions.

Meet many of the people who make the Festival what it IS: Producing Director, Jerry Turner; General Manager, William W. Patton; Founder, Angus L. Bowmer; Richard L. Hay, Resident Scenic Designer; Jeanne Davidson, Resident Costume Designer; William Bloodgood, Scenic Designer; Dirk Epperson, Lighting; Debra Dryden, Costume Designer; Merrily Murray, Costume Designer; Bob Peterson, Lighting Designer; Production Manager, Pat Patton and Technical Director, R. Duncan MacKenzie.

The tour returns to Seattle by noon Monday, so you'll be able to get a convenient flight home. The cost for round-trip flight, show tickets and lodging Sunday evening is expected to be about \$150 per person. Arrangements depend on our having a good early estimate of the number of people who will take advantage of this tour. Please let us know by returning the Convention Survey Form.

RECORDINGS: Tapes of all sessions will be available from A & P Recording West, Edmonds, Washington. 60 minute tape @ \$7.00; 90 minute tape @ \$9.00.

## PROGRAMS

Administration/Architecture: James MacRostie  
ACCESS TO THE PERFORMING ARTS --  
the challenge of federal requirements  
regarding the handicapped.

Administration: Jean Tsokos  
FINANCIAL MANAGEMENT OR COVERING  
THE THEATRE'S BOTTOM LINE --  
"how to" session on preparing budgets  
and controlling limited resources.

Administration: Bernard Grossman, Esq.  
THEATRE TECHNOLOGY AND THE LAW--  
avoiding law suits.

Administration: Jeff Prauer  
REVIEW OF ARTS LEGISLATION --  
new laws affecting theatre technology.

Architecture: Peter H. Frink and  
Bob Scales

WHAT WILL BE (SHOULD BE?) THE  
SHAPE OF OUR THEATRE --  
various theatre forms discussed  
and debated, using the soon to be  
built Seattle Repertory Theatre  
as a model.

Architecture: C. Jay Burton and  
Rob Jackson  
FOUND SPACE THEATRES,

Costume: Stephanie A. Schoelzel  
PROFESSIONAL COSTUME IN THE  
LOS ANGELES AREA

Costume: Douglas Russell  
AESTHETICS OF COSTUME DESIGN IN  
OPERA, FILM, TELEVISION AND  
REPERTORY

Costume: Bill Bryan  
COSTUME ACCESSORIES WITH SCOTT  
FOAM -- demonstration.

Costume: Stephanie A. Schoelzel  
MAKE-UP DEMONSTRATION --  
techniques of make-up.

Costume: Jim Crider  
UNIVERSITY OF WASHINGTON FASHION  
SHOW-- including the Finney Col-  
lection of 19th Century womens'  
clothes.

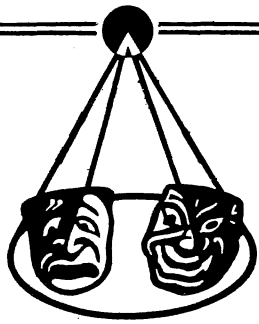
Costume: Erin Wertenberger  
NATIONAL COSTUMERS ASSOCIATION  
PRESENTATION

Education: Paul Hoffman  
TEACHING TELEVISION DESIGN  
TECHNIQUES

Education: John L. Bracewell  
TEACHING THEATRE SOUND

Education: Thomas Beagle  
PRESENTATION OF TECHNICAL THEATRE  
COURSE GUIDE PROJECT

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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

## ADMINISTRATION

**John J. Gallagher, Commissioner**

This summer, a new Commissioner and Vice-Commissioner were appointed to the Arts Administration Commission to fill the vacancy created when former Commissioner Don Shulman became the Institute's new Treasurer. John J. Gallagher of the Publick Playhouse in Hyattsville, Maryland, and James MacRostie, Fine Arts Center, University of Massachusetts-Amherst, are the new Commissioner and Vice-Commissioner respectively. Having oriented themselves to the new positions, the Commission is ready to move ahead on several new and old projects.

As the first priority, the Commissioners are readying sessions for the Seattle Conference. Following is a list of those sessions the Commission is committed to at the present:

**MAJOR SESSION:** Access to the Performing Arts: The challenge of Federal Requirements regarding the handicapped.

Coordinator: James MacRostie

**MINI SESSION:** Theatre Technology and the Law: How to avoid lawsuits.

Review of Arts Legislation

Coordinator: Jeff Prauer

Budgeting: Personnel and Equipment and Materials - Time and Money.

While commitments must be made regarding the participants and costs of each session, the Commission still needs help in making all final arrangements. If any member knows of someone who should be on one of the panels, please let Commissioner Gallagher, or Vice-Commissioner MacRostie know. On the other hand, if you can assist with local arrangements, as a session recorder, or in providing information, don't keep that a secret either.

Beyond the Seattle Conference are the projects (both on-going and proposed) of the Commission:

1. Handicapped Accessibility

An investigation of the implications of Section 504 of the 1973 Rehabilitation Act (Public Law 93-112), and related legislation. This project will seek to inform members, liaison with other professional

associations, and inform regulators and legislators.  
Coordinator: James MacRostie

2. Technical Staffing of University Arts Centers

A study of staffing practices and needs.

Coordinator: James MacRostie

3. Legislation and the Arts

A continuing information service on new legislation affecting the entertainment industry.

Coordinator: Jeff Prauer

4. Job Descriptions

A project aimed at the inclusion of all theatrical jobs in "The Dictionary of Occupational Titles".

Coordinator: John Gallagher (Temporarily)

5. Administration Newsletter

A supplement to the USITT Newsletter, appearing three times a year, and providing pertinent information on Arts Administration.

Editor: John Gallagher

6. Service Bureau

Providing program assistance to other Commissions and to the Sections in the area of administration. Also assisting the National Liaison in working with sister organizations i.e., ACUCA, IAAM, ISPA, etc., and in disseminating pertinent information which they develop.

Coordinator: (OPEN)

Commissioner Gallagher would like to stress that all of these projects are currently understaffed. To succeed with these or other projects, active participation is required from each member of the Commission. If you think you can squeeze out a little more time for the benefit of your colleagues, and something on the list interests you, contact John Gallagher and he will put you in touch with the right people.

John J. Gallagher  
Publick Playhouse  
5445 Landover Road  
Hyattsville, Maryland 20784

Finally, there is the question of the organization of the Arts Administration Commission itself. A new Commissioner ought to provide an opportunity for new ideas. Commissioner Gallagher questions if the Commission should have regional or national Commission meetings; should the Commission have a Steering Committee; do members of the Com-

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# COMMISSIONS

## ADMINISTRATION

Continued from page 4

mission care about such things, or should the Commissioner be the only one concerned. The Arts Administration Commission has a core of members, projects that are ready to commence or that are already underway, and concentration on seeing that these projects reach a fruitful result is vitally required.

You may also want to contact the Vice-Commissioner about actively participating in the Commission's projects. Write to:

James MacRostie  
Fine Arts Center Administration  
University of Massachusetts  
Amherst, Massachusetts 01003

# COSTUME

**Bambi Stoll, Commissioner**

The Costume Commission thanks Corliss Nickerson and Lorraine Gross for their efforts to present a highly successful Symposium this past August. Contributions of professionals in the costume field like Lorraine and Corliss, as well as those who presented the various segments of the workshops, are the essence of the USITT Costume Commission's various projects in promoting the exchange of information and ideas for projects that have been rumbolling around in the back of your head for months, or even years. Please, dust them off and share them. Write your commissioner.

\*Fabric Modification was the theme of this year's JSITT Costume Commission Symposium. The events during this three-day exchange of ideas and experiences were interesting, informative, and exciting. A variety of techniques were demonstrated including fabric lamination, dyeing methods, and approaches to texturing fabrics. Participants in the symposium also had an opportunity to experiment with the various materials and with the methods of working recommended by others in the group.

The meetings were held in the Costume Shop at the University of New Orleans (courtesy of Costumer, Barbara Alcofer) which automatically provided everyone with a sense of being "at home". The comfortable feeling of familiarity was a help, since those attending the symposium represented all sections of the country, from Wisconsin to Texas, and from California to Rhode Island. But, of course, this widespread representation provided a diversity of ideas and experiences which added greatly to the success of the symposium.

The opening session was a report and slide presentation on the international Textile Elaboration Symposium which was held in Bratislava, Czechoslovakia, June 1977. Sylvia Hillyard, Costume Designer, University of Georgia, and Valerie Kaelin, Florida State University, currently with Ray Diffen in New York City, were the USITT representatives at the Bratislava symposium. Numerous slides of the techniques that were demonstrated were shown to the participants. Valerie prepared a written report on the methods used. Many of the effects they illustrated were quite exciting -- even if some were a little disturbing, since it seemed that the European costumers are

not at all concerned about safety and health precautions when working with the various chemicals and materials required in some of their techniques. However, two of the techniques described were valuable and simple to execute. The first has been dubbed the "Crud Recipe" and is used to distress and age garments. The second is a method of decorating fabric with fabric paint made in your own shop.

### CRUD RECIPE (Lehm-Strukturmasse)

- Mix a paste of clay powder, sawdust, and latex with pigment as desired.
- Spread the garment out flat and apply a generous amount of this mud.
- Allow it to dry completely.

Most of this "crud" will stick to the fabric and be quite durable in use, but, unfortunately, the garment cannot be cleaned and retain this even coating. The effect, though, is really quite marvelous on stage.

### DECORATIVE FABRIC PAINT

- Prepare a solution of watered-down tempera paint and a water-soluble, flexible glue or latex.
- For metallic paints, make the solution of bronzing powder and rubber cement; thin it down with lacquer thinner.
- Apply the paint with a conical "Cookie Decorator" fashioned either by glueing a piece of parchment paper closed or by heat-melting the seam of a sheet of acetate. Use a separate "cookie decorator" for each color.

At the international Symposium, this was demonstrated to paint original designs on velvet and to enhance the pre-existing patterns on brocade, but it would seem to be usable on most fabrics.

In another New Orleans session, Irene Corey, author of *Mask of Reality*, and Costume Designer for the Everyman Players, demonstrated fabric lamination methods with Ply-On film. (See the DTX of January, 1978, for an article on this technique.) Irene gave some handy hints for working with this film. A basic rule she has discovered is that "two fat fabrics do not like to stick together with the Ply-On film". In other words, "skinny" satin will adhere to "fat" felt, but "fat" velvet will not stick to "fat" felt. The film works best on fabrics which have a bit of nap or tooth, such as cotton, silk, etc. The film will not adhere well, though, to hard synthetics or to knit fabrics. She has also found that fabrics laminated with the film will wash in Woolite.

Irene also had a special treat. She had just completed the costumes and masks for the Everyman Players' production of *The Butterfly*, and brought samples with her. The characters in the play are insects which she had depicted by molding foam rubber costumes into non-human body lines and by creating stunningly effective masks. The participants were able to examine the masks and discuss the construction techniques. They were made of flexible plastic tubing, available at hardware stores, with aluminum wire inserted in the tubes to form and hold the shapes. The tubing was glued and wired into position and colored. For the eyes, Irene used plastic spheres from a display house. Each mask was then decorated and trimmed with items like doorspring antennae, feather boas, cords, etc., to complete a unique and exciting effect.

Sessions that followed concentrated on various dyeing techniques for theatrical costumes. Priscilla Parshall, dyer for the Guthrie Theatre and the Santa Fe Opera, conducted a lecture-demonstration on the use of various

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## COSTUME

### Continued from page 5

dyes. One of the valuable suggestions made by Priscilla, concerned controlling loss of color during the rinse phase of the dyeing process. She recommended starting with warm water and shifting to cool water rinses in succession. If there is a lot of color loss during the process, Ms. Parshall recommended adding dye assistant to the rinse itself to minimize the dye loss. Many dyes indicate the type of assistant that is required for dye on the package.

There was also a "hands-on" workshop of fabric-reactive dyes conducted by Susan Wadsworth of Athens, Georgia. She made an excellent presentation, and everyone had an opportunity to experiment with these dyes on various fabrics. Unfortunately, there were too many processes involved to detail here. However, there is plenty of information on the subject in the following: Dyeing and Painting Fabric with Fiber-Reactive Dyes, by Deborah Dryden, USITT/Journal Theatre Design and Technology, Summer, 1978, pp.31; Dyeing and Printing with Procion Dyestuffs, ICI Americas, Wilmington, Delaware, 1977; and Design on Fabric by Mr. Jonston and G. Kaufman, Van Nostrand, Reinhold Co., 1967.

Fiber-reactive dyes ("Procion" is a trade name) give brilliant colors and can be used cold. They work best on protein fibers such as cotton, silk, and wool, and on cellulose like viscose rayon. They are not effective on most other synthetics, however.

Susan cautioned to be sure to take common-sense safety precautions, since toxic chemicals are involved in preparing the dyes. In addition to wearing rubber gloves, she recommends coating the arms with "Silicote", available at local drugstores, and wearing a rubber or plastic apron to protect clothing. The dye is not toxic or even harmful once it is set on the fabric. Mastering fiber-reactive dyeing techniques obviously requires study and time, but the results make the effort worthwhile.

"Creating Textured Fabrics" was the topic of another session conducted by Jeanne Davidson, resident Costume Designer for the Oregon Shakespearean Festival at Ashland. The program description of Jeanne's presentation read: "costumes, costume props, and experimental pieces created through melting, layering, painting, and Ms. Davidson's three-dimensional texturing techniques," and that is indeed what she presented. Basically, Jeanne's point was that virtually anything can be useful in creating textures and three-dimensional effects. The guiding principle stressed was that we are surrounded by them, from sources in nature to items manufactured for entirely different purposes. She made jewelry from broken glass, flexible ribs on a pair of wings from transparent bathtub caulking, and armguards made from rubber carpet padding. The list goes on, but Jeanne suggested that a good place to start is by asking "How many different ways can we use the plastic-ring holders from a six-pack?"

The last day of the Symposium focused on Mardi Gras costumes. Those attending met at the Louisiana State Museum to view the Mardi Gras display, and were able to examine a number of costumes from past Mardi Gras celebrations.

All of the Symposium sessions were informative and informal. There was so much happening and the activities so concentrated that everyone felt they had been exposed to much more than could be absorbed. Perhaps the most valuable aspect of the meeting was the free exchange of

ideas, questions, and experiences. Certainly, the opportunity to meet with Costume Designers and Costumers from different areas of the country and to discuss trials, errors, and successes was beneficial to all. Plans are now being formulated for the next Symposium which will be held in New York City following the ATA Convention in August, 1979. The proposed theme is millinery and related areas. If you are interested in participating, contact:

Marcia Cox  
Dept. of Speech, Theatre & Dance  
Glassboro State College  
Glassboro, New Jersey 08028

\* Reprinted in part from the New England Theatre Conference Design & Technology Exchange, Vol. II No 1, October, 1978, Joy Spanabel Emery, Editor.

## EDUCATION

### John L. Bracewell, Commissioner

The Education Commission has spent the summer engaged in a number of interesting and useful activities which have served both to generate some new projects and to conclude some old ones.

First, through the cooperation of Vice President for Liaison and Relations, Lee Watson, we were able to provide an experimental HOTT Session during the International Theatre Arts Conference in Muncie, Indiana, June 26th through July 1st. The International Theatre Arts Conference is sponsored by the International Thespian Society and provides an opportunity for high school drama students and their teachers to meet, see each others' works, and to learn from each other and from invited professionals. This year's conference was the first time that USITT has assisted in the provision of some of the technical activities. HOTT (Hands-on Technical Theatre) Sessions are the brainchild of Education Vice-Commissioner Thomas A Beagle, who has sponsored them in his local area and on a statewide level in California. Watson persuaded a talented group of professionals and theatre educators to come to Muncie to instruct the HOTT Session activities. This group included Bob Moody, Bob Kelley, Nick Bryson, Rick Thomas, Van Phillips, J. Rowland Wilson, Max Culver, Roger Swift, and George Irving. The sessions provided lecture-demonstrations in scene painting, make-up, lighting, and sound from the professional speakers, and how-to sessions centered around the pre-production planning of a play. The how-to sessions were directed by the educators. Lee Watson, Vice-Commissioner Beagle, and Commissioner John L. Bracewell helped to coordinate and evaluate the sessions. The Education Commission wishes to extend thanks to Ron Longstreth and the International Thespian Society for inviting us to participate and for their fine cooperation in helping to facilitate our activities.

Second, in July, a group of commission members assembled in Athens, Georgia to prepare a draft proposal of curriculum guidelines for undergraduate level training programs in theatre arts management, design, and technology. The writers group included Vice-Commissioner Lawrence L. Graham as Chairman, and host, Carlton W. Molette, Thomas Oosting, Stephen Rees, Stephanie Schoelzel, Robert L. Smith and Peter Young. As a result of their efforts a draft document has been prepared and is ready for circulation to and comment from the membership. This document is included with this newsletter as a supplement, and all USITT members are encouraged to return their comments and criticisms to Chairman Graham.

## EDUCATION

### Continued from page 6

Third, during the International Arts Conference, Commissioner Bracewell and Vice-Commissioner Beagle met with representatives of the Secondary School Theatre Association, President Anna May Hughes, President-Elect Charles Jeffries, and Richard C. Johnson to discuss the implementation of plans for creating a course guide in technical theatre, design, and arts management for usage in elementary and secondary schools. The guide is projected as an in-service curricular document and as a companion to the existing SSTA Course Guide and CTAA's Give Them Roots and Wings. On the K-6 level, the project will attempt to provide suggested methods for the prerequisite experiences to train eye, ear, and imagination for later experiences in theatre production. At the secondary school level, the guide will attempt to suggest useful methods in teaching and implementing technical theatre and design activities. An editorial board has been selected which includes from USITT, Walter S. Dewey, Kenneth Dresser, Richard Dunham, Thomas Hines, Charles Jeffries, H. Elliott Keener, Karl Klapthor, Charles H. Vaughn, and Walter H. Walters. USITT's representative on the Advisory Board for the project is Don Swinney. Project resource writers for this project will be needed in the near future. If you are interested in participating, please contact the Education Commission or any of the members of the editorial board.

The Education Commission will be involved in the presentation of three programs for the 1979 Conference in Seattle. These will be centered around the following topics: One, a presentation by the members of the editorial board of the technical theatre course guide project mentioned above; two, teaching TV design techniques -- a second attempt at producing this much-needed discussion. The program will be under the supervision of Paul S. Hoffman of New Jersey Public Television. Three, techniques of teaching theatre sound -- a panel that will provide people who have taught and successfully practiced this growing theatre art to talk to the membership about how to train students in theatre sound techniques.

The National Internship Project has received a large return from its survey of professional theatres concerning interest in providing internships for students in theatre technology and design and arts management. Interest seems to be great on the part of a large number of these companies, and we expect the Internship Project to provide information that will be able to help match up qualified students with these positions. The format for providing this information is still undecided, but it is hoped that a system can be identified by the time we go to Seattle.

Bob Smith continues to help in the activities surrounding the publication of the DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY. This reference work, which is the result of Bob's efforts, is now available from the National Office at a cost of \$7.50 to members. We also encourage you to have your school library order a copy or copies of the document. Price to libraries is \$8.50. We think that you and your students will find this work of great value in helping to identify the right graduate program for the student.

The Education Commission is always in need of new ideas for projects and activities. If you have a suggestion for something that we should be involved in doing, please send that suggestion to:

John L. Bracewell  
USITT Education Commissioner  
c/o Dept. of Drama/Speech  
Ithaca College  
Ithaca, New York 14850

## HEALTH AND SAFETY

### Dr. Randall W.A. Davidson Commissioner

It has been a number of months since I have addressed the membership and patrons of USITT. I hasten to thank you for your cards, letters and phone messages during my siege. I was deeply moved and gratified that so many of you cared. Your concern fuels my dedication to an even greater involvement with the Institute, in this country and around the planet. It is like two steps backward to move five forward.

Health, Safety, and Fire Control are just beginning to emerge as an important element or component of government and private industry. My travels over the last six months have placed me in direct dialog with a number of key individuals who are developing major reforms of OSHA, EPA, and NIOSH, within the industrial and corporate community. Fortunately, I have been allowed to join in this dialog and inject our views about the state of the Art as it effects all of us in USITT and especially in the Entertainment World. We have been fortunate in these major contracts, because the information, data, research and insight these people and their positions bring will impact our work in a very direct way.

**STANDARDS:** I believe these are necessary, perhaps more so now than before. There is a need for acute refinement and an even greater involvement of those in entertainment. We have covered too long. It is time to implement and revise from a position of strength. Our USITT groups are gaining more and more knowledge and demanding an increase in material and action on the program and writing level. These demands are not being met to their maximum. There are courageous attempts and these must continue. You may be assured that I am continuing to work in this area, and that requests do come to me for USITT involvement in developing guidelines and Loss Control programs based on needs. The total entertainment Code Draft will be revised and compacted. Any of you who desire to add your expertise in any area of this gigantic endeavor are encouraged to do so. There needs to be more specificity: i.e., what we actually do, how we operate, the real hazards, levels of design in equipment and tools, who is involved, levels of experience and technical know-how, etc. We must regulate ourselves, set our own high standards, implement them, endeavor with all our expertise to see that they are developed and implemented. This is certainly not pie-in-the-sky at all, but a plabistic approach to the late 1970's and an increase in technology of the 1980's. NOW is the acceptable time.

**LASERS:** Standards have been promulgated by some states, by BRH and FDA - but with limited staff, and with personnel in the field limited to brush fires, we have made no significant impact. Flurried arguments to the contrary, the state of the Art - safety application and implementation has an eon to go as I am sure you are cognizant, the research as to their deleterious effects continues. With the secondary schools using them for productions, we would do well to be alerted. I believe we must be constantly concerned with the safety and health factors. We have had a few articles here and there - and they will continue, but to measure long term effects -- epidemiologically -- will be another story. BE AWARE!

**SAFETY PROPOSAL:** Presentation to NIOSH took place in June. They reviewed it carefully and now we are involved in revising the material. There are many copies out-

**Continued next page**



## HEALTH AND SAFETY

standing -- so your input as Technicians and as engineers will be gratefully accepted. We are changing the format and gaining other input from an engineering and epidemiology point of view. We believe it is still viable and important -- and the reason for its being and support of the Institute in Toto -- is still important.

The needs of Technicians are ever present, and with many types of funds being cut in the arts, it is even more incumbent upon us (USITT) to examine the needs, document and verify them, and institute whatever programs, training, legislation, etc., is necessary. The world for technocrats is becoming more complicated and our physical well-being must withstand horrendous attacks each day in our home, in our community and certainly in our occupational environment. These cumulative inroads are insidious and deplete our energy functions. Knowledge is needed on a primary basis in order to combat these flagrant denigrations of our health.

I urge all of you, to join me, USITT, in documenting, examining, searching, and increasing your knowledge about the health and safety factors which impact your life, especially your working environment. Some of you can readily see the ramifications of this. It is difficult to spell out all the intimate details but no matter how miniscule they are still very deadly. Our (USITT's) stand and activity should (no, must be) be that of inquiry, verification, and activity. Each day brings anecdotal material and statistics of the aggregate impact of the paucity of health, safety and fire programs in our area of technology. So, support the world of the Commission of Health and Safety.

We must consider:

1) Toxic Substances: We are seeking individuals to work on a project dealing with Toxics (a) listing them, (b) researching them, (c) giving the application to our industry, (d) and relating factual, accurate data as to their deadliness upon our technicians. (If you believe you cannot do all of this, give me part, but we need this work to be done).

2) Rigging Safety and National Conference: I have mentioned this before -- again and again. We need solid standards, well researched. Objective. Very objective. There are many standards which solely impact these materials and which do apply directly to our equipment.

We believe there is need for a National Congress about these needs. We expect to have a great deal of participation and interest. Metallurgics, manufacturers, riggers, technicians, engineers, users, and those suppliers of parts who add to the total rigging picture should be involved. Designers, winch system personnel, innovators, operators, cable and plastics people would be among those requested to attend.

We have put out many feelers about this and have received only one negative response. We have received a sanction to move forward and so we put out the clarion call for information and volunteers. The state-of-the-Art is not all it is supposed to be -- or should be -- or can be. I am cognizant of many comments made about the last attempt but our base is safety, not monopolistic. In point of fact this congress should be funded, so that participation could be total. I would not want anyone left out, nor would I want anything but positive movement. No one wishes to stifle individual competition, not impose regulations, nor commonality, but we believe it is necessary to "clear-the-air". We know it is important, imperative even, to gather and share ideas, in person, in a professional open manner. We must strive for a

better communication and from my purview, and experience, a standard, if you will, so that we can bring order and safety to those who must operate rigging systems.

Certainly there is a need for diversity in design, and we have some of that, but R&D money is scarce. We need innovation, and we have some. But what we truly need are solid engineering standards for all rigging, no matter who manufactures them. We also need solid training for riggers -- professional and amateurs. My experience shows me --- tells me --- indicates to me the state-of-the-art is poor. POOR. That indicts many people -- and groups -- and institutions -- but it is true. Accident data, loss claims, injury statistics illustrate a need in this area.

Old systems, new systems, overloaded systems, poorly manufactured systems, poorly installed systems and Jerry Rigger systems -- all part and parcel of Rigging.

I am positive you can add your own horror stories, but you don't. You won't! You see no need to document, because "you do it right". The pinched fingers, the cut hands, the burns, the fibers, the broken arbors, the falling stage weights, the broken sheaves, the cracked plates, etc., all point to a need for standards.

I am requesting you think about it, observe, and write to me about operations, rules, guidelines, accidents and systems. Send diagrams, pictures, slides, tapes, sketches, whatever. But ACT! The action begins with you, only you. We have major Rigging problems, let's WORK together to develop standards and supply adequate honest, realistic approaches and solutions to rigging areas.

Re-read past Commission Reports, Duplicate them, Bind them together! Use the suggestions. They are valid, and have a useful life in your work. Pass them on to others! Act! Toxics, fire, tools, lasers, Noise, make-up, fire retardants, plastics, design, structures, liability, its all there. Send me material. I will write it if you won't, but let us hear. Join the Commission of Health and Safety. It impacts and interfaces every other work. I will continue to write, inspect, speak and conjure. You must help.

BUILDINGS: I continue to see more and more new buildings, renovated buildings -- the end products -- turn out badly. I ask why? Construction? Design? Funds? Lack of professionalism? Politics? Haste? Use? There must be a reason behind all facade -- small buildings, large, multi-million dollar store fronts for performing arts. Your positive comments would be welcomed. I see them. You can argue from hell to breakfast, but I see them. And in operation. Something is terribly wrong. Technicians must work in these buildings, day after day. Somewhere, someone must say something, do something. Let me know ... positively ... about your buildings, studios, etc. Please send pictures, photos, etc.

I may be reached: Dr. Randall W. A. Davidson, Commission on Health and Safety, U. S. Institute for Theatre Technology, Alexander & Alexander, Inc., 3550 Wilshire Boulevard, Los Angeles, California 90010. (213) 385-5211, Extension 354. Write now! Send material Now! Join Us! Now!! ACT NOW!!!

## Commissions

## Continued on page 12



## \*PROGRAMS

## \*SPECIAL EVENTS

## "HAPPENINGS"

## NEWSBRIEFS

VIP  
VISITSSPOTLIGHTING THE  
SECTIONS

## CLEVELAND

## James Merrill Stone, Chrm.

The last scheduled event of the Section's 1977-78 season was a Sound Workshop held May 13, at Oberlin College. Bill Byrnes, Production Director for Oberlin College Inter-Arts Program, conducted the workshop with assistance from the college staff.

Workshop participants were provided with handouts on theatre sound and communication systems, tape editing and splicing, stereo hearing, and a bibliography. The workshop included information on the ability of a sound system to control loudness, to alter sound, and to record sound for or during performance. Different microphone techniques, use of wireless microphones, and the importance of grounding a sound system were explained and demonstrated.

On display were three sound systems for participants to examine and work with. The three systems ranged from a simple, low-power set-up to the large system housed in the Hall Auditorium, which included many speakers, tape recorders, a large mixing board, and a wide range of accessory equipment. Bill used equipment to analyze the sound characteristics of the theatre where the workshop was held, and explained the importance of uniform frequency response and reverberation time.

On Saturday, September 23rd, Mr. Eugene Hare of the Cleveland Playhouse presented an afternoon demonstration and workshop on his special techniques for fabricating inexpensive and imaginative stage props. The session was held at the Cleveland State University Theatre.

Kent State University Theatre played host to Mr. Jim Bakkom of Rosco Laboratories on Thursday, October 19th, who demonstrated Rosco's line of premixed paints. Mr. Bakkom is a professional scene painter and the former head of properties at the Guthrie Theatre.

With the support of the Oberlin College Inter-Arts Program, the Section presented a Costume Workshop and Public Lecture on November 4th, in the Oberlin College Allen Art Auditorium, by Costume Designer Carrie F. Robbins. Ms. Robbins, a Tony winner for her costumes for "Grease" and "Over Here", Drama Desk Award winner for "The Beggar's Opera", discussed her current costume designs and presented slides and renderings from her portfolio. It was one of the most lively Section workshops of the new season.

The Section conducted a survey recently of Ohio schools to determine the need and interest in technical theatre for

secondary students. The tabulated results indicated that of those responding, 95% were interested in receiving information on the Section's future proposed workshops, and about the Institute. The most popular workshop topics were: Scenography, lighting, make-up, design, costumes, sound and properties. The USITT/Cleveland Section will be offering regularly scheduled events for the 1978-79 season that will apply to some of these topics. It is hoped that the proposed events will fill some of the needs expressed in the surveys that were returned.

## MIDWEST

## Roger Burch, Chrm.

LIGHTING THE WORLD ON THE STAGE OF THE MET, kicked off the Section's season with a two-day lecture, demonstration, and workshop on lighting, conducted by Gilbert Hemsley of the University of Wisconsin-Madison, October 6th and 7th, at The Eleventh Street Theatre, Columbia College Theatre/Music Center in Chicago.

Mr. Hemsley is a professor and resident Lighting Designer at the University of Wisconsin-Madison, and a very respected Broadway and Opera Lighting Designer. His most recent Broadway credits include "I Love My Wife", "Your Arms Too Short to Box with God" and "Mighty Gents". On Friday, October 6th, Mr. Hemsley discussed his summer projects which included his serving as the Production Manager and Lighting Designer for the National Ballet of Cuba, the Martha Graham Dance Company, and the Performing Arts Company of the Republic of China at the Metropolitan Opera ... his travels in connection with these assignments, the challenges and rewards.

Four specialized sessions on lighting in the areas of Diffusion, Light Labs, Paper Work, and Color, were held on Saturday, October 7th.

**DIFFUSION:** Members who attended this workshop probed the wider selection of frosts now available. (Many designers are not aware of what each frost does individually.) A demonstration of what can be done with striplights and lekos using frost provided the focus of this session.

**LIGHT LAB:** Was a demonstration of how the University of Wisconsin uses a light lab to help teach lighting designers. This scaled down version of lighting a stage did not provide an exact duplication of the final product, but cultivated imagination and taught flexibility.

**Continued on page 10**

## SPOTLIGHTING THE SECTIONS

### Midwest

**PAPER WORK:** A seminar on the Wisconsin method. This paperwork method, in various forms, has been used on all kinds of boards from preset and road boards to memory. Through discussion and demonstration, the participants were shown how to break a light plot into simple, more manageable, standard pieces.

**COLOR:** A demonstration of relative color theory and the use of the new blues in color mixing was an informative, exciting session.

The workshop/demonstrations consisted of simultaneous workshops in each of the four areas, repeated four times during the day.

### NEW YORK AREA

**Clyde L. Nordheimer, Chrm.**

Larry Kellermann, member of the Executive Committee of the New York Area Section of the USITT, acted as host for the meeting of the Section held at the ABC-TV Studios, 7 West 66th Street, New York City on October 17th.

David Eschelbacher, Director of Production Services for ABC was Master of Ceremonies and presented various members of his staff who discussed many aspects of elements of production in television. Richard Bernstein, Scenic Designer, pointed out that in television the observation point for design is not the audience, but the camera, and thus more "sturdy" scenery was required rather than just painted flats. Everett Melush, Lighting Designer, demonstrated a simple set-up for lighting and pointed out that the lighting should always be set for skin tones, and that with today's cameras only 100 foot-candles would produce a good image, while 70 footcandles would produce an "acceptable" image. Sylvia Lawrence, make-up artist, demonstrated through the use of two models the differences between make-up for the camera and "theatrical" make-up techniques. Terry Ross, sound effects technician, presented a demonstration of "old manual" effects machinery, new tape deck mixers and ended by telling the audience a story purely through audio effects.

Ron Zamechansky, Chief Electrician, contributed technical information concerning set-ups, remotes, audio interference problems and told a couple of "war stories"

Many of the attendees commented that this was one of the most interesting sessions ever held by the USITT New York Area Section. Admission to the session was by reservation only. The studio was filled and more than 100 people were turned away at the door. The Executive Committee urges the New York Area Section members to read the meeting notices! Perhaps those of us who talk about efficiency and production in the theatre could take a couple of lessons from television production!

**MARK YOUR CALENDAR FOR THIS MEETING!**

**WHAT:** Lighting Design Forum  
**WHERE:** Belasco Room, 3rd Floor, Sardi's, 234 West 44th Street.

**WHEN:** Thursday, December 7, 1978  
Cocktails: 6:00 - 7:00 PM  
Discussion: 7:00 - 9:00 PM  
**WHO:** Participants (if shows go well and schedules permit) will be Lighting Designers Ken Billington, Mitch Dana, Jules Fisher, William Mintzer, Roger Morgan, Tharon Musser, Nananne Porcher and David Segal. Co-Chairpeople: Marcia Madeira and Ron Olson.

**WHY:** To talk about lighting design intention; what the designer needs in order to accomplish a specific lighting design; the significance of creative production discussions and "concept" -- Is it all talk?

Specific questions from the audience will be entertained, provided they are furnished to the Chairpeople prior to the discussion. Admission by prepaid reservation.

Contribution: \$2.00 Student, \$3.00 Member  
\$5.00 Non-Member

and FIRST '79 SPECTACULAR! SATURDAY, JANUARY 6th - "ALL DAY WITH THE PROS" SESSIONS IN MAKE-UP, LIGHTING & SCENOGRAPHY.

### ROCKY MOUNTAIN

**David Hale Hand, Chrm.**

The first USITT/Rocky Mountain Section Meeting of the Fall was held on September 23rd in the Boettcher Concert Hall at the new Denver Center for the Performing Arts complex. Ken Goss, Construction Development Coordinator for the Center, and Section First Vice President Tim Kelly hosted the meeting which featured a tour of the Boettcher Concert Hall as well as tours of the new theatre building. Though twelve months from completion, members attending the new theatre building tour were able to see the makings of an exciting facility which will house four performance spaces.

The next meeting of the Section will take place late January in conjunction with the Rocky Mountain Theatre Association in Grand Junction, Colorado. The Section is looking forward to the Seattle Conference in March, to look at how the National is put together, since they will be hosting the Annual Conference in Denver in 1982.

The fourth meeting of the year is being planned for May 26th, 1979, and will hopefully take place in the southeast region of the vast expanse of the Section's geographic boundary. First Vice-President Jim Kelly has asked Darrell Bohlson and Jim Winget of the Sangre de Cristo Performing Arts Center to provide members with a tour of the facility.

The annual membership meeting of the Section was held May 13, 1978 at Colorado State University in Fort Collins. Not only was the attendance better than in the past, but the day's activities organized by Porter Woods, Bob Braddy, and Mark Gordon, were superb.

The day began with coffee and doughnuts and a general get-acquainted session. The remainder of the morning was devoted to Tim Kelly's seminar "Creative Mechanics or Collecting Junk for Fun and Profit". This seminar was originally presented at the Rocky Mountain Theatre Association/USITT in Bozeman, Montana. Tim's premise in this seminar was that technical problem solving is and must re-

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## Rocky Mountain

main fun. In addition, many problems involving motion and animation can be solved with parts from sewing machines and your old Volkswagen. The seminar was well received and is now being assembled as a slide and tape cassette presentation. It will hopefully be available by the end of November.

After lunch, the assemblage gathered for the business meeting and annual elections. The election of officers returned the current slate for another year:

\*\* President: David Hale Hand  
 1st Vice-President: Tim Kelly  
 2nd Vice-President: Lee Walker  
 Secretary: John T. Redman  
 Treasurer: Eugene Tedd  
 Member-at-Large: Bruce Jackson

\*\* Functions being carried out by Tim Kelly and Pete Happe, due to Mr. Hand's work with the USITT/National.

The remainder of the afternoon was spent in three separate sessions concerning Arts Management, Union Relationships with the Performing Arts, and a tour of the Colorado State University facility with Bob Braddy, Designer and Technical Director of the facility.

The Section would like to thank the following companies for helping to make their Newsletter possible:

AMERICAN CANVAS COMPANY, Denver  
 COLORADO PAINT COMPANY, Denver  
 I.A.T.S.E. Local 229, LaPorte  
 LIGHT BULB SUPPLY COMPANY, Denver  
 MURRAY EQUIPMENT COMPANY, Denver  
 RUAL INDUSTRIES, Salt Lake City  
 STAGE ENGINEERING & SUPPLY CO., Denver  
 THEATRIX, INC., Denver  
 UNIVERSITY PARK PHARMACY, Denver

## SOUTHEASTERN

**LaVahn G. Hoh, Chrm.**

The USITT/Southeastern Section sponsored a two-day seminar September 15 and 16, 1978. Ninety members and students attended a diversified program hosted by the University of Virginia-Charlottesville. "Hands-on" lecture-demonstrations were conducted by Jim Bakkom, Sylvia Hillyard, Van Phillips, and members of the Southeast Region.

Frank Mohler of the University of Virginia got things started Friday morning demonstrating a color organ fire-light effect and an adaptation of Altman 6 x 12's and 6 x 16's by extending the barrel with stovepipe and eliminating one of the lenses of the double-PC train. The remainder of the morning was consumed by two simultaneous sessions. Susan Wadsworth of the University of Georgia conducted a class in fabric dyeing with procion dyes and Russ Houchen of Wake Forest University demonstrated the many and various joys of pneumatic fluid power.

Van Phillips of Purdue University led off the afternoon sessions with the ATA/USITT presentation on portfolio construction. Participants then split up once again to listen to Jack Miller of the North Carolina School of the Arts review Do-It-Yourself Hydraulic Power Applications and Sylvia Hillyard of the University of Georgia report on the June, 1977, seminar in Bratislava, Czechoslovakia, concerning textile modification for stage costumes.

Sylvia's discussion on the "Old World Ways" was followed that evening by Jim Bakkom's brave new world of foams and adhesives. Jim's flamboyant facility with four different urethane foam media encouraged participants to question and experiment freely, releasing plastics from the strictures of an arcane science to the freedom of a flexible artistic medium.

Saturday morning there were follow-up sessions conducted by Van Phillips, Sylvia Hillyard, and Jim Bakkom. Sylvia turned her attention to Seminole Indian Patchwork while Van and Jim provided more in-depth coverage of their topics of the previous day.

Saturday afternoon, Arthur Alvis of the University of Missouri-Columbia, followed up his Lighting Dimensions article on laser traces integrated into a mime show, and Jim Bakkom gave his Rosco Supersaturated Paint demonstration. Many were excited to use a complete set of the new Rosco-Hausmann brushes which mysteriously appeared for the demonstration.

The enthusiasm and single-minded interest generated by this two-day marathon of stage technology confirms once again the vitality of theatre in the Southeast. The entire geographic region was represented as well as a contingent of the Section's neighbors in Texas. This event, hopefully, will inspire even greater interest and participation in the activities at the annual Southeastern Theatre Conference in Atlanta next March. The Section is on the move. It's rapid growth bears witness to the excitement stirred by the weekend seminar.

## SOUTHERN CALIFORNIA

**John Gresch, Chrm.**

Vice Chairperson, Education:	Richard Doetkott
Vice Chairperson, Industry:	Robert Kitchen
Secretary:	Joseph Bonanno
Treasurer:	Thomas Timm Brucks
Director-at-Large:	Alan Blacher
Director-at-Large:	Dick Medvitz
Director-at-Large:	Ray Gonzales
Past President:	Jeanne Nelson

Since the new board assumed office at the Phoenix Conference, a great deal of activity has been generated ... meetings, membership drives, seminars, and tours of facilities.

On October 2nd, members and their guests attended a "Table top demonstration" by Bill Klages of Imero Fiorentino Associates, Inc., at Golden West College TV Studio KOCE, Channel 50, in Huntington. Mr. Klages is the Executive Vice President and Lighting Designer for Imero Fiorentino Associates, and is well-known for his many lighting designs. He has won Emmys for "Dorothy Hamill at the Winter Gardens" (1977), "Mitzi and 100 Guys" (1976), and Playhouse 90's "The Lie" (1974). Mr. Klages demonstrated the use of camera, lighting and color monitors.

The Section's November 2nd meeting was held at the Aquarius Theatre in Hollywood, where members had a view of the current production ZOOT SUIT, which received favorable reviews from the local critics. A rap session was held with Robert Routolo, Technical Director, and other staff designers. Questions, problems and answers re-

**Continued on page 12**

## Southern California

garding trouping a show designed to open and close on a thrust stage (ZOOT SUIT) to a proscenium stage house were discussed.

At their Executive Board meeting held August 17th, the Section decided to hold a maximum of eight meetings during the 1978-1979 season. Future meetings are scheduled for the first week in December and mid-January. Plans are underway to make arrangements to have lighting designer Tharon Musser of the Mark Taper Forum to talk about theatre lighting, and a possible tour of the facility; a new products session with Holly Sherman of Strand Century Inc., and preparation of a Rock and/or Roll Disco Lighting Program.

## TEXAS

**Billy L. Cook, Chrm.**

Members of the Board of the USITT/Texas Section met in retreat on Saturday, September 9th at a lake near San Antonio, and continued at San Antonio College on Sunday as guests of San Antonio College and the Texas Theatre Council. After lunch, and a meeting of the Texas Theatre Council, the Board adjourned into a meeting of the Section's Nominating Committee and President Billy announced the appointments and acceptances as follows:

2nd Vice President, Don Calvert.  
Commissioner of Administration, Albert Ronke.  
Commissioner of Costuming, James Miller.  
Membership Chairperson, Leonard Wittman.

Further discussion of the Committee indicated that nominees for the 1979-1981 term for the offices of 1st Vice President and Treasurer were being contacted and briefed for acceptances. Ballots will be included in the Section's December Newsletter.

The pot is bubbling with other meetings, workshops and seminars. Frederick March, 3rd Vice President, has been working closely with George Sorenson, Conference Chairman for the Texas Theatre Council, and although some of the meetings still have to be firmed and confirmed, the probabilities look good for:

Sound Workshop, conducted by Gene Diskey.  
Scenography: Materials and Applications, conducted by Nick Bryson.  
Make-up, presentation by Bob Kelley.  
Safety and Liability, conducted by Dr. Randall W. A. Davidson.

The above programs are being planned in conjunction with the Texas Theatre Conference to be held February 1st through 4th at the Tropicana Hotel in San Antonio, Joint Annual Meeting of TETA, USITT/Texas, and TNT.

On Saturday, October 21st, the Section held a General Membership meeting at the Southern Methodist University in Dallas, at SMU's Bob Hope Theatre. Members had a guided tour of the facility, as well as the Margo Jones Theatre. Tours were also provided of the Brookhaven Community College Theatre Complex with discussion of design and equipping by James Pratt, Architect and Gene Diskey, Theatre Consultant; and Showco, the country's largest supplier of lighting and sound for rock and roll tours.

## SCENOGRAPHY

**Stanley Abbott, Commissioner**

The first USITT Bi-annual Scenography Exposition will be held March 8th, 9th and 10th, 1979 at the Olympic Hotel in Seattle, Washington. Well over one-half of the Bi-annual Scenography Exposition exhibits space and the 1979 Seattle Conference will be made available for juried exposition. This exhibition is pointed directly at making available to the membership a high quality juried exhibition of their produced designs. The exhibition jury will select the work to place in the exhibit. This will be done in three categories:

1. Student Undergraduate members
2. Student Graduate members
3. Teachers and Free-Lance members

(Student non-members may also enter)

Designs of Scenery, Costume and Lighting produced within the last four years (since March 1, 1975) will be accepted.

A catalogue including selected photographs of the exposition will be published one month after the Seattle Conference. It will be for sale prior to and at the Seattle Conference. It will also be included in the handling fee of those doing the work in the exposition.

The jury of five recognized professionals brought to the Seattle Conference will not only select the work to be shown and published in the catalogue, but they will also give public gallery talks concerning the work on display during the Conference. Taped records of these discussions will be made available to the participants if a cassette tape is provided.

The Institute and the Scenography Commission is highly excited about the support and professional attitudes which will be a product of this exposition. If you desire to submit work for inclusion in the exposition, or know of someone who does, please send for an application packet which includes official application forms and specifications. Depending upon classification, a handling fee will be required at the time you submit the application. Please insure your participation by sending for the application packet prior to December 5, 1978. Address requests to:

SCENOGRAPHY EXPOSITION  
c/o Stanley Abbott, Scenography Commissioner  
315A Creative Arts Center  
West Virginia University  
Morgantown, West Virginia 26506  
(304) 293-2020

# CALENDAR

Education: NATIONAL INTERNSHIP PROJECT- GRADUATE DIRECTORY	John L. Bracell and Robert Lewis Smith
Engineering: MOD PULP PRODUCTS FOR SCENIC CONSTRUCTION	Dennis Booth
Engineering: ACOUSTICS FOR MULTI-USE THEATRES	Larry Kirkegaard
Engineering: THE USE OF LOW FRICTION PLASTICS IN THE THEATRE	Jay O. Glerum
Engineering: HUMAN FACTORS IN THE DESIGN OF CONTROL CONSOLES	Robert Davis
Engineering: ISI LAMP MEETING	Tom Pincu
Health and Safety: USER SAFETY IN ENTERTAINMENT	Dr. Randall W. A. Davidson
Relation with the Artist: THEATRICAL TRAINING COURSE PRESENTATION	James P. McHugh
Scenography: SCENOGRAPHIC HERITAGE OF AMERICA: THE LIGHTING OF JEAN ROSENTHAL	Stan Abbott
Scenography: SCENOGRAPHY EXPOSITION GALLERY TALK	Stan Abbott
Technical Information: WORKING DRAWINGS FOR 300 BROADWAY SHOWS: A GIFT FROM JO MIELZINER	Jay O. Glerum
Technical Information: THEATRE ARCHITECTURE, LIGHTING AND SCENIC CONSTRUCTION: A COMPUTERIZED BIBLIOGRAPHY FOR THE HISTORIAN AND ACTITIONER	Jay O. Glerum

NOVEMBER	29th	-
DECEMBER	2nd	... THEATRE, TELEVISION & FILM LIGHTING SYMPOSIUM, Opryland Hotel, Nashville.
	7th	... USITT/NEW YORK AREA SECTION LIGHTING DESIGN FORUM, Sardi's Belasco Room, New York, New York, 6:00 - 9:00 PM.
	9th	... USITT WINTER BOARD OF DIRECTORS MEETING, City Squire Inn, New York City, 1:00 - 5:00 PM.
	12th-14th	... A/V PICTORIAL, Sheraton Park Hotel, Washington, D.C.
	12th-15th	... INT'L. SOCIETY OF PERFORMING ARTS ADMINISTRATORS 31st ANNUAL CONFERENCE, Sheraton Hotel, New York City.
	15th	... DEADLINE, USITT NATIONAL NEWSLETTER.
	16th-20th	... ACICAA 22nd ANNUAL CONFERENCE, Americana Hotel, New York, New York.
JANUARY	3rd	... USITT ENGINEERING COMMISSION MEETING, Metropolitan Opera, Lincoln Center, New York, New York, 6:00 PM-
	10th-15th	... NATIONAL AUDIO-VISUAL ASSOCIATION CONFERENCE, Hilton & Marriott Hotels, New Orleans, Louisiana.
	21st-24th	... NATIONAL ASSOCIATION OF RELIGIOUS BROADCASTERS, Washington Hilton, Washington, D.C.
	24th-27th	... ROCKY MOUNTAIN THEATRE CONFERENCE, Mesa College, Grand Junction, Colorado.
	26th-28th	... ILLINOIS THEATRE CONFERENCE, Bismarck Hotel, Chicago.
FEBRUARY		
	1st- 4th	... TEXAS THEATRE CONFERENCE, Tropicana Motel, San Antonio, Texas.
	28th	
MARCH	5th	... SOUTHEAST THEATRE CONFERENCE, Atlanta.
	7th 10th	... USITT NATIONAL ANNUAL CONFERENCE, Olympic Hotel, Seattle, Washington.

## CONVENTION SURVEY FORM

Help us plan a great  
Conference by returning  
this form to Richard M. Devin, Conference Chairman, 1508 5th Street, Kirkland, WA. 98033

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
(Street) (City) (State) (Zip)

PHONE N° ( ) \_\_\_\_\_  
(Area Code)

Planning to attend the Conference? ☐ Maybe ☐ Probably ☐ For Sure.

How many people? \_\_\_\_\_

Planning to attend the Ashland  
Side Trip? ☐ Maybe ☐ Probably ☐ For Sure.

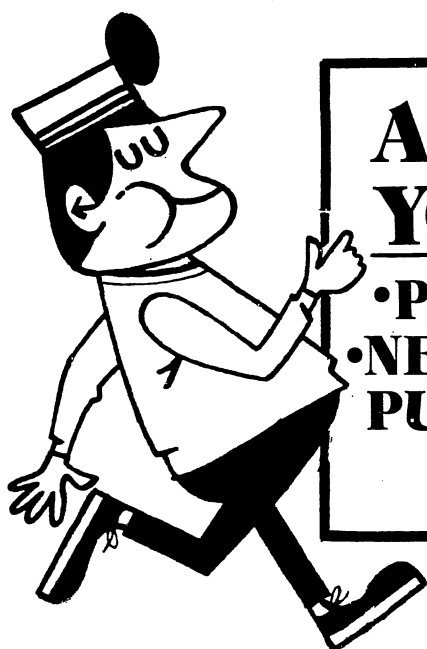
How many people? \_\_\_\_\_

☐ We would like to have an exhibit booth at the Conference. Please send information.

☐ Please send information on entering the USITT 1979 Scenography Exposition.

On a separate sheet of paper:

1. List names and addresses of companies we may not have thought of who may want exhibit booth space at the Conference.
2. Write suggestions you have for making this the best, smoothest-running Conference ever!



## AT YOUR SERVICE

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



### INT'L. EXCHANGE

An international script exchange has been developed to allow theatre people to become more familiar with contemporary playwriting around the world. At the 1975 ITI Congress, the Hungarian Center agreed to establish a clearinghouse for new plays. Each ITI Center is asked to submit annually copies of two produced plays, translated into English or French. The Hungarian Center then issued the plays in manuscript form, complete with information on publishing and producing rights, and sent three copies of each entry to the national Centers. To date, ITI/United States, has received 37 plays from Belgium, Czechoslovakia, Egypt, Finland, France, German Democratic Republic, Greece, Hungary, Iceland, Israel, Netherlands, Norway, Poland and the U.S.S.R. Copies are available for distribution to American theatres interested in considering foreign plays for production. Contact: U.S. Centre of the ITI, 1860 Broadway, New York, New York 10023, or telephone Nancy Parent, (212) 245-3950.

### OUTDOOR DRAMA CONFERENCE

The sixteenth Annual Conference of the Institute of Outdoor Drama was held at the John F. Kennedy Center for the Performing Arts on October 19th, 20th and 21st in Washington D.C. John J. Gallagher, Chairman of the Arts Administration Commission, represented the USITT at the Conference. Master of Ceremonies for the opening night banquet was Robert Dale Martin, Casting Director for the CBS-TV Network. The keynote address was delivered by Richard Coe, Critic and Drama Editor of The Washington Post.

Friday morning, Bob Hyatt of The Lost Colony company moderated "Reports on the Season". Wilford Kale of the Richmond-Times Dispatch participated in a session covering media relations as they should be approached by the various outdoor performing companies. David Weiss of the University of Virginia and a long-time member of USITT, spoke of production problems and the prospects for improvement in the technical session.

State, Regional and National representatives of the National Endowment for the Arts related their policies and observations regarding the "Government as a Partner in Outdoor Drama and the Arts."

Saturday morning, Marty Hagerstrand of The Trail of Tears headed a general discussion on cast housing, safety and community relations. The final session of the Conference was led by Joe Layton, Director of The Lost Colony and Fred Voelpel, Designer, spoke about the various artistic factors involved in their experiences with The Lost Colony over the past sixteen years, and how they relate to production and direction for the other companies.

The Conference ended with a friendly and enjoyable luncheon at the Act III restaurant in the Kennedy Center. From all reports, Mark Sumner, long-time member of the USITT is to be congratulated for this very fine gathering and exchange of information.

### SYLLABUS WANTED

Send copies of your Technical Theatre Course syllabus to Michael S. Corrison, Communication/Theatre Arts Department, Susquehanna University, Selinsgrove, Pennsylvania 17870. Please include the name of the course and the class schedule of what material you cover, and text book used ... please list the name. A detailed story of what has been discovered will appear in a future issue of the Newsletter.

### AWARD FOR EXCELLENCE

USITT member, Robert A. Slutzke, Manager of Skirpan Lighting Control's West Coast Operations, has been honored by the American Society of Lighting Directors at their Annual Dinner Dance Banquet, which was held at the Sheraton Universal Hotel, in Universal City, California, October 28, 1978.

The A.S.L.D. presented Mr. Slutzke with their Annual AWARD OF EXCELLENCE for his efforts in training and the advancement of technical knowledge within the organization.

The American Society of Lighting Directors is an organization serving the motion picture, television, and theatrical lighting profession. Its aim is to foster the advancement of the art and science of lighting by encouraging technical development and honoring aesthetic achievement in the lighting field.





# COSMAK'S CORNER

By  
**Bernice  
Ann Graham**

## POTPURRI: soup to Nuts

Do you feel sometimes like you are going from soup to nuts? That's exactly what COSMAK wishes to share with you. Here are things to try, written words to be aware of, places to go, ideas to share ... and here they are:

**LET'S START WITH "SOUP"** (Shades of Julia Child) Dried split peas or white navy beans can be glued down or strung on. Old raw potatoes can be cut in 1/2" cubes, chunks, or your specifications. String with heavy needle and thread; hang outside or in garage to dry about 3 days. As they dry, they twist into various shapes, end up looking like ink or petrified bone or wood. Carrots and turnips can be sliced and hung to dry or in low oven overnight, hanging from upper rack. Unusual results. Use these vegetables as is, with each other, or with seeds or beads. Coronis can be sprayed with lacquer or thrown in paint and drained out. NOTE: Foodstuffs tend to attract bugs and rodents (See your nearest Tupperware rep.) For very fragile and fine mosaic-like effects, mix eggshells with powdered tempera or stain with liquid tempera or paint. Put white glue on surface; sprinkle broken or crushed eggshells or place with tweezers. (Similar to sand painting where sand is mixed with powdered tempera paint and sprinkled on glued surface).

**GLUES:** (That's how my soup usually turns out) Artistically outline pattern of lace, brocade or drapery material-

[draw planned or free-hand Roman border, or just draw free-hand on sheer materials (fairies)] -

With glue gun; gilt glue just before completely dried; pattern is enhanced and is carried with outstanding effect. Check Sea-Going Putty (Boat section) for plastics. Lorgnette made of regular pair of glasses with ear pieces removed and one straightened and placed at right angle at corner of glass frame. Survived run of show very well. Loctite Technology (via Ekedahl) has adhesives, bonds, and superbonders for metals, plastics, glass, rubber with technical information about hardening, toxicity, trouble shooting, cautions, etc.

**WRITTEN WORDS TO BE AWARE OF:** Speaking of Ekedahl and Supply Co., P. O. Box 13198, Pittsburgh, PA. 15243, don't overlook great catalogs you can get from them. Their tool catalogs have items of interest to costume/ make-up artists; Magnets (pocket pen to horsehoe, tool clips), knives (utility to scoring), file and tool handles, compasses, revolving punch (for leather, cardboard, plastic, rubber, canvas, etc.), tubing cutters and benders, goggles, face shields, respirator and dust masks, jewelers' screw driver kits, tweezers, awls, magnifiers (pocket, pen testers, magnetic base, illuminated, binocular),

calipers, clamps, wire snippers, files and needle files, sanding sheets, hand vises, clothes line pulleys, line fasteners, shears, saws, hammers, pliers. They also carry HLP Anti-Static Spray.

If still in existence, the booklet ORIGAMI, Japanese Art of Paper Folding by Tokinobu and Hideko Mihara, Oriental Culture Book Co., 1765 Sutter Street, San Francisco, California, is excellent for flowers such as morning glories and lilies (also pigeons, tigers, dogs, cats, others). Instructions are clear; also included are actual folded examples for your scrutiny with additional Origami paper included.

Did you know Joy and Jerry Emery of the New England Theatre Conference are sharing information, problems and solutions with folks in their immediate area through their Design & Technology Exchange Newsletter? It's nice to know, if you have a problem, someone is nearby.

The Metropolitan Life Insurance Company has a leaflet describing dangers of using cleaners, especially mixing bleach with other cleaning agents - DEADLY. Perhaps they still have some to pass out to your students (Hints from Heloise).

Stephanie A. Schoelzel of the Loeb Playhouse in Indiana, brings attention to James Laver's Costume in the Theatre by Hill and Wang, 19 Union Square, New York, New York 10003 being out of print. "It will take many requests to publisher to get it back into print."

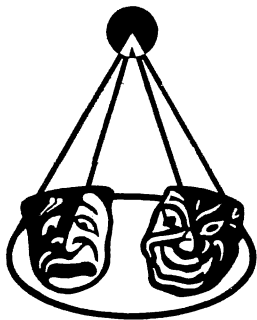
**ON THE GO:** Corning Glass Center, Corning, New York, with Museum (Stained glass representations of Middle Ages) Hall of Science and Industry, and Steuben factory (shaping and engraving), also has a professional summer theatre company performing latest Broadway hits during July and August.

If you didn't make it to the August, New Orleans Costumers Meeting ... track someone down who attended. Have them share the overwhelmingly informative material discussed and demonstrated. Those who attended could consider having local lectures on content. AND ... let's all try and make it to the USITT Seattle Conference, March 7-10. Costumers are doing exciting sharing!

**TRY IT - YOU MAY LIKE IT!** Trim and braid is expensive. Kids are making simple Gum Wrapper Jewelry. We can take same technique and enlarge and use other materials (felt, lame) and make at least 1/4" thick, at least 1/2" to 3/4" wide angular trim. Gum wrappers are 2" wide and 2-1/2" long when folded out completely flat. Fold in half lengthwise and crease firmly; tear in half on creased line. Take one of the halves (1" wide by 2-1/2" long) and fold in half lengthwise; open out; fold sides to center meeting on center crease; fold in half on existing crease encasing raw edges. Find center of this folded strip; fold ends to center of strip; fold on center of strip (ends are inside creating loop effect). Repeat with other half of gum wrapper. Join 2 folded wrappers as follows: Slide 2 folded ends into the 2 loops of other wrapper making a right angle. (You are creating a point and a V with each wrapper addition). It takes on a ric-rac form. Sounds complicated, but once learned is easy and creates a quick thick trim.

The Jon-Cee Products, Cleveland, Ohio 44124, has put out a \$4.00 wire bending and cutting kit especially for use with coat hangers, household wire, paper clips. You can create angles, curves, eyes, coils with ease, plus a

**Continued on page 17**



# 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, 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.

Daniel E. Anderson Clark College 1800 East McLaughlin Boulevard Vancouver, Washington 98663	34-I	David H. Dudley 1500-101 Conway Drive Williamsburg, Virginia 23185	I	Linda A. Jordan 1201 N. E. 52nd Street, Apt. N° 6 Seattle, Washington 98105	S
Lee-Perry Belleau 106 Connecticut Marysville, Michigan 48040	9-I	Epuletgep Szovetkezeti 1400 Budapest, PF 35, Hungary	0	Dean A. Kelley 4445 S. W. 188th, N° 9 Aloha, Oregon 97005	6-S
John M. Bald 50 Inner Drive, N° 10 St. Paul, Minnesota 55116	I	Richard Finkelstein 5A-1B, Old Hickory Drive Albany, New York 12204	I	Allan A. Lees P. O. Box 65 Oatley, New South Wales 2223 Australia	137-I
Bibletown Community Church Attn: Mrs. Frances Stillwell 600 N. W. 4th Avenue Boca Raton, Florida 33343	3-0	Jeffrey T. Fiske 77 Cherry Lane Basking Ridge, New Jersey 07920	8-S	William L. Lewis 18 Utica Avenue Binghamton, New York 13901	6-S
Betty S. Blyholder 1054 Eva Avenue Fayetteville, Arkansas 72701	17-S	Thomas L. Folsom Crews/Folsom Associates P. O. Box 16-CC San Antonio, Texas 78201	I	Debi Long 315 Chestnut Wamego, Kansas 66547	9-S
Teddy Dean Boys Jerit/Boys, Inc. 1116 Lake Street, The Village Mall Oak Park, Illinois 60301	I	Holly M. Glosser 4802 Washtenaw, Apt. C-6 Ann Arbor, Michigan 48104	I	Daniel A. Macejak, Jr. P. O. Box 8029 North Texas State University Denton, Texas 76203	3-I
John P. Brown 3547 14th West, N° 1 Seattle, Washington 98119	S	Kathryn A. Gray 21 Birch Road Pompton Plains, New Jersey 07444	S	Mater Dei Productions, Inc. 51-02 27th Street Long Island City, New York 11101	245-0
Paul Lindsay Butler 310 West 93rd Street, Apt. 6-C New York, New York 10025	3-I	M. J. Hamilton 1020 67th Terrace Plantation, Florida 33317	S	Martha Elizabeth Mattus 317 North Chester Road Swarthmore, Pennsylvania 19081	7-I
Carroll College Attn: Wayne L. Christensen Theatre Arts Department Waukesha, Wisconsin 53186	8-0	James Berton Harris 2001 South Mattis Avenue, Apt. N° 1 Champaign, Illinois 61820	7-I	Charles Eugene McGregor 1032 Calaveras Drive San Diego, California 92107	I
William R. Conner 174 Silver Street, N° 4 Waterville, Maine 04901	I	Robert Lee Hollis 224 Buchanan Terrace, N° 2 Decatur, Georgia 30030	S	Robin L. Meisner 750 Castle Court Charlottesville, Virginia 22901	S
Steve Cornwell 517 Sunset, Apt. N° 2 Winston-Salem, North Carolina 27103	S	Paul E. Horpedahl 332 Hansee Hall University of Washington Seattle, Washington 98195	S	Martin J. Mieszkowski 4945 Keller, Apt. N° 305 Lisle, Illinois 60532	8-I
Dennis G. DaLusio 426 North Stafford Yellow Springs, Ohio 45387	I	Edward C. Houser 318 South Laurel Richmond, Virginia 23220	1-I	Bruce Miller 655 Maryland Avenue Pittsburgh, Pennsylvania 15232	I
		Giovanni Ianiro Managing Director Quartzcolor Ianiro, S.P.A. 00043 Ciampino (Rome) Via G. Donizetti, 14, Italy	I		

Continued on Page 17

## NEW MEMBERS

Lyle B. Miller 10332 South Broadway Oklahoma City, Oklahoma 73139	48-S	Barry Alan Richmond Theatre du Grand-Guignol de Paris Ambassade de Monmartre 310 East 70th Street New York, New York 10021	I	Theodore Paul Swannick 2434 South Newberry Tempe, Arizona 85282	45-I
University of Minnesota-Duluth 141, MPAC, Department of Theatre Duluth, Minnesota 55812	1-0	Richard P. Romer 2582-D Pacific Heights Road Honolulu, Hawaii 96813	I	Anna Thompson 11 St. Margaret Court Florissant, Missouri 63031	I
Mark Miskimen 1805 North Arlington Milwaukee, Wisconsin 53202	8-S	Scott B. Roth 376 Dahlia Denver, Colorado 80220	1-I	David Tosti-Lane 814 Hutcheson Drive Blacksburg, Virginia 24060	5-S
Robert D. Moeller P. O. Box 307 Hiram, Ohio 44234	8-I	Janet H. Scarlata Northern Kentucky University Highland Heights, Kentucky 41076	137-I	Patricia L. Vanderbeke Route 8 St. Cloud, Minnesota 56301	7-I
Michael Moody 608 South Ingersol Madison, Wisconsin 53703	13678-S	Jeffrey L. Seats 1612 Arthur Place Eugene, Oregon 97402	S	Michael R. Van Dyke 37 Huntington Road Hadley, Massachusetts 01035	5-I
Chris L. Moore P. O. Box 7538 Dallas, Texas 75209	I	DuWayne Seeger, Consultant Seeger Enterprises, Inc. 1029 East Knapp, Suite 711 Milwaukee, Wisconsin 53202	9-I	Western New Mexico University Attn: James R. Donohue Department of Fine Arts Silver City, New Mexico 88061	0
Mary B. Moore 2909 Lucas, Apt. N° 207 Dallas, Texas 75219	I	Susan A. Senita P. O. Box 3935 James Madison University Harrisonburg, Virginia 22807	S	Craig A. Webb 2610-1/2 Marvin Street Cleveland, Ohio 44109	I
Perry C. Morris 909 West Oregon, Apt. 102-W Urbana, Illinois 61801	8-S	John Settle 624 Frederick Hall Frostburg State College Frostburg, Maryland 21532	S	Benjamin White 215 Elm Grove Avenue Providence, Rhode Island 02906	S
National Institute of Dramatic Art P. O. Box 1, Kensington, New South Wales Australia	1-0	Jean E. Shorrocks 79 Oak Street Providence, Rhode Island 02909	S	Kevin K. Wilkes 162 Nassau Street Princeton, New Jersey 08540	4-S
Richard Niederberg Los Angeles Designer's Theatre Box 1883 Studio City, California 91604	I	Lesley Skannal 3738 Park Boulevard Way, N° 1 Oakland, California 94610	7-I	John W. Williams Theatre Department Northwestern University Evanston, Illinois 60201	68-I
Martha H. Platt Box 1014 Susquehanna University Selinsgrove, Pennsylvania 17870	1-S	Joseph B. St. Germain 9515 Burdett Road Burke, Virginia	I	Lois E. Williams 426 North Cherry Tucson, Arizona 85719	34-I
Elizabeth Popiel 160 Chestnut Avenue Cranston, Rhode Island	S	Gertrude S. Storm 4351 Salton, Apt. 2-A Las Vegas, Nevada 89109	7-I	Kate Wulle 18 Cour LaSalle Palos Hills, Illinois 60465	1789-I
				Stephen M. Zapytowski, Sr. 3431 Kinser Pike Bloomington, Indiana 47401	14-S

## COSMAK

cutting blade. There are 100 projects suggested in the packet. Of interest to costumers might be pegboard hooks, tool holders, tie hangers, iron cord support, hat holder, hat rack, special holders for sorting washers, rings gaskets, or anything with holes. Should be found at local hardware store.

Save old blue jeans for patches, potholders, recover old potholders, quilt or vest (either patched together or cut out of solid pieces), or a skirt by opening inside leg seam and add triangle of cloth to front and back. Triangle could possibly be patched area.

MISCELLANEOUS: Doorknobs are great place to store and have easy access to rubberbands. A medical glove

clings to hand so well it looks like a lifeless hand as needed in "The Visit". L. M. Boyd's *Pass It On* suggests "in Olde England people dried out capes by hanging them on boards above fire places. Because those capes were known as mantels, the boards above fireplaces likewise came to be so called".

MOST IMPORTANT: If you have to work over the holidays, don't let them pass you by. Have a Thanksgiving or Christmas potluck with students, roll in piano and sing some carols. It's great for morale, work loads seem lighter, and the holidays have not "passed you and your team by". We said we would end with "nuts" Serve some nuts! (That can be taken both ways) **HAPPY HOLIDAYS TO ALL TECHNICAL AND NON-TECHNICAL THEATRE FOLK FROM COSMAK!**

# **DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY**

# **DIRECTORY OF COSTUME RELATED SUPPLIES AND EQUIPMENT**

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Papers, 1936-1973, of Wolfgang Roth, internationally prominent stage designer, theatrical consultant and painter, including drawings, sketches, blueprints, sepia prints, scripts and photographs. Four boxes.

Location: The State Historical Society of Wisconsin  
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Location: The State Historical Society of Wisconsin  
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If you are aware of the location for information and wish to contribute an entry to the Filing Service, please fill out the form in the Newsletter and return it to the Chairman of the Project.

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