

USITT NEWSLETTER

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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Herb Greggs, Editor

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U.S. EXHIBITS AT PRAGUE QUADRIENALLE UNDER USITT INT'L. LIAISON COMMITTEE

As reported at the March 1979 Board of Directors meeting in Seattle, Washington, the USITT served as the sponsoring organization for a United States Exhibition at the June 1979 Quadriennale of Stage Design in Prague, Czechoslovakia. The international exhibition of scenic and costume design drew together the best of contemporary world stage and costume design and theatre architecture in a month of symposia, seminars, competition, and exhibits. This year's was the largest ever, and was attended by some 30,000 visitors. For the second time in succession the major award went to Great Britain.

Representing the United States was "An American Collection" prepared by Robert L. B. Tobin of San Antonio, largely from his personal collection of opera, dance and legitimate theatre design materials, advised by Dr. John Rothgeb, curator of the Tobin Collection. Dr. Rothgeb considers the Tobin Collection one of the two most significant private collections in the United States, if not in the world.

This was a unique opportunity for European designers to see American material by designers like Robert Edmond Jones, Norman Bel Geddes, Eugene Berman, Arch Lauterer, Henry Kurth, Oliver Smith, John Conklin, Franco Colavecchia, Robert U. Taylor and John Beatty, never before shown in Eastern Europe. The exhibition was presented as an "out of competition" submission, along with a Swiss exhibition of the work of Adolph Appia. Both historical exhibitions elicited considerable attention and, while unsolicited by the Quadriennale organizers, they apparently served as the inspiration for a continuing historical exhibit category in future Quadriennale exhibitions. Mr. Tobin's willingness to work with the Institute and to lend his considerable material support deserves additional recognition by the Institute.

A committee comprised of Jarka Burian, Patricia Zipprodt, Beebe Salzer and Ned Bowman, Chairman of the USITT International Liaison Committee, considered 17 valid applications for financial aid to students attending the Quadriennale, and participating in a 14-day Institute sponsored junket. (There were 6 or 7 additional applications either received incomplete or received too late for consideration). Students chosen were: James S. Hill, University of Arizona; Ilya Perlingieri, California Institute of the Arts; Mark Zetterberg, University of Colo-

rado; and Delbert Hall, University of North Carolina-Greensboro. Each was granted \$1,000 in aid by the Institute toward the tour package price. The support from Institute officers and members of the USITT Finance Committee in the realization of this project was most gratifying. There is little doubt that the money invested in this fashion comes back to the Institute in many ways, and for many years.

The full-package tour delegation included six more USITT members with a deep thirst for world scenography and heavy understage machinery (and an almost equal capacity for German and Czechoslovakian beer). Countries visited were West Germany, Czechoslovakia and England. Individual reports will appear in Theatre Design and Technology's international issue and will document a variety of viewpoints.

OISTT activity at this Congress was limited to committee meetings, a single international symposium, and a round of receptions related to the Quadriennale. US delegate to the Symposium was Professor Beebe Salzer. Dr. Ned A. Bowman and Dr. Joel E. Rubin represented the US at meetings by the Executive and Program Committees. Professor Salzer, City University of New York, also represented USITT at meetings of the Education Commission in Salzburg, March 27th-31st, along with Professor William D. Forrester, University of Washington. One practical focus of this meeting was on teaching scene painting. Professor Salzer was also USITT's representative to the organization of OISTT's new Commission on History and Criticism of Scenography, held in Warsaw, Poland, April 2nd-3rd.

The next OISTT Congress is scheduled for April 6th-8th in East Berlin, with side trips to Dresden and Leipzig. There will be a planning meeting for this congress in July, 1980, and again in late Winter, 1980/81. The congress of 1983 will again be held in Prague, and France plans a 1985 "greater" congress to be held "outside of Paris".

COMMISSIONER'S RETREAT

The 1979 Commissioner's Retreat was held at Hofstra University, Hempstead, New York, August 9th through August 11th, and was hosted by Dr. Donald H. Swinney of the Hofstra University Theatre Arts Department.

The Commission on Projects, via the Commissioners and Vice Commissioners, was able to meet at great length in a very hospitable setting, and discuss a number of items relevant to the operations of both the Commission on Pro-

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jects and the individual Commissions. Eleven recommendations covering the Scenographic Exposition and Theatre Architecture Design Exhibit at the 1980 Kansas City Annual National Conference; the Scenography Slide Archive Collection; the Connector Configuration Chart produced by the Engineering Commission; Conference Critiques; and Board of Directors meetings, to name a few, resulted from the meetings and discussions. The recommendations have been presented to the Board of Directors for their information and action.

One very important recommendation was a request that all USITT Sections include USITT Commissioners and Vice Commissioners on their mailing list to receive Section Newsletters, and what better way to notify each Section Newsletter Editor than through this issue of the National Newsletter. Published in this Newsletter is a DIRECTORY OF OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE. Section Newsletter Editors can obtain the names and addresses of each Commissioner and Vice Commissioner from this DIRECTORY.

PRESIDENT'S REPORT: Nominating Committee

The 1980 Nominating Committee chaired by David Hale Hand of the Rocky Mountain Section, has submitted the 1980 Slate of Nominees for offices and Board of Directors. Their names are listed below, and are submitted to the membership at this time, well in advance of the actual election, in order to permit additional names to be placed on the ballot by means of a petition, if at least fifty (50) members will sign such a petition.

Every year, when the official slate is presented by the Nominating Committee, questions are raised as to why at least two names are not listed for each vacancy and further just who makes up this Nominating Committee, and how do they get appointed. Further, where is the smoke-filled room located?

As it happens, this year the smoke-filled room turned out to be my room at the Statler Hilton, which was very small for the number of people present, especially when it included several aspiring chimneys. The Committee itself consists of twelve persons selected as follows:

Ex officio: President of USITT
President-Elect
Immediate Past President
Secretary (Non voting)

Elected from and by:

Board of Directors-two persons
Commissioners-two persons
Regional Section Chairmen-four persons

It is apparent that two-thirds of the Committee is elected by the active membership of the Institute. It is these individuals who are aware of the persons who are contributing to the activities of USITT.

The procedure followed by the Committee is this:

- a. First meeting of the new Committee takes place at the Annual Conference. The present Committee met in Seattle during the Conference and at that time developed a preliminary list of potential nominees.

- b. USITT membership canvassed by means of the Newsletter, individual contacts and official meetings for additional names to be added to the preliminary list. Committee members continue to add names to the list.
- c. Each person named to preliminary list asked in writing if they will permit their name to be placed in nomination. Affirmative answers must be accompanied by a biographical statement to be used both by Committee members in evaluating persons and, if nominated, to be published along with the ballot.
- d. List of potential nominees distributed to Committee in advance of meeting at the site of the August Board Meeting. This year that meeting was in New York City.
- e. The Committee met in my smoke-filled room to reduce the list of 46 potential nominees to the slate now proposed. In the votes and discussions that occurred during the two-hour meeting of the Committee, such matters as geographical distribution of the existing officers and Board of Directors, balance between educators and commercial/professional men and women, professional interests, service to the Institute, were all considered. By the way, such considerations are mandated by the By-Laws and are the main reason why the By-Laws specify that the official slate shall contain one name per slot to be filled, except that the membership may add additional names by petition.
- f. The preliminary slate is presented to the membership in order to permit names to be added by petition and to be printed on the ballot along with the official slate.
- g. The official ballot is mailed to the membership in the early Spring so that the new officers and Directors, when elected, can take office at the end of the Annual Conference. The ballot, in addition to the official slate will list persons nominated by petition and will also contain space for "write-in" votes.
- h. The election results will be announced at the Annual Conference and published in the next Newsletter.

The intent of the By-Laws with regards to the Nominating Committee and the nominating process is to provide an open process by a broad based committee that represents as many constituencies as possible. Much of the preliminary gathering of possible nominees is done by mail with the final winnowing process done in a face-to-face meeting in which the various considerations for developing the slate can be discussed.

This present slate represents the product of that process. For the first time since the By-Laws were amended to provide for this particular process, the Nominating Committee functioned smoothly without a hitch, which is tribute to the Chairman David Hale Hand.

Nomination by Petition

Fifty (50) active members of USITT must sign the petition. The petition must contain a signed statement by the proposed nominee that he/she will accept the nomination and will serve if elected. A brief biographical statement of the proposed nominee must accompany the pe-

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tion. Petitions should be mailed to the Chairman of the Nominating Committee, in care of the USITT office in New York, not later than December 15. Persons nominated by petition shall be so identified on the official ballot to the membership.

Official Slate

Presented by the Nominating Committee to the membership of USITT:

Vice President for Liaison and Relations (2 year term)
Dr. Ronald C. Olson (incumbent)

Vice President for Programs and Presentations (2 year term)
Edward Peterson (incumbent)

Treasurer (2 year term)
Donald Shulman (incumbent)

Board of Directors (3 year terms)

Charles Levy (incumbent)

Sarah Nash Gates

David Hale Hand (incumbent)

Deborah G. Dixon

Edward F. Kook

Robert R. Scales

Dr. Stephen G. Hild

Biographical Sketches

DR. RONALD C. OLSON

Long-time member; Chairman, New York Area Section (2 terms); Treasurer, (2 terms); Secretary, (2 terms); Vice Chairman, New York Annual Conference, 1974; Finance Committee; Membership Retrieval Committee; Fellow of the USITT; present position: Director of Marketing, KIEGL BROS.

EDWARD PETERSON

Fellow of the USITT; Founding Member; Served as Board Member, Technical Secretary, Secretary, Treasurer and Vice President for Programs and Presentation; Peterson/Vine, Inc., serving California and Nevada in Theatre, TV, Show-room and Casino lighting.

DONALD C. SHULMAN

Professional: Executive Director, Delaware State Arts Council, (current); previous experience, Arts Council of Tampa, Milwaukee Repertory Theatre, United Performing Arts Fund, work as a consultant. USITT Treasurer, 1978-1980; Member: Board of Directors, 1976-1978; Commissioner, Arts Administration Commission, 1976-1978.

DEBORAH G. DIXON

Education: American University. Present: Assistant to Chairman, Kennedy Center; active in USITT for past five years; student coordinator for 1976 Prague Quadriennale; have been every conceivable student representative possible for ATA and USITT.

EDWARD F. KOOK

Immediate Past President, USITT; Fellow of the USITT; Founder and President of Arts of the Theatre Foundation, Inc.; Founder and President of Century Lighting, Inc.; Chairman, Engineering Commission for 5 years.

SARAH NASH GATES

B.F.A. Boston University; M.A. University of California-Santa Barbara; Taught two years costume design at Stephens College. Currently Freelance Costume Designer based in New York City. Resident Costume Designer for Hartman

Theatre Company, Stamford, Connecticut; Costuming Supervisor Ringling Bros. Barnum & Bailey Circus Clown College

DAVID HALE HAND

Educated, University of California-Santa Barbara in Theatre Arts; 8 years in and out of New York Theatre experience; taught design 13 years, Colorado College; now Chairman, USITT Committee on Nominations, 2 terms; member of Finance Committee and on the Board of Directors

ROBERT R. SCALES

Technical Director for the Seattle Repertory Theatre and Production Manager of the Banff Center of Performing Arts Summer Festival; was Technical Director for the Missouri Repertory Theatre, Canada's Stratford Festival Theatre, and the Guthrie Theatre; active Lighting Designer and Theatre Consultant; guest lecturer. Holds an MA from UCLA and a PhD from the University of Minnesota.

DR. STEPHEN G. HILD

Designer/Technical Director, Chairman, Theatre Area, Northern Arizona University; PhD. University of Missouri, Columbia, 1972; compiled "Advisor's Guide to Costuming Programs in the United States" for USITT Costume Commission; Chairman, Student Activities, Phoenix Conference Head, Juried Exposition for USITT 1st Biennial Scenograph Exposition, 1980; Sponsor, Northern Arizona University Student Chapter of USITT, 1974 to present.

CHARLES LEVY

Executive for Theatre Services, Strand Century Inc.; past Secretary, USITT; presently member of the USITT Board of Directors.

Carry Over

Board of Directors 1980

NAME	GEOGRAPHICAL AREA	SECTION
Charles E. Williams	Missouri	Heart of America
Leland H. Watson	Indiana/New York	Midwest
James R. Earle, Jr.	California	Northern Californ
Peter Sargent	Missouri	Heart of America
Richard L. Arnold	Illinois	Midwest
Harold Burris-Meyer	Florida	Florida
Van Phillips	Indiana	Midwest
John R. Rothgeb	Texas	Texas
Dr. Joel E. Rubin	New York	New York Area
Bambi-Jeanne Stoll	Virginia	Chesapeake
Zelma Weisfeld	Michigan	Midwest
George Petterson	Illinois	Midwest
Donald H. Swinney	New York	New York Area
Herbert Schmoll	Florida	Florida
Richard M. Devin	Washington	Pacific Northwest
Sylvia Hillyard	Georgia	Southeast
Patricia MacKay	New York	New York Area
Paul G. Birkle	Wisconsin	Midwest

Slate

NAME	GEOGRAPHICAL AREA	SECTION
Dr. Ronald C. Olson	New York	New York Area
Donald Shulman	Delaware	Chesapeake
Edward Peterson	California	Southern Californ
Charles Levy	New York	New York Area
Sarah Nash Gates	New York	New York Area
David Hale Hand	Colorado	Rocky Mountain

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REPORTS FROM THE COMMISSIONS

•ARTS ADMINISTRATION
•THEATRE ARCHITECTURE
•ARTISTIC LIAISON

•THEATRE ENGINEERING
•TECHNICAL INFORMATION

COSTUMING
•EDUCATION
•HEALTH & SAFETY
•SCENOGRAPHY
•NAT'L. AND INT'L.
LIAISON

COSTUME: Bambi Stoll, Commissioner

The USITT COSTUME COMMISSION is a vital forum for costume specialists who are concerned with meeting mutual needs and goals by exchanging ideas and information through Commission Projects, the Newsletter, Exhibits, Publications, Correspondence, and personal exchange.

A number of questions came up recently in discussion about how one can become involved in the activities of the Costume Commission. Probably, the brief outline above of what the Costume Commission is about and, the following, what it proposes to do, and how it is supposed to go about doing it is in order at this time, for the benefit of both new and returning members of the Institute.

The Costume Commission was organized by a number of costumers in 1975 in response to an apparent need for costumers to be able to share information and ideas, problems and solutions, both on a short-term and a long-term basis. The establishment of a Commission on Projects in the Institute intended to provide an organizational basis for accomplishing those goals. The projects that have been undertaken by various members to accomplish these goals have been facilitated via the Office of the Commissioners of Costume, and through the Vice-President for Commissions and Projects.

Included have been programs at the National Conferences, Symposia on Special Topics, publication in the Newsletter of a regular column, articles in Theatre Design and Technology, research studies on content of college programs and facilities (also published), a Directory of Costume Related Supplies and Equipment, and so forth. Each one of these projects directly concerned people in the costume field and met needs that had been specifically cited. Every single project was proposed by an interested and concerned individual, supported by additional efforts of volunteer nature, afforded the organizational backing of the Institute as well as a limited amount of funds to assist with printing, mailing, etc.

The members of the Institute Costume Commission continue to initiate projects that need member support, and some of the projects begun in the past are of a continuing nature, and so need continuing assistance. There is no lack of opportunity. To become involved in a project, either initiate one, or write directly to the persons who are already en-

gaged in a project. Their names and descriptions of the projects that they are working on appear from time to time in the Newsletters, along with occasional progress reports and sporadic SOS requests for information or other assistance. There are approximately 16-18 projects currently underway in the Costume Commission.

In addition to a Commissioner who is appointed by the Vice President for Commissions and Projects, are two or three Vice-Commissioners appointed by the Vice President for Commissions and Projects. At this time, the Vice Commissioner is a two-three year appointment with primary responsibility being the planning and coordination of Costume Programming at the National Conference. The position is voluntary and depends on support from the membership to provide ideas for the programming and people to carry them through. Their other responsibilities involve supporting projects and advising the Commissioner. Those who serve as committee chairpeople for various projects do the rest of the work of the Costume Commission.

A less formal group of people who help attend to the business of the Costume Commission, are Advisors. These are the people who write or speak to the Commissioner on a fairly regular basis, concerning their thoughts on the Commission and its activities, what they feel the needs are, the direction the profession seems to be taking, and how the Commission membership can guide or be guided by such changes. There is no substitute for such diversified input and all of it has value. The responsibility of the Commissioner includes conveying all of the information, in forms and perspectives that are relevant to the membership. The Commissioner also retains fiscal responsibility for the activities of the Commission. The Commissioner's primary means of communicating in writing with the General Membership is via this Newsletter; after that comes mailings, from large group interest to small committee members. Then comes the individual letters and phone calls. The means available to the membership are quite direct - to contact the Commissioner personally by phone or by letter.

Bambi-Jeanne Stoll, Commissioner
USITT COSTUME COMMISSION
Department of Speech and Theatre
College of William and Mary
Williamsburg, Virginia 23185

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COSTUME

Cleveland Conference

Joy Spannabel Emery has accepted to coordinate costume programming and take office as Vice-Commissioner.

ANNUAL SYMPOSIUM

The past period which included the Seattle Conference, has shown the Costume Commission to be directing itself in a positive manner relative to the apparent needs of the membership and to its function within the Institute. There is still a definite need to involve more persons in the various activities of the Commission, and to communicate better among the members themselves as indicated above.

COMMITTEES, PROJECTS AND PROGRAMS

Membership

Dr. Patricia Romanov, University of Arkansas, Fayetteville, is keeping the mailing list current, which enabled the Symposium mailing to go out quickly and simply. In response to member request, Dr. Romanov has compiled a (draft) Directory of Costumers from the current mailing list.

Directory of Costume Related Supplies and Equipment

Jo McGlone's (University of New Mexico-Albuquerque) committee and interested persons met in Seattle, and continue to update the contents of the Directory.

Flat Pattern

Kevin Seligman, Department of Theatre Arts, Northern Illinois University, DeKalb, Illinois, met with interested persons in Seattle. Kevin has compiled and is annotating a working Bibliography (SEE COSMAK'S CORNER), and is soliciting further information via mailing and this Newsletter.

Cosmak's Corner

Bernice Ann Graham was represented by Jan Bryon in Seattle, who tendered future topics to be covered in the column, and received suggestions about other subjects.

Liaison

Correspondence between Elsie van Riper, Erin Wertenberger, and Ronald Wickham, President of the National Costumer's Association, and Commissioner Bambi-Jeanne Stoll, indicates an agreeable atmosphere for sharing some of our resources. The National Costumer's Association's Annual Conferences are held in August (1980, San Diego; 1981, Salt Lake City; 1982, Cincinnati, Ohio; 1983, East Coast), which presents complexities for those who are involved with ATA-related activities (USITT August Board of Directors meeting is also tied to ATA).

Symposium

The third annual Symposium sponsored by the Costume Commission was held in New York City immediately following the American Theatre Association's 43rd Annual National Convention, at the Manhattan Plaza. Valerie Kaelin and Marcia Cox assembled some very impressive talent. (SEE REPORT IN THIS NEWSLETTER).

Seattle Conference

All sessions of the Costume Commission were well-attended and reported in the May/June Newsletter. Jim Crieder's costume show at the University of Washington was a bonus-beautiful. Douglas Russell, Vice Commissioner coordinated.

Kansas City Conference

Vice Commissioner Leon Brauner chairing. Coordinators are Kevin Seligman, Draping; Douglas Russell, Rendering; Jean Drusedow, Costume Collections; Gretel Geist, "Options". Moving right along!

The Third Annual Costume Symposium was held in New York City following the A.T.A. Convention. Topic: MILLINERY, it constituted three very full days that were crammed with interesting people who shared information through talks, demonstrations, and examples of their work in millinery. These ranged from conventional headgear for men and women to theatrical headresses including crowns, helmets, ships under full sail, feathered headresses for elephants, and some things that are difficult to describe. The contents of each event were so rich and full of information that it is impossible to convey all of the information or the spirit that surrounded the gathering. This report is an attempt to touch upon some of the highlights and some specific details of the sessions.

As in years past, one of the great benefits of the symposium was the free exchange of information and discoveries made by all of those attending. This free interchange between those on the program and those attending not only enlivens the event, but also expands the information that is available.

Valerie Kaelin and Marcia Cox, both currently working in New York, organized and co-ordinated this year's program. They are to be commended for an excellent job. They not only made all of the arrangements for those on the program, but they also organized the progression of the presentations for continuity of information.

The opening speaker was Gary Brouwer, Designer and Head of Eaves Costume Millinery Department. He had prepared a fascinating overview of the history of millinery (pointing out that historically the term millinery derived from "a dealer in goods from Milan" and that a person like Rose Bertin, who made Marie Antoinette's outfits, was considered a milliner in her own time). He accented his remarks with some drawings and examples of his work including a straw boater made of straw braid with strips of horsehair braid on bias strips of fabric that was then sheered and twisted to shape a flower. The horsehair softens the appearance and gives more body to the flower.

After Gary's session, the group reconvened at the Costume Institute in the Metropolitan Museum of Art. Jean Drusedow, a curatorial assistant at the Institute, and several others had prepared a special exhibit of head and foot gear as well as several rare books for us to examine. Ms. Drusedow also arranged for us to see the rest of the millinery holdings in the Institute's collection which is vast and varied. It includes items from circa 1630 to the present and consists of European, American and numerous other examples of national "Folk" headgear.

The Costume Institute is available for any interested party to use. However, to see specific items in the collection, an advance appointment, usually with 2 to 3 weeks notice, is necessary. The library facilities are also available but on a shorter appointment schedule.

The following day, Lyn Carroll, currently with Ray Diffin Studio, presented a lecture/demonstration on basic hat construction techniques and included considerable information on millinery supplies. She demonstrated the

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COSTUME

technique for blocking felt on a wooden hat block. Lyn prefers to work with all wool, industrial weight felt; however, felt with 70% wool is also acceptable and is listed as 70/30 felt. To shrink the felt, Lyn used a table top "Jiffy" hat steamer and controlled the shape with push pins. She also pointed out that a table top steamer set into a galvanized garbage can with a lid makes an effective, inexpensive, small steam cabinet.

Some of the other supplies Lyn mentioned included millinery wire, which is available in light, medium, and heavy weights, in black or white. The white can be colored with Magix show dye. Another commonly used wire is piano wire, a tempered steel available in various gauges with 16-gauge typical for most millinery applications. Piano wire holds a shape better than millinery wire and can be cold soldered closed. She also recommended a small wooden headsize oval, called a "riser", for making brims. A small size oval can be padded with strips of industrial felt to enlarge the size. Another tool in various sizes is a "hat stretcher", a wooden oval that can be expanded to stretch a felt hat. However, if one is not available, she reminded us that there is always your knee for stretching a heavily steamed hat.

When Lyn finished blocking the felt, she let it dry and then discussed sizing the shape and coloring the felt. Sizing, in this instance Manco Lacquer made by Manco Lacquer and Chemical Co., in New York, can be sprayed from an aerosol can or purchased in quarts and brushed on. Three or more coats on the outside, while the hat is on the block, are usually necessary, with an additional coat inside after the hat has dried. To color the felt, Lyn recommends spraying with dye in an alcohol base after the hat has been blocked and sized, leaving the hat on the block to prevent shrinkage.

George Potts, a free-lance milliner, then demonstrated his techniques for working with horsehair, cape net, and straw hats, as well as ballet headpieces. The hats George demonstrated were large-brim, delicate-looking hats reminiscent of the Twenties and Thirties. He makes the foundations for these hats out of cape net, a plastic coated nylon fiber in a honeycomb pattern. The net can be blocked using the traditional method described by Lyn. Cape net is available in a range of colors as well as black and white and does not need to be sized. The crown and brim can be blocked with cape net, separately, reinforced with millinery wire, and joined together to form the hat base. Trims, flowers, and other decorations can then be added to complete the hat.

For women's large-brim straw hats, George used straw braid that can be dampened or steamed to form shapes. The braid is shaped on blocks, stitched together, and, after it has dried, sprayed lightly with lacquer. George used three units for the large-brimmed straw hats, a blocked cape net crown inside a blocked straw crown, and the brim which was reinforced with millinery wire set into the second row of straw braid. The millinery wire for the brim and base of the crown needs to be overlapped about 2 inches and held together with tie wire, available from craft suppliers.

For the ballet headpieces, George makes up basic wire frames, arches that he connects and reinforces with double "L" shapes evenly spaced between the tiers. He connects the supports with tie wire and Sobo glue. These frames can then be decorated according to the design. Horsehair braid at the base of the frame allows the headdress to be pinned to the hair to secure the headpiece.

Both Lyn and George stressed the importance of marking the center front and back of the crown and brim and of the patience that is required to make effective, durable hats. This theme was repeated throughout all of the sessions.

In the afternoon, Janet Harper, of the Harper/Nihda Studio, presented an exciting three-hour lecture/demonstration that covered a range of theatrical headwear, including the ships under full sail that were created for a show that is currently in its pre-Broadway try-outs.

Janet first showed us some head blocks they had made at the studio. They were cut from blocks of styrofoam, sanded with scraps of the styrofoam, and then completely covered with masking tape and sealed with Elmer's glue. When this was dry, the forms were covered with celastic to make them durable. Using this method, both conventional and unusual hat blocks can be created. These blocks should be covered with two plastic bags or saran wrap; wrinkles can be removed with the heat from a hair dryer.

Many of the items Janet demonstrated were built up on blocked and sized felt hoods. These were made in two pieces, a top and side band, stitched together and then shaped with steam on a block. This method keeps the felt thickness even over the whole unit, eliminating the thin top created when felt is pulled and stretched into a hood shape. A variation on this is to use three pieces, a center section from the forehead to the nape of the neck, and two side pieces. This variation provides a snug fit similar to a cloche.

To make a curved brim without a brim block (called a "flange") Janet suggested cutting the brim out of felt and loosely zig-zagging millinery wire around the outside edge of the brim. The wire is used to ease the felt; the wrinkles can be steamed out with an iron, using a ironing mitt under the brim and two layers of wet cloth on top. The excess wire can be cut out, joined with tie wire, and then the shape can be sized. To finish the edge, use bias binding folded in half and glued in place; the binding should be slightly smaller than the outside edge to keep wrinkle-free.

Janet also talked about working with buckram; she suggested bonding buckram together by ironing it, using tissue paper between the iron and the buckram. Shapes that can be achieved by cutting darts or seams can be bonded with this method and covered with a good flannel to conceal the seams.

Buckram can also be blocked. In fact, the hulls of the ships were made by blocking buckram on saran wrapped styrofoam shapes. Wire was used to reinforce the shape after the buckram was taken off the block and then covered with fibreglass resin, sprayed with Magix to color the hull, and covered with transparent "miracle gauze".

Next came the circus! Lucy Bonavita, of Brooks-Van Horn, is responsible for the headgear for Ringling Brothers Circus. Lucy talked about the various methods they tried in order to create sturdy, lightweight, headgear that would withstand the rigors of touring, heat, and humidity, problems that most of us don't have to deal with, fortunately.

Many of the headdresses were built on three-piece, heavily sized felt cloches. The feather ornaments were made to be detachable for touring. The pieces Lucy showed us are sturdy, lightweight, and marvelously glitzy; the

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variety of feathers themselves were marvelous -- and expensive. But when she told us about making and fitting the headdresses for the elephants, we all knew that she was talking about another world.

On the last day of the symposium, we were introduced to Richard Tautkaus who has his own studio and also teaches mask making at New York University. Mr. Tautkaus had brought some really handsome helmets, many of which were made on blocked felt units that were coated with casting latex and reinforced with millinery wire.

Among other things Mr. Tautkaus detailed the construction techniques he used to create the helmets for a Joseph Papp production of Julius Caesar. They had felt bases with combs made of shells of casting latex filled with expandable urethane foam (floral styrofoam can also be used, but it is not so dense nor sturdy). The shells were made in a two-piece mold that was joined together to take the latex. When the shell was thick enough and dried, it was filled with the urethane foam. After the unit had cured, he removed it from the mold and attached the comb to the base with hot melt glue and cheese cloth which he blended into the felt base. For the comb brushes, Richard used white plastic rope which he shredded and worked on a hackle. Small sections were cut and tied together and inserted into the foam; they were held in place with hot melt glue. When completed, the brush unit was sprayed with white water sizing and painted with Krylon spray paint, the results were quite marvelous.

The ear and cheek guards were also made with casting latex and, in several cases, reinforced with wire. The completed helmets were either painted with light overlays of spray paint or burnished with metallic pastes and antiqued with India ink.

David Manwaring, of Manwaring Studio, followed Mr. Tautkaus with slides and film clips showing the processes used for making the Michelin Man, the Incredible Hulk, the Thing, and the Devil Dog. David uses a lot of aerated foam (the type used for air conditioner filters) covered with stretch terry cloth. The foam can be shaped and bonded with thin Barge Cement. To control the shapes he uses nylon stock, available in coiled strips about 1 inch wide, in flat sheets, and in round. David likes the nylon stock because it is lightweight, has a memory, and can be attached with hot melt glue. While David was concerned with the whole costume, the materials and techniques are directly applicable to many millinery problems.

The final session of the Symposium was conducted by Frederick Nihda, of Harper/Nihda Studio, who has repeatedly demonstrated why he has been dubbed "the master prop builder for Broadway and Television". He had numerous things to show us; in fact, we even extended the session to try to glean more of his knowledge and experience.

Fred began by discussing pieces and molds made from fiberglass. He cautioned us about some of the hazards of working with this medium and indicated that he has difficulty working in gloves, so he uses a "protecting, barrier cream" that is water soluble; the brand Fred uses is "Pro-Tek", but there are other brands on the market. He has also found that sipping cold milk, slowly, helps to counteract the reaction to fumes. One other trick he mentioned was placing fiberglass casts in a covered container, such as a garbage can, which dissipates the fumes while the cast is setting up and drying. He does not know where they go or why -- but they do.

Fred displayed some beautiful helmets and crowns, both of which he makes larger than the actual head size. His helmets are standardized at 25 inches and padded to fit, the crowns are about 1-1/2 inch larger to allow for the padding and decor at the base. In these instances, the

enlarged size also makes for a more comfortable fit. The units can be made up of various materials; he had fiberglass, celastic, sized felt, latex, and buckram in overlay of tissue paper and white glue to achieve a hampered metal effect.

Fred has also done a considerable amount of work with latex, and he discussed the characteristics of casting a molding rubbers. The casting type is used in a pure plaster of paris mold; the plaster absorbs the moisture which causes the latex to dry. The drying shrinks the latex slightly so that it pulls away from the mold easily. If a shell of a thin layer of rubber is required, fill the mold completely, allow some drying time, and then pour excess latex into the original container. Casting latex will not stick to itself but decorations can be adhered with Barge Cement.

The molding rubber needs to be cast in a waterproof mold; plaster molds can be coated with shellac or varnish, to waterproof the mold. Molding latex is air-dried and, since this type will stick to itself, thicknesses are built up in layers after the previous layer has dried. When removing the molding latex from the mold, dust it first with talcum powder to prevent unwanted sticking and then allow it to dry for a few hours out of the mold. This latex can be painted after the talc has been washed off.

Both types of latex can be reinforced with layers of cheese cloth. They can also be colored with a small amount of food coloring (any coloring needs to be done with the basic yellow color of the latex in mind) before either is poured into the mold. Once dry, either type can be painted with acrylic paint or bronze powder in lacquer. Fred also cautioned us that pieces made from either rubber must be stored carefully so as not to distort the original shape or create permanent creases.

Fred also talked about celastic pieces. In his studio he prefers to butt join the celastic edges rather than overlap them in order to get a smoother surface; the results are really quite impressive. He usually adds wire around the edge, which is then bound with a strip of celastic, to prevent warping. He also suggested that a coat of white glue over the completed celastic piece seals it and provides a good base for paint.

By the close of this final session, everyone's head was swimming, and our notebooks were full of all kinds of information that had been presented. The New York location was valuable because the city offers a collection of talented and skilled people who are in the immediate area. Valerie and Marcia did a splendid job of locating and arranging for some of those individuals to make presentations at the symposium.

The Commission plans to hold another symposium following the 1980 A.T.A. Convention which will be held in San Diego, California. Several possible topics are being discussed, all of which are designed to take advantage of the location and the people in the vicinity, and the prospects are very exciting.

The above report was recorded and written by Joy Spannabel Emery, Costume Designer, University of Rhode Island, Kingston, Rhode Island. A separate report will be provided to the New England region in the DESIGN AND TECHNOLOGY EXCHANGE, written and co-edited by Joy and Jerry Emery for the New England Theatre Conference.

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The USITT Costume Commission expresses their thanks and appreciation to Mr. Rodney Kirk, Managing Director of the Manhattan Plaza, for providing the Plaza's Ellington Room, where the Symposium was held; and to Mr. Kirk's warm, courteous staff.

Herbert D. Greggs
Editor

EDUCATION:

Thomas A. Beagle,
Commissioner

The Education Commission expresses the Institute's position on matters concerned with education in Theatre Arts, and facilitates liaison between educational institutions and professional practice.

Open Forum

Approximately one-half of USITT's membership represents some form of education. However, very few of these persons directly participate in the Education Commission. This does not mean everything is cool, quiet, and under control. My experience would show the direct opposite: Frantic, frustrated, and fuming! Thus, the potential need for this segment of this column.

One of the great benefits of a national, volunteer organization as USITT, is the sharing of concerns and concepts many people find in their daily work. We often ask ourselves "Why" or "Where", and we feel we have the RIGHT to know. Someone in this national organization usually has answers to the 'Why' and 'Where' questions. First, someone has to WRITE before the RIGHT or better answer can be provided. More often questions are never asked. They are given a RITE and buried. YOU will have to WRITE first before the RIGHT idea can ever be discovered.

Projects develop out of questions people ask. If the answer has national import then a national organization must be addressed with the question before any discussion can ever begin. National programs usually reflect the concern of someone or there would never be the need for conferences.

OPEN FORUM for the Education Commission needs readers who are WRITERS who have questions of national concern. WRITE:

Thomas A. Beagle
Education Commissioner
510 "G" Street
Antioch, California 94509

CONCERN: Are there legal requirements for theatre shops to meet established safety instruction standards? In most (all?) states at the secondary level (all?) all shop classes have legal restrictions on safety instruction for all students involved in wood, metal, auto, plastics, etc., shops. Do theatre shops including formal classes AND extra-curricular activities come under the same laws?

RESPONSE: What do you know? What do you say?

Guide Course

REPORT: John L. Bracewell, Project Chair

REPORT: Three sectional meetings were held during the 1978-1979 academic year on the TECHNICAL THEATRE COURSE GUIDE, GRADES K THROUGH 12, one in the Washington, D.C. area; one in Texas; and one at Northern Illinois University at DeKalb. This is a brief report of the DeKalb meeting. The other two meetings will be reported in later Newsletters.

The meeting at DeKalb developed five goal statements:

1. To provide a two part guide for instructors at various grade and performance levels.
2. To provide practical solutions to classroom and production problems in teaching and producing technical theatre.
3. To provide basic information for the implementation of technical theatre theory in classroom exercises and actual productions.
4. To provide direction for practical production of technical theatre and as a course guide for academic staff of technical theatre.
5. To provide a course of study for the exploration of the various artificial environment required by theatre.

The concept of developing a technical theatre course guide for grades Kindergarten through 12 (thirteen years) is widely accepted. Converting concept into a course guide for these thirteen years is our current 'hot' discussion.

During the 1979-1980 year a proposed meeting of selected people will be held to discuss the course guide content. Since this technical course guide will be a first (covering K - 12) John Bracewell NEEDS your input.

REQUEST: Now is the time for YOU to WRITE your ideas about HOW to teach technical theatre at any and/or all grades. WRITE to:

John L. Bracewell
Course Guide Chair
Department of Drama
Ithaca College
Ithaca, New York 14850

Nat'l. Internship Project

REPORT: Douglas C. Taylor, Project Chair

An update request for internship information will be sent to all who responded to the first request sent out several years ago. This request will gather information on internships in theatre arts and the results will be available in 1980. The next issue of the Newsletter will have a copy of the request for information for you to use in case you have information about internships for this project.

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EDUCATION

Graphic Standards

REPORT: Stephen M. Zapytowski, Sr., Project Chair

The Graphic Standards report has been completed and will be available for review and discussion at the 1980 USITT National Annual Conference in Kansas City. This project has been an on-going project of the Education Commission. Locating sufficient documents from recognized sources has controlled a national presentation in determining graphic standards for the theatre arts.

Come to Kansas City and attend this session. Additional information will be given by Dr. Harvey Sweet about a project he has worked on this past summer.

HEALTH AND SAFETY:

Dr. Randall W.A. Davidson,

Commissioner

The COMMISSION ON HEALTH AND SAFETY has as its prime purpose the dissemination of information in the areas of health, fire prevention, hazard identification, job safety analysis, risk management, environmental medicine, building codes and standards, personal protective equipment, substances and equipment utilized in the ENTERTAINMENT INDUSTRY, and epidemiological studies.

In order to acquire and assemble information in the areas mentioned above, the Commission on Health and Safety involves itself in research utilizing members of the USITT, as well as other volunteers in the public and private sector, in and out of the Entertainment Industry. The number of individuals who have contributed their time and expertise number over 325. They all come from diverse backgrounds, and more than a third of them are not earning a living in the Entertainment Industry. The Commission on Health and Safety welcomes volunteers from every industry.

At least a dozen of the Fortune 500 companies have contributed information and material to the Commission in order to further the awareness of our members. The Commission has also maintained close ties with the research and funding groups of the U. S. Government, and in addition it continues to strengthen contacts with the Office of Management and Budget, the National Endowment for the Arts, the U. S. Department of Labor and OSHA, the National Institute of Occupational Safety and Health, the National Cancer Institute, the Department of Commerce, the Department of Justice (special Arson Advisory Council), the Department of Transportation, the Environmental Protection Agency, the special Task Force on Health and Safety, the Consumer Product Safety Commission, the Commission on Fine Arts, the National Academy of Sciences, the National Standards Bureau, and the National Science Foundation.

It is the purpose of the Commission on Health and Safety to create a national awareness among those involved in the Entertainment Industry and its ancillary organizations.

Its concern is to involve the maximum number of people and organizations, at every level of Entertainment in order to decrease and eventually eradicate the accidents, injuries and accidental deaths which are ever on the increase in this industry.

The Commission on Health and Safety, to this purpose, has continued its dissemination of written material, answered phone calls from all over this nation, delivered workshops and lectures, and initiated seminars at various local, state and national conferences. It is very interested in continuing this sphere of influence and of receiving any and all organized help to do so.

The Commission encourages each Section of the USITT to establish and position in their section for Health, Safety and Fire Prevention, and to actively support it by funds and special workshops whenever these local Sections meet. The Commission further encourages all national Theatre Organizations and other Entertainment Industry groups to establish special units dealing with Health and Safety. The Commission believes that all local, state and national conferences include in their programs major sessions (plural) on the health and safety of their personnel, and their membership.

HEALTH, SAFETY, FIRE PREVENTION

Every aspect of these three specific headings is of grave concern to those in the Institute and to those working in the Entertainment Industry. If the Commission on Health and Safety, does not have a particular area of research and awareness which is of interest or of concern, then we petition the people who are reading this to volunteer information, time, research and knowledge for these projects. Those institutions, organizations, corporations and companies who support and involve themselves in the Entertainment Industry should become aware of the work of the Commission on Health and Safety and involve themselves in its work. The Commission needs national and international co-operation in its work to bring information and awareness. It has been successful in this area, but is in need of personnel to aid in carrying out this distant labor.

CONCERT STAGING

It is the belief of the Commission on Health and Safety that there is a great need for health and safety regulations to be established in the Concert field. The Commission continues to receive large amounts of material concerning fires, injuries, accidents, and deaths in the Concert field. We are addressing ourselves to this in the larger scope because of the great need. Performers, crowds, facilities, equipment, fire protection, all need attention in this field. There will be a MAJOR SESSION at the Kansas City, Missouri USITT Annual National Conference in March dealing with these areas. All material which you believe is pertinent in this area will be gratefully accepted by the Commission.

DISCO SAFETY

More and more accidents, fires and injuries are occurring in this field. Having visited over 350 discos, I am requesting that those in the industry address themselves to the safety and health problems of this industry. There are incidents and there are anecdotal files, but we are viewing and hearing the problems on a day by day basis. The noise (decibel) levels are beyond the tolerance of the human ear. Between the rock-noise pollution and disco noise, coupled with individual headsets and higher volume plus the ever-normal cacophony of the day by day environ-

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HEALTH & SAFETY

ment, loss of hearing is becoming a major disease of the 20th and 21st Century. There is no governmental agency, local, state, or national which will stop this - no regulations are capable. At a recent American Theatre Conference, one individual who works in the disco field spoke of decibel readings up to 140 dBA. 85 dBA is the OSHA level over an eight hour period, and that still contributes to loss of hearing over the short and long haul.

It is not up to the Commission on Health and Safety to remonstrate with any group or individual, but it is incumbent upon us to tell it like it is, and to make all aware of the national catastrophe which is being unleashed, to these many years, on the young, on the teens, on the young adult, and on the upward conscious adult. This gift of hearing - of being able to enjoy the wonder of sound and all its variables, is being destroyed, willy nilly, by the attack on our senses. It goes under the name of ENTERTAINMENT! There are even Broadway shows of renown (in someone's view) where the decibel level is deafening, and they flock to these shows.

Certainly, the Commission is taking an unpopular stand. However, it is warning - and the statistics are piling up. Choices have been made. I have personally visited shops in the industry which have less decibel level readings than do some of these discos and "rockeries". The Commission appeals to reason - and to the future of the health of those who will continue to attend entertainment functions and to those who work in them, to attend to the deleterious warnings and effects of this type of entertainment. PLEASE -- Explore the signs -- Observe the loss of hearing -- measure for yourselves this type of situation. DO NOT take the Commission's word for it -- examine it yourself, in an optimum situation.

There are some institutions across the country, even some school districts, who limit by regulation the decibel level, but even there, even IN THESE INSTANCES, the decibel level is too high. Go to your experts, seek out the information. We have researched this area for over four years and we are finding that all data in terms of hearing loss is still on the increase. Make your own JUDGEMENT and then ACT. We have spoken out to many of you over the years on these areas, and know of its sensitivity. After all, discos mean lighting and sound (audio) equipment. Fine and good. Perhaps, the Commission on Health and Safety, is saying, we ought to take another look - if health and life are in jeopardy.

LASERS

The Commission on Health and Safety has moved forward in this area, and wishes to establish a permanent committee for the investigation of lasers in the ENTERTAINMENT INDUSTRY. The use of lasers is on the increase. There are product liability situations, use laws, certification, actual use in light shows and concerts -- and still we do not have major injuries reported. On the surface of things that would seem to do the trick. We thought the same thing about asbestos, acetone, MEK, and a thousand other items. I have been doing a great deal of research over the past four years, and in concert with some of the major industries in the world. Lasers are proliferating. They are being used more and more in entertainment situations, and they are at the use and behest of the young.

Despite all of the regulations - which are not that many, and the very few knowledgeable people, and the number of companies increasing daily, the few inspectors and inspections, we are finding these lasers on the increase in all types of businesses, but especially in entertainment. Holography will be the scenery of the future, either due

to cost or to advanced technology. There are unscrupulous people that use lasers in entertainment situations. One injury is too many. The fascination with this new technology within the entertainment industry is phenomenal. There must be CONTROL. Use, yes - but CONTROL, yes. Do not take those who use these lasers word for their control -- they are not always supervised. The fascination becomes out-of-control, in some instances. We have received several offers from major figures in the laser physics world to be on these committees. We continue to request this type of person and expertise. Close scrutiny, careful regulations, enforced to the letter regulations, personnel and environmental considerations must be required, inside and outside, and hundreds of other givens must be taken into account.

There are many of you that have a working knowledge of lasers and have used them. The Commission asks you to join this task force and work together for realistic enforcement and application. Write to us. Send us material. Consider, if you will, the long range DNA problems from the use of lasers. I have been doing some research with Department of Energy personnel -- those heading up the Fusion labs -- and High Energy Sources. The reading material is fascinating. Lasers are in your life and future. Let us knowledgeably explore the health and safety parameters and apply them in every instance. The Commission on Health and Safety waits to hear the deafening response and welcome yours and anyone else's interest and work.

ENTERTAINMENT STRUCTURAL DESIGN AND BUILDINGS

The Commissioners for Theatre Architecture and Engineering are both interested in this area. The Commission on Health and Safety desires to open the dialog and the information sources in the area of structures being built for entertainment, in the broadest sense. It is within the purview of my position to examine hundreds of these types of structures on a yearly basis. There are many considerations which go into developing a team to build an entertainment structure. AIA has examined some of them. The Commission has been critical in the past and will continue to be in the future (constructively) of many of the structures renovated, constructed, and designed for entertainment uses. We have seen, examined, investigated, explored, and continue to do so, the building standards and codes, and design criteria that have been developed and go into the entertainment structures of the world. Of late, within the academic and community area, we have seen structures burn to the ground or collapse, or cave-in - night clubs, discos, civic centers, theatres, auditoriums, etc., from children's theatres to gigantic, multi-million dollar structures.

One ponders -- what are the regulations that govern these structures? Who are the designers, the construction corporations, the welders, the steel fitters, the iron workers, the consultants? Who is finally saying "This is okay, go ahead and build" and when finished, "This is okay for use and inhabiting by audience and performers and technicians"? How do some of these structures get by as acceptable buildings? What is the criteria of the consultants? Where is the final say in materials? Reports continue to come in and the papers continue to be filled with isolated incidents of buildings either built as entertainment structures or which house some type of entertainment situation, burning, exploding, roofs caving in, walls buckling, girders deflecting, and other instances of falling items which are well-known to most of us in the industry. They have occurred. They are occurring, and we must put an end to it. We don't always know why, but we do know that these incidents should not occur. We either self-regulate or we ask for outside help. There are those who have written the Commission with vitriol in

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their pens -- and we feel sorrow for those who lack knowledge. Building after building, entertainment structure upon entertainment structure must be examined thoroughly from here on out -- before it is built, designed, constructed, during and after, and always before occupancy. Perhaps there is a need of a blue ribbon panel -- and how to make that ethical and free of prejudice. Prejudice for life and safety doesn't seem all bad.

We are seeing with increased regularity the lack of skilled workers, poor construction, cheaper buildings, and the bind is there. If we accept a structure and its design and something occurs, untoward, we are liable for a damage suit of great proportions. The Commission highly recommends that all those who have anything to do with entertainment structures, examine them with a fine-tooth comb, very carefully. Find out about welds. Examine them. Take pictures of them. Look at the beams, the walls, the floors -- study them. You are gaining more and more responsibility without knowledge. If you are in charge of a building and you accept it as structurally safe and sound, the buck may come to you. DON'T ACCEPT! KNOW FIRST-HAND YOURSELF! Become aware of what is taking place. Corners are being cut. Graft and corruption take place on a regular basis -- poor materials, and very poor construction (we won't use the word "craftsmanship").

There are old structures in use now that are first-class firetraps. There are those of you who continue to use them and allow them to deteriorate. You have given reasons that are truly understood. Must we organize into unions and strike in order to have safe working environments? Must those in the ENTERTAINMENT INDUSTRY from commercial to academic to amateur form guilds with the powers of withholding services, requesting other unions to abide by their strike and picket lines to create and get a clean, healthful, safe-working environment? From what the Commission has seen, from what is occurring today, there is no doubt, that in order to gain safe and healthful working conditions for entertainment personnel, we must have more clout. Think about it.

It will be difficult to be clearheaded on this issue. Health and Safety have always come last in the budgets and minds of those who distribute the funds. You must gain their attention -- from bottom to top, from the building to the job, to the use of the buildings, then environment, etc. The Commission on Health and Safety will aid you, but it is you who must document your situation with reports, pictures, tests and affidavits. Why must those of us who are producing material to raise the quality of life constantly work in unqualified environments?

EQUIPMENT AND INSTALLATION OF EQUIPMENT

We, in the industry must begin to examine our own equipment and set the highest standards. NOW IS THE ACCEPTABLE TIME! You say, that is already done. Not so. If the membership wishes it, and the Board approves, the Commission shall gladly cite instance after instance of on-site viewings, photographic documentation, metallurgist findings, test laboratories, injury and accident data, and deaths. We are not, repeat, not, indicting anyone. We are saying that there are sufficient instances in the entertainment industry from equipment failure to warrant an investigation. Should it be from ourselves? Should it be from the U.S. Government's Consumer Product Safety Commission and other allied governmental forces? Should all of these be unleashed so that a major standard would be set? Should we police our own? Who is going to do it? We had best begin to answer some of the more difficult questions and check our product liability coverage. Don't put it off!

One instance can shock you into losing your company. We need those within the industry to join together. There should be a National Conference dealing with just enter-

tainment equipment and the liability problems, and begin to develop within legal parameters, guidelines and standards. You will put this off -- and it is going to come back to haunt you. Let us deal with it. We need a sponsor for a national site and the co-operation of the industry. The Commission shall continue to write and speak about this area -- with more and more detail. We must join together and discuss openly, with monitors, and develop this area. The Product Liability work is going to be pushed further and further. You will either find yourself out of business or developing standards. No one wants to lose the fine competitive edge that we have today.

HEALTH & SAFETY/LOCAL, STATE, AND ANNUAL CONFERENCE

The Commission on Health and Safety has recommended the Board of Directors, since the mid-year Conference in Seattle, that we establish health, safety and fire prevention guidelines for the choice of our conferences. We would expect that the Institute would be interested and they are. Granted, they will be hard to find, but we can aid in the making of these safe environments. We should get our "technical act" together and point the way for safe, healthful, and fire-safe environments for our participants at conferences everywhere. Our 1980 Conference in Kansas City must be the place where safety, health, and fire safety is first -- good planning for the handicapped, fire extinguishers in the exhibit booths. There are 76 major public assembly fires per day -- hotels, etc. It is incumbent upon us all to enact in our individual situations and conferences this type of concern and practice.

CHEMICAL SUBSTANCES

At the 43rd American Theatre Association Annual Convention in New York City, Ms. Jean Davidson of the Oregon Shakespeare Festival, Ms. Margaret Quinn, Harvard University, Environmental Medicine, and myself, Dr. Randall Davidson, Alexander and Alexander, Loss Control Engineer, jointly spelled-out the problems of the use of chemical substances and materials in the entertainment industry. We had only to skim the surface. The talks were taped and can be purchased. The audience did not move a muscle. The information was too solid, the awareness level very high. We need more of this type of panel. It was a pleasure to chair and participate with these admirable, intelligent, well-informed, dedicated women. They must be heard again and again.

ALL CONFERENCES

The Commission on Health and Safety will accept weekend commissions to meet singly or all at once with the Sections, local theatre and arts groups, children's theatre personnel, engineers, architects, building commissioners, inspectors, designers, theatre owners and managers, stage managers, shop directors, students, departments, environmental groups and planning commissions, to discuss the areas of safety, health environment and fire prevention in the entertainment industry. We have, over the years, approached National Liaison to allow two-day workshops for groups of all kinds. Now it is more important than ever.

CONTACTS FOR PROJECTS

If you read back through your Newsletters, you will see that projects are ever on the increase, and some ongoing. We need your help. It is not enough to sign up. You must make every effort to contact us. We have called back some people a dozen times -- and yet to speak to them. Others have volunteered, but have not come through. The Entertainment Industry needs your help. Please lend a hand, your time and talent.

Cont'd. next pg.

The ENTERTAINMENT CODE needs updating. The NIOSH grant needs further revision. All projects need additional leadership and personnel. We need anecdotal information from all of you about accidents, injuries, deaths, toxics, latest information -- research, people to contact. The Commission on Health and Safety is yours and it must be fed by you. Write or send tapes.

We need liaison with other Commissions. The Education Commission has set up a new liaison for training and education in safety and health. The Costume Commission and Safety will cooperate with toxic chemicals and environments, the Engineering Commission with Fire Safety and Flammability, the Administration Commission on the handicapped. Please, come join the Commission on Health and Safety, and work for the betterment of the Entertainment Industry and yourself.

CONTACT: Dr. Randall W. A. Davidson
Alexander and Alexander, Inc.
3550 Wilshire Boulevard
Los Angeles, California 90010
(213) 385-5211

Home: 522 Citadel Avenue
Claremont, California 91711
(714) 624-7286

TECHNICAL INFORMATION

Allan M. Bailey,
Commissioner

The Technical Information Commission serves to encourage projects that track down, and arrange preservation of valuable technical material. The projects also deal with methods of cataloging, storing, and retrieving of these archives. This information is then made available to the membership via the Newsletter and other USITT Publications.

The Technical Information Commission is doing very well. Vice-Commissioner Jay Glerum's Technical Information Filing System is a continuing project, so keep those cards and letters coming in.

Vice-Commissioner Harvey Sweet is hard at work on his Graphic Standards Project and should have material enough for a Major Session Panel at the National Conference in Kansas City. Harvey's column "Technical Tricks" appears in this issue of the Newsletter.

The "Directory of Fasteners" project has gained a lot of interest and parameters are now being defined before research is started.

The Technical Information Commission applauds Joel rapido, Honolulu, Hawaii, for his desire and efforts to compile and publish a dictionary of terms used in theatre and television i.e., pattern, gobo, cookie, Klieg Light, rute, BF Fresnel, etc. Members with suggestions and et peeves can contact Joel at 3615 Alani Drive, Honolulu, Hawaii 96822.

Bibliographic Data Needed

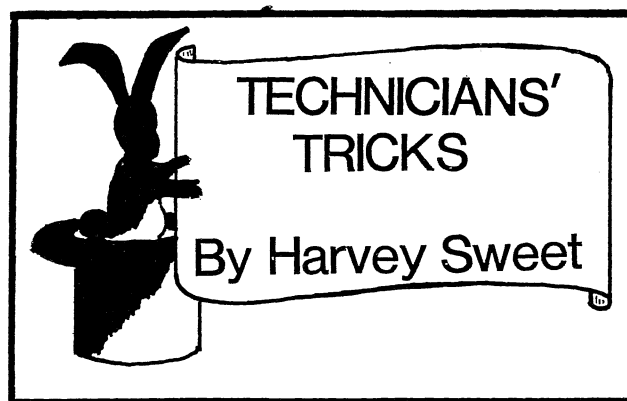
In association with the TECHNICAL INFORMATION COMMISSION, John Howard, Department of Theatre Arts, Mount

Holyoke College, South Hadley, Massachusetts 01075, is in the process of compiling a bibliography of articles and books concerned with Technical Theatre, Lighting, and Theatre Architecture. It is hoped that all works related to these subjects (including Television and Film) will be included in the data base at the University of Massachusetts Computer Center.

The Project Coordinator would very much appreciate contributions to this effort, particularly in the areas of bibliographic data on new theses and dissertations, bibliographies of existing theses and dissertations, bibliographies from courses, and useful articles from "Peripheral" journals such as Engineering News.

The bibliography currently contains 4,000 entries which are divided into 150 subject headings. Inquiries are invited from PhD. candidates requesting searches in the area of their dissertations. Send a description of the project and request to Mr. Howard at the above address.

John is searching for older periodicals (TABS in particular) which would be of interest to the bibliography. Since he is a collector, please indicate if you wish the material returned.



TECHNICIANS' TRICKS, written by Dr. Harvey Sweet, Department of Speech, University of Northern Iowa, and sponsored by the USITT TECHNICAL INFORMATION COMMISSION, will become a regular feature in the Newsletter.

YOUR ideas are sought for publication. In each issue of the Newsletter, several brief problem-solving or "technicians' tricks" will be published. Each "technicians' trick" will be credited to the person making the submission.

In our daily work as designers and technicians, we solve a variety of old and new problems in creative ways. Sometimes, we discover these ideas have been used by our colleagues for years, but have remained unknown to us. This column is the TECHNICAL INFORMATION COMMISSION'S effort to share these solutions.

Here are some examples of the type of material sought. These were developed and tested in the scene shop at the University of Northern Iowa.

PLATFORM CARPETING AND PADDING

A quick and clean method to trim carpeting and padding to fit platforms can be achieved as follows: after attaching the padding material to the platform surface, have one person apply tension to the overhanging material, have another cut the material off by using a

Cont'd. page 14

SCENOGRAPHY

Stanley Abbott, Commissioner

sabre saw equipped with a (toothless) knife blade -- the kind used for cutting cardboard and upson board. The knife blade can be held against the edge of the platform while cutting to achieve a custom fit -- and will not damage either the platform or the blade. The result is a clean, fast cut.

THIN WOOD STOCK - HINGING AND FASTENING

To fasten a hinge or other light hardware to thin wood stock such as 1/8" masonite use pop-rivets backed with a rivet-washer instead of screws or bolts. The fastening is quick, inexpensive, easy to install and may be drilled out without damaging the hardware or base materials.

Please send your ideas to Dr. Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, Iowa 50613.

Our thanks to all who participated in the Technical Information Commission sponsored graphics survey. The project is progressing well and should lead to some valuable conclusions which will be shared with the membership -- hopefully in the Spring.

SPECIALIZED MATERIALS AND WHERE TO FIND THEM By Jared Saltzman

This section of the Technical Information column will be devoted to sharing the names of catalogs, journals, brochures and other literature that, although not directly involved in theatre, are a valuable source of hard to find and specialized materials.

If you have or know of literature of this type, please send any information you feel should be included in future columns to:

Jared Saltzman
Bergen Community College
400 Paramus Road
Paramus, New Jersey 07652

The three catalogs listed below are good sources for veneers, pre-carved moldings and wood trimmings, furniture hardware, period table legs and many other specialized items.

Minnesota Woodworkers Supply Co.
Rogers, Minnesota 55374
(612) 428-4104

Craftsman Wood Service Company
2727 South Mary Street
Chicago, Illinois 60608

Albert Constantine & Son, Inc.
2050 Eastchester Road
Bronx, New York 10461
(212) 792-1602

SPREAD THE WORD AND TAKE ACTION! The 1980 First Biennial Scenography Exposition has gained solid response and will certainly be a fantastic forum for North American designers. The Exposition is divided into three sections: The Juried Exposition for undergraduates in a special category, member graduate students in a special category and member designers in a special category; The Invitational Exposition -- a survey of contemporary design in North America from Broadway, regions, schools, film, television and theme parks; and The Design Showcase -- an exhibit of the winners of design contests and juried exhibits held since March 1975.

As outlined in the May/June Newsletter, the objective of the Scenography Exposition is to identify, recognize and expose work produced since 1975 by practicing and study designers of scenery and costume for theatre, television, film, and theme parks. Designers are invited to submit their work to the Juried Exposition for evaluation by a jury of the leading critics, directors, producers and scenographers in the country. Dr. Harold Burris-Meyer agreed to represent the area of scenography. Others will be announced as they commit their expertise to the jury. For this section be sure to follow the details outlined later in this article. Take action and meet the deadline! If you have questions contact Dr. Stephen G. Hild, Speech and Theatre Department, Northern Arizona University, Flagstaff, Arizona 86011. Also, if you are aware of work in the profession which would be representative in a survey of contemporary design in North America, bring this to our attention by making recommendations to Bambi Stoll, Department of Theatre and Speech, College of William and Mary, Williamsburg, Virginia 23185.

Several national and regional design contests and juried exhibits have already committed to being part of the Design Showcase Section. However, if you are aware of work now in the hands of a contest winner since 1975, contact Geoffrey Eroo, Phoenix College, 1202 West Thomas, Phoenix, Arizona 85015. Please note that we consider Tony, Emmy and Academy Awards to be contests.

The Exposition will open at 1:00 p.m. on March 12, at the USITT National Conference, Glenwood Manor, Overland Park, Kansas, and will continue March 13, 14, and 15. A catalog featuring commentary, articles, half-tones and plates of the work in the Exposition will be on sale at the conference and to the membership via the Newsletter. We are currently making arrangements for further showing of the Exposition which could take it to New York City and throughout the nation. The work in the Exposition may be used in further Expositions until July 1984. The next Biennial Scenography Exposition will be in Denver, 1982. If you enter it will be an exciting venture and one in which you will be proud to be a part. SO, SPREAD THE WORD AND TAKE ACTION!

ENLIST A NEW MEMBER TODAY!

NEW MEMBERSHIP RATES AS OF JULY 1, 1979

Sustaining	\$225.00
Organizational	40.00
Individual	30.00
Student	15.00



**JURIED
EXPOSITION
SECTION**

ENTRY FORM

**THE FIRST
BIENNIAL
SCENOGRAPHY
EXPOSITION**

DESIGNER: _____

BUSINESS OR SCHOOL: _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

UPS RETURN LABEL

TO: _____

Please check the appropriate boxes:

DIVISION

- ☐ a. Undergraduate Division
☐ b. Member Graduate Division
☐ c. Member Designers Division

TYPE

- ☐ A. Scenery Design
☐ B. Costume Design

CATEGORY

- ☐ A. Theatre
☐ B. Television
☐ C. Film
☐ D. Theme Park

* I have attached my return mailing label to the back of each piece of my entry.

* I understand that, if selected for display at the FIRST BIENNIAL SCENOGRAPHY EXPOSITION of the USITT, my entry will be used as the Committee sees fit in further expositions, until July, 1984.

* I understand that all entries not chosen for display at the FIRST BIENNIAL SCENOGRAPHY EXPOSITION of the USITT will be returned via United Parcel Service, insured for \$200.00 per entry, leaving Kansas City before February 1, 1980.

* My entry will be shipped to: Max A. Beatty, Exposition Coordinator, Center for the Performing Arts,
4949 Cherry, University of Missouri at Kansas City, Kansas City, Missouri 64110.

(UPS, if possible) on date: _____

Signature _____

Date _____

* Mail this form and check or money order in the amount of \$10.00 payable to: USITT Juried Exposition, c/o
Dr. Stephen G. Hild, NAU/USITT, Box 6006, Northern Arizona University,
Flagstaff, Arizona 86011.

ATTACH ONE TO THE BACK OF EACH PIECE OF YOUR ENTRY. PLEASE MARK DISPLAY NUMBER (i.e., A1, A2, C1, C2, C3, C4) EA. PIECE

DESIGNER: _____

BUSINESS OR SCHOOL : _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

DISPLAY N° _____

UPS RETURN LABEL

TO: _____

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BUSINESS OR SCHOOL: _____

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DESIGNER: _____

BUSINESS OR SCHOOL: _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

DISPLAY N° _____

UPS RETURN LABEL

TO: _____



SHIPPING FORM

THE FIRST BIENNIAL SCENOGRAPHY EXPOSITION

Please check the appropriate boxes:

DIVISION

- ☐ a. Undergraduate Division
☐ b. Member Graduate Division
☐ c. Member Designers Division

TYPE

- ☐ A. Scenery Design
☐ B. Costume Design

CATEGORY

- ☐ A. Theatre
☐ B. Television
☐ C. Film
☐ D. Theme Park

I have sent my entry fee, (\$10.00) to: USITT Juried Exposition
c/o Dr. Stephen G. Hild
NAU U.S.I.T.T.
Box 6006, Northern Arizona University
Flagstaff, Arizona 86011

* DO NOT FRAME ENTRIES WITH BREAKABLE GLASS.

* I would prefer my entry being displayed in the following configuration:(Circle).

A.

1
2

B.

1	2
---	---

C.

1	2
3	4

D.

1	2
3	4

E.

1	2
3	4

F.

1	2
	3

Indicate plate numbers on the information label attached to the back of each plate. (i.e., A1, A2, C1, C2, C3, C4)
If less than maximum is used, please indicate preferred arrangement by circling only those units to be included.

Signature _____

Date _____

NOTE: FOLD AND USE THIS FORM FOR SHIPPING LABEL ON DESIGNS.

FROM: _____

TO: MAX A. BEATTY, EXPOSITION COORDINATOR
CENTER FOR THE PERFORMING ARTS
4949 CHERRY
UNIVERSITY OF MISSOURI AT KANSAS CITY
KANSAS CITY, MISSOURI 64110

FOLD, AND USE AS SHIPPING LABEL ON ENTRY

'PROGRAMS'***SPECIAL EVENTS****"HAPPENINGS" • NEWSBRIEFS****SPOTLIGHTING THE
SECTIONS*****VIP
VISITS****CLEVELAND****SECTION PROGRAMS**

The Cleveland Section of USITT in association with Oberlin College will sponsor a "mini-convention" on Saturday, October 13th, at Hall Auditorium and the Annex on the campus of Oberlin College. Included will be workshops and hands-on demonstrations in the areas of scenery, lighting, costumes, props, make-up and sound. The Section's first "convention" promises to be a stimulating and exciting event.

In the Spring of 1980, USITT/Cleveland will be holding its second Costume Seminar at Kent State University. It will include a full day's offering of costume, make-up, and accessories workshops, plus other seminars on props, scenery, and lighting. Persons interested in offering a workshop or aiding in program co-ordination should contact Carol Blanchard, Costume Commissioner, 1588 Olympus, Kent, Ohio, or call (216) 673-1819 or (216) 672-2082.

Two master classes are in the planning -- one scheduled for November, and the other in February. Details will be published when available.

Results of the Section's recent election of officers are as follows:

CHAIRMAN

Paul Vincent
4326 Prasse Road
South Euclid, Ohio 44121

VICE-CHAIRMAN

Jimmie Robinson
4615 North Holland
Toledo, Ohio 43623

SECRETARY

John Seaman
Bedford High School
481 Northfield Road
Bedford, Ohio 44146

TREASURER

Paul Daum
475 North Portage
Akron, Ohio 44303

MEMBERS-AT-LARGE

Bill Byrnes, Oberlin
Steve Bellamy, Cleveland, Ohio
Robert Hansen, Bowling Green, Ohio

COMMITTEES AND COMMITTEE CHAIRMANSHIPS**SCENOGRAPHY**

Dan Hannon
Theatre Department
Kent State University
Kent, Ohio 44240

COSTUMES

Carol J. Blanchard
1588 Olympus
Kent, Ohio

ENGINEERING

Marc Rubenstein
2077 Akron-Peninsula Road
Akron, Ohio 44313

NEWSLETTER

Douglas Hall
Theatre Department
Baldwin Wallace College
Berea, Ohio 44017

Design '79

USITT/Cleveland opened its annual exhibit, DESIGN '79 at the Kenneth C. Beck Center for the Cultural Arts on Sunday, March 18th. Lakewood Little Theatre hosted an open house reception with wine and cheese. Later that afternoon a dress rehearsal for Equus was presented.

DESIGN '79, an exhibit of scenery, lighting, costumes and property designs by approximately thirty-five Ohio designers was at the Kenneth C. Beck Center from March 18th through April 15th. A catalog of the exhibit was prepared and made available at the Beck Center.

DESIGN '80 is already being planned!

On May 5, 1979, the Section in conjunction with the University of Toledo, sponsored a "Technical Theatre Swap" Jim Robinson, Technical Director, hosted the event. Demonstrated by a manufacturer's representative were electric staplers, air-powered fasteners and nailers by Duo-Fast. Paul Vincent, representative for Strand Century demonstrated Strand Century's Micro-Que memory control console and their new Leko Lighting instrument. Bill Byrnes and Jeff McKay of Oberlin College gave a demonstration of their innovative use of hydraulics technology as applied to moveable stage platforms.

Those who attended the event were free to try out any of the equipment shown that afternoon. Interested persons were also given a tour of the University of Toledo's theatre facilities.

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SPOTLIGHTING THE SECTIONS

CLEVELAND

The Association of Ohio Dance Companies, the Fairmount Center for the Creative and Performing Arts, and the Cleveland Ballet, sponsored a lighting seminar with Tony award winning designer Jennifer Tipton on Saturday, May 12th, at Cleveland's Hanna Theatre. Ms. Tipton, resident Lighting Designer for the Cleveland Ballet, discussed and demonstrated three important properties of light: angle, intensity, color. Ms. Tipton lit two different ballets from scratch and invited discussion and comments from the audience.

Members of the Cleveland Ballet and Case Western Reserve University dancers gave up their free time to dance Ms. Tipton's "lighting rehearsals." Strand Century, Big Brothers, L & M Stagecraft, Taffy's, and Publix Mart set up displays of their products as part of the day seminar.

A committee has been formed to organize the USITT National Conference to be held in Cleveland on April 1st through April 4th, 1981 at Stouffer Inn:

CHAIRMAN Bill Byrnes
245 West College Street
Oberlin, Ohio 44074

EXHIBITS Paul Vincent
4326 Prasse Road
South Euclid, Ohio 44121

Jim Robinson
4615 North Holland
Toledo, Ohio 43623

HOTEL/REGISTRATION John Seaman
481 Northfield Road
Bedford, Ohio 44146

TREASURER Paul Daum
475 North Portage
Akron, Ohio 44303

LOCAL EVENTS James Merrill Stone
Merrill Stone Associates
1643 Lee Road, N° 2
Cleveland, Ohio 44118

NATIONAL EVENTS Marc Rubenstein
2077 Akron-Peninsula Road
Akron, Ohio 44313

USITT/Cleveland encourages your participation in the preparation for this National Conference. If you wish to serve on a committee, or would like further information, contact one of the above committee members.

Pecktal Lecture

Some seventy designers, artists, educators and students were present at the Lynn Pecktal lecture on April 1st at the Kenneth Beck Center in Lakewood. Mr. Pecktal's visit to the Cleveland Section was the main feature of the fourth annual design exhibit, DESIGN '79. Mr. Pecktal provided a two-hour lecture/slide presentation dis-

playing works of major New York designers. Of particular interest was his detailed discussion and slides of Dracula and Crucifer of Blood, two productions that he was intimately involved with. As with his book, Designing and Painting for the Theatre, Mr. Pecktal fascinated the audience with numerous photos of "behind-the-scenes" looks at scenic studios and theatres both in New York and London.

At the conclusion, Mr. Pecktal gave a question and answer session, and provided a great deal of insight concerning United Scenic Artists examinations and the field of professional design in general. Following the informal "rap session", Mr. Pecktal viewed the design exhibit and discussed the work with each participant who had materials displayed.

Master Class

A master class in PLASTIC TECHNOLOGY AND NEW MATERIALS was held at the Thurber Theatre on the Ohio State University campus on April 14th. James Bakkom, Designer, The Studio in Minneapolis, Minnesota, took fiberglass resin, foam mixes, PVAs, polyfoams and styrofoams to create various textures with the aid of garbage. Mr. Bakkom's primary thesis is that by experimenting with everything it is possible to create common textures and by learning how to use or misuse any product, you can solve whatever problems you may be faced with.

For example, in creating metallic surfaces, one may add graphite powder (suggest #1 or #2) to fiberglass resin, PVAs, and foams in addition to the bronzing powders, dyes and paints. When it is polished, a shining surface of great depth is created. By leaving the graphite or bronzing powders unpolished, great depth is created without a metallic surface effect.

Varying rigid and flexible foams and sheets of whatever texture desired, can be applied to a set with ease.

To create a wood texture, one can use toilet paper (be sure to experiment with brands, "Yes, there is a difference between Charmin and the other brands") laid on any solid surface which has been painted with PVA and then painted over with more PVA. By allowing the paper to bubble, wrinkle or overlap, various wood siding effects can be created.

Wood beams can be created in several ways. One method is to cover any solid material with fiberglass resin mixed with any filler (standard or otherwise depending upon how hard a surface is needed) and allow it to partially set at which time the desired grain of the wood is drawn on. Another method is to take corrugated cardboard which is broken and has some of its cover torn off and then cover it with PVA or the fiberglass method to achieve logs, beams or tree trunks.

After a day of creating textures with materials on hand, Mr. Bakkom took the garbage he had collected from approximately twenty participants and showed how it could be transformed into something grand or at least useful. For example, pine branches can be dipped in PVA and allowed to run until dry, forming long strands which create mystic, mysterious imaginary trees. If pine branches are not available then Spanish moss or other foliage might be substituted.

The master class demonstrated the importance of using one's imagination to create useful textures from items that would appear to be useless.

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MIDWEST ELECTION RESULTS

The ballots have been counted and the New Officers of the USITT/Midwest Section for 1979-1980 are:

CHAIRMAN

Guy Orange
Carver Riverdale High School
13100 South Doty Road
Chicago, Illinois 60627

VICE-CHAIRMAN

Paul G. Birkle
Peter Albrecht Corporation
325 East Chicago Street
Milwaukee, Wisconsin 53202

SECRETARY

Robert Schacke
West Leyden High School
1000 Wolf Road
Northlake, Illinois 60164

TREASURER

George F. Petterson
Art Drapery Studios, Inc.
1347 West Argyle
Chicago, Illinois 60640

NEWSLETTER EDITOR

Andrea Bailey
7359 South Oglesvy
Chicago, Illinois 60649

Members elected to the Executive Board for the 1979-80 term include:

Dennis Dorn	Theatre Dept., Vilas Hall, University of Wisconsin-Madison
Al Koga	Hub Westinghouse ELECTRIC Co., Elmhurst, Illinois
Mark Schwartz	Grand Stage Lighting Co., Chicago
Larry Schoeneman	Midwest Production Service, Chicago
Patricia Forester Smith	DeKalb, Illinois
John Williams	Northwestern University, Evanston, Illinois

Audio Program

USER'S GUIDE TO THEATRE ACOUSTICS AND AUDIO SYSTEMS was a program presented on Saturday, May 12th, at Northwestern University's Evanston Campus. In a workshop/discussion format, Larry Kirkegaard, Wally Barrow and Peter Tappan, all of Larry Kirkegaard Associates, Inc., Lombard, Illinois, spoke to the friends, natives and members of the USITT/Midwest Section, focusing on audio and acoustical design considerations which can expand the "street wisdom" of the theatre user. During the course of the afternoon, the "User's Guide" concepts were shown through a tour of the Regenstein Recital Hall on the Northwestern campus.

A meeting of the Section's Executive Board was held on Thursday, June 21st, in connection with the Section's Annual Theatre Party at the MAGIC PAN RESTAURANT in Chicago. Members gathered for dinner and a performance of the MAGIC PAN PUPPET OPERA. It was a festive occasion for both members and the restaurant, since the MAGIC PAN recently received the Silver Gavel Award from the National Restaurant Association.

Although a comparatively new creative venture, the artistic force behind the MAGIC PAN PUPPET OPERA, Mr. Bill Fosser, has been working with puppets for a number of years. Considering puppet theatre as an avocation, Mr. Fosser began creating and staging his own puppet productions when he was thirteen years of age. This hobby continued throughout an extensive acknowledged profession as an art director, set decorator and stage designer for theatre and motion pictures. In pursuit of his *hobby*, Mr. Fosser was the Director for the now defunct Kungsholm Puppet Opera. The curtain went up on Mr. Fosser's opera production which included Act I from FAUST, the "Bell Song" scene from LAKME, and the "Cielo e mar" scene from LA GIOCONDA. In all, members were treated to five short operatic scenes. After the performance members were given a private demonstration of the secrets of the puppet world, particularly how Mr. Fosser operated the MAGIC PAN puppets from below the floor.

NORTHERN CALIFORNIA

Workshop/Seminar

The University of California-Santa Cruz, teamed with NOR-CAL/USITT to present a one-day Workshop/Seminar on COMPUTERS IN THE THEATRE, Saturday, May 5th, in the Perform Arts Theatre on the UCSC campus. The main thrust of the computer application was in lighting. The sessions began with explanations of computers and moved rapidly toward system explanations and system design with the final session application oriented.

The day began with coffee and set-up of manufacturer displays. Manufacturers represented included:

CHANNEL-TRACK

MICRO-QUE
2001 SYSTEM
PERFORMER
DATACUE

Berkey-Colortran (supplied Musson Theatrical)
Strand Century, Inc.
AVAB America
Kliegl Brothers Lighting
Teatronics

Following the coffee reception, the first session entitled DIGITAL ELECTRONICS AND STAGE LIGHTING: AN INTRODUCTION TO DIGITAL ELECTRONICS AND ITS RELATIONSHIP TO THEATRICAL LIGHTING featured Jonell Polansky Geller, USA Lighting Designer (inactive) and EE with IBM Micro Program and Disc Controller Systems, explaining digital electronics, computer architecture, and data manipulation. With this background, Dave Ericson, System Designer and Soft Programmer, explained in specific hardware terms his design of an interface for UCSC's Strand Century 60 dimmer console to an Ohio Scientific Micro-Computer and its associated Floppy disc, TTY Printer and CRT Display. This system has been named CALPAC (Computer Assisted Lighting Preselection and Control). A ten-page document describing the system was distributed to all attending. The hardware was on display.

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After a lunch break, afternoon panel discussions ensued. The two-hour lunch break afforded time for all those attending to see and manipulate the systems of all the manufacturers.

The first afternoon session was SYSTEM DESIGN FOR LIGHTING CONTROL and featured Gordon Pearlman, designer of The Performer; Ken Vannice, System Designer for Berkey Colortran, and Manager of Electrical and Electronic Engineering; Jonell Polansky for large systems perspective and lighting design; Dirk Epperson, lighting designer for ACT and Ashland Shakespeare Festival; and Dave Epperson, system designer for UCSC. The panel was moderated by Paul Landry, Theatrical Consultant from Palo Alto, California.

The panel was lively and frank. Dedicated micro-processor systems were differentiated from the buss system and open I/O ports of the micro-computer. System designers talked about being able to add knobs as specified for individual dimmer console orders of the 50's and 60's. The digital system demands software rather than hardware changes, however, and control function study arises as the area of needed input for system design.

All systems designers felt most in need of input for system operation in order to design consoles with clear labels, easy functions, and high utility. The designers feel ahead of the field because of their rather desperate need for hard information to turn into software. The panel quickly opened to the audience with lively exchanges supplied from a broad representation of experiences in the audience.

The second panel followed and brought the discussion to the use of the memory consoles. Randy Earle from San Jose State University, and USITT Vice President for Commissions and Projects, moderated the panel which included Dirk Epperson and Jonell Polansky. The panel moved well with a broad representation of opinions coming from the audience. Asked what the greatest difference was between solid state memory rather than paper/human memory, Dirk maintained that it gives the Lighting Designer much more freedom to be spontaneously creative by removing the human communications barriers, recording times, uncertainty of playback, and lost time and temper. The most valuable button was "Record." The ability to readily recall and move through cues was also cited as a creative boost.

Copies of the ten-page description of CALPAC are available by writing to:

Tom Corbett
Technical Director
University of California-Santa Cruz
Santa Cruz, California 95064

A manual of the full system is in preparation now and will be available sometime late this fall. The manual will include complete flow charts, schematics, hardware, software, and system description. The software will be in assembler language (this will cost).

Other applicants of the computer in the theatre were largely represented by Duncan MacKenzie from the Ashland Shakespearean Festival who brought his own Apple II with mini floppy. He brought programs he uses for production inventory control, seating reservation system, cost accounting, and a program for computing steps and graphics circulation.

The day was a huge success. In spite of rather dismal weather and a very poor gasoline situation in California at that time, this Saturday conference was well-attended by a spirited group of participants and audience members.

The conference was open to all members, guests, students and interested persons free of charge.

Following the recent election, the new Board members held their first meeting April 18th at the University of Santa Clara's Fess Parker Theatre. Newly elected officers are:

CHAIRMAN

Tom Corbett
51 Alta Vista Drive
Santa Cruz, California 95060

VICE CHAIRMAN

Jack Neveaux
220-B Storey Street
Santa Cruz, California 95060

SECRETARY/TREASURER

Steve Kaplowitz
2476 Amethyst Drive
Santa Clara, California 95051

NEWSLETTER EDITOR

John Hoffman
676 Ivy Street
San Francisco, California 94102

MEMBERSHIP

Bro. Jerald Enos, CSC
27170 Mission Boulevard
Hayward, California 94544

SPECIAL PROJECTS

Joe Kaplor
University of Santa Clara

PACIFIC NORTHWEST Tour

Members of the USITT/Pacific Northwest Section met at Vancouver's Mushroom Records Company on July 21st for a THEATRE/RECORDING STUDIO/BROADCASTING COMBINATION TOUR.

The Arts Club Theatre, an 850 seat privately funded theatre in the heart of Vancouver's new Granville Island Project, is scheduled to open soon as the dramatic focus of this people-oriented waterfront district, and members received a backstage preview of this impressive facility.

A chance to see a variety of audio facilities and techniques, and a chance to ask questions and compare, was afforded members during a tour of two leading recording studios. Vancouver is the home of recording studios for Top 40 Rock and Roll, studios for advertising production, studios for electronic music, and studios for many more recording specialties. The Section members chose a tour of recording studios that does much of the theatre production sound for the Vancouver area.

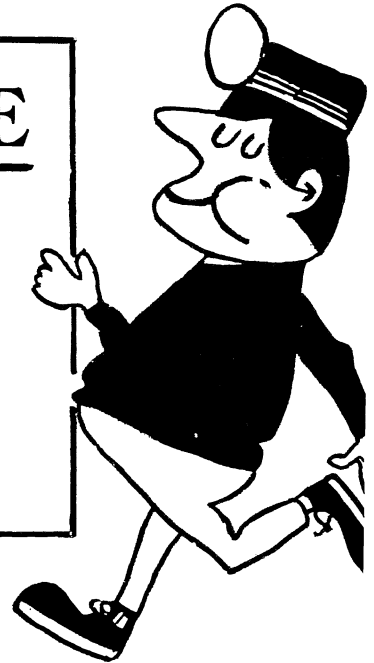
A tour of Vancouver's elaborate Canadian Broadcasting Company Studio completed the program. The entire program was coordinated by Charlie Richmond of Richmond Sound Ltd., Vancouver.

Cont'd. on pg. 25



AT YOUR SERVICE

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



N.E.T.C. CONFERENCE

The New England Theatre Conference's 1979 Annual Convention will be hosted by the Department of Theatre, University of Massachusetts, Amherst, October 26th through October 28th.

Over 50 workshops have been scheduled during the weekend on a variety of topics, and there will be over a 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 again include "SOMETHING FOR EVERYONE" in all areas and on all levels of theatre interest and activity.

On overnight accommodations, NETC has reserved 100 rooms for the Convention in the Campus Center Hotel -- in the same building where the Convention will take place. Special Convention rates are \$20.00/Single Occupancy, \$29.00/Double Occupancy (twin beds), and \$32.00/Triple Occupancy (twin beds, plus cot). Reservations should be sent to: Murray D. Lincoln Campus Center, Overnight Accommodations/Reservations Office, University of Massachusetts, Amherst, MA. 01003. (413) 549-6000.

A.C.T.F. AWARDS

The American College Theatre Festival and the Kennedy Center for the Performing Arts are pleased to announce the first national winners in the Set and Costume Design program this year:

SET DESIGN: William Buckingham
University of Minnesota
Minneapolis, Minnesota

COSTUME DESIGN: Jeffrey Ross Struckman
Webster College
St. Louis, Missouri

The Design Award adjudicators were the well-known Broadway and regional theatre designers Eldon Elder and Patricia Zipprodt. Sponsors were Alcone Company, Inc., Gothic Color Company, Inc., Kliegl Brothers Lighting Company, Inc., and Krause Costume Company.

NAT'L. COMPUTER CONFERENCE

You are invited to attend and participate in the 1981 National Computer Conference in Anaheim, California, May 19th - 22nd. The Conference will feature a series of sessions on computer applications in the entertainment industry. The areas to be covered include:

THEATRE
MOVIES AND TELEVISION
HOME ENTERTAINMENT
AMUSEMENTS (Parks, Zoos, Casinos, Special Theatres)

You may participate in this special program by writing and presenting a paper; proposing a session; or volunteering to be a panelist. The deadline for all submissions November 1, 1979. Please send your ideas or papers to the NCC 1980 Technical Program Chairman:

Mr. Don Medley
Moorpark College
7075 Campus Road
Moorpark, California 93021

Additional information can be obtained from Suzanne Landa, Entertainment Area Director, The Rand Corporation Information Sciences Department, 1700 Main Street, Santa Monica, California 90406 (213) 393-0411.

NEW PUBLICATION

WILL IT MAKE A THEATRE? - A GUIDE TO FUNDING, RENOVATING, FINANCING AND BRINGING UP-TO-CODE THE NON-TRADITIONAL PERFORMING SPACE by award-winning set and theatre designer Eldon Elder, can be ordered from Drama Book Specialists, 150 West 52nd Street, New York, New York, 10019, for \$6.95 plus \$.50 for postage and handling. Although specifically tailored to neighborhoods and building codes of New York City, the book has useful information for theatres everywhere in search of alternative spaces.

Cont'd. next pg.

AT YOUR SERVICE

The 216-page, fully-illustrated book includes check-lists, charts, diagrams, tables, zoning maps, sample building department forms and permits, publications list and a complete index.

LUCY BARTON 1891-1979

Miss Lucy Barton, 87, internationally known costume designer and professor emeritus of drama at The University of Texas-Austin, died Monday, May 14th, at a nursing home in Round Rock, Texas.

Miss Barton, who taught at The University of Texas-Austin, from 1947 until her retirement in 1961, was author of "Historic Costume for the Stage," the first major book of its kind. It remains a leading textbook and is considered "the costumer's bible." She also was author of "Costumes by You," "Costuming the Biblical Play" and "Period Patterns" (co-author). She wrote the article on theatrical costume design in the 1963 revision of the Encyclopaedia Britannica.

In 1960, the noted costumer received the Eaves Award of the American Educational Theatre Association for outstanding contributions to the theatre. She also was a Fellow of the AETA. In addition, Ms. Barton was the 1957 recipient of the Southwest Theatre Conference's Award of Merit for "incomparable service to the visual eloquence of the theatre." She was included in "Notable Names in the American Theatre."

One of Ms. Barton's strengths as a costume designer was her ability to characterize a person in terms of clothing, to make costumes which were the clothes the character -- not the actor -- would wear.

At The University of Texas-Austin, she designed costumes for 30 drama productions, ranging from the Greek classics to Shakespeare and even including modern comedies. Prior to joining the Texas faculty, she had been head of the drama department at the University of Arizona and also had taught in the Universities of Iowa, Michigan, and Washington. In professional theatre, Ms. Barton had been costumer for the Pittsburgh Playhouse, the Federal Theatre in Chicago and New York, and the Globe Theatre at the Century of Progress in Chicago.

Miss Barton, born September 26, 1891, in Ogden, Utah, earned a Bachelor of Arts degree in drama from Carnegie Institute of Technology in 1917 and a Master of Arts degree in the history and criticism of the fine arts from New York University in 1943.

1980 DIRECTORY

Membership information is now being compiled for the USITT 1980 MEMBERSHIP DIRECTORY. Members who have not sent in their change of address are requested to forward this information to the National Office before October 31, 1979.

Section Chairpeople are also requested to submit the names of their Section Members for inclusion in this DIRECTORY, and any changes in Section Officers since recent elections.

USE IT!

During the past year your Newsletter Editor has, on many occasions, acted as Postmaster and Deliveryman getting your letters and inquiries into the hands of USITT Officers, Commissioners, Vice Commissioners, Section Chairpeople and fellow members. You have addressed your letters and inquiries to these persons in c/o the National Office, and a goodly amount of postage has been consumed re-directing them. Not only is re-directing your correspondence costly to the Institute, but also creates unnecessary delays.

How IMPORTANT are your LETTERS and INQUIRIES? Do they require IMMEDIATE ATTENTION, IMMEDIATE REPLY -- TIME FACTOR INVOLVED?

You have your 1979 USITT MEMBERSHIP DIRECTORY. USE IT!. A DIRECTORY OF USITT OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE was published in the May/June Newsletter, and is a continuing feature in this Newsletter. USE IT! Thanks USITTers.

PRESIDENT'S REPORT

Deborah G. Dixon	Washington DC	Chesapeake
Edward F. Kook	New York	New York Area
Robert R. Scales	Washington	Pacific Northwest
Stephen G. Hild	Arizona	Southwest

Finance Committee

ANNOUNCEMENT OF MEMBERSHIP OF USITT FINANCE COMMITTEE

NAME	GEOGRAPHICAL AREA	SECTION
Richard L. Arnold, Chairman	Illinois	Midwest
Charles E. Williams, USITT President, Ex-officio	Missouri	Heart of America
Leland H. Watson, President-Elect, Ex-officio	Indiana/New York	Midwest
Donald Shulman, Treasurer, Ex-officio	Delaware	Chesapeake
David Hale Hand	Colorado	Rocky Mountain
Ronald C. Olson	New York	New York Area
Joel E. Rubin	New York	New York Area
George Petterson	Illinois	Midwest
Richard M. Devin	Washington	Pacific Northwest
Charles Levy	New York	New York Area

ENLIST A NEW MEMBER TODAY!

NEW MEMBERSHIP RATES AS OF JULY 1, 1979

Sustaining	\$225.00
Organizational	40.00
Individual	30.00
Student	15.00



COSMAK'S CORNER

By
**Bernice
Ann Graham**

"You feel your costume around you -- you lose your modern stance and feel. It takes you one step closer to your character."

"The luxury of a long rehearsal -- I feel like I wore my costume all my life. The costume belongs to me!"

These are quotes direct from England's Royal Shakespeare Company and Stratford-Upon-Avon members. Neither Mohammed or Cosmak made it to "the Mountain", "the Mountain" came to Fresno, California. As part of an Actor in Residence Program, California State University-Fresno, was fortunate to host four members of the Company in performances, classroom instruction, and individual discussions. The talented, informative, and gracious guests were Lisa Harrow, Richard Johnson, Charles Keating, and Bernard Lloyd.

Upon Costumer Jan Bryon's request, our guests discussed the current production in preparation, The Country Wife, regarding Restoration movements, costume wearing, and prop handling.

"Your movements are like language; you don't run words together -- you don't run moves together."

Tho the actor's attitude (plus correct undergarments) influences his stance, *"the Restoration language directs an affected stance -- it breathes affectation, elaboration of movement. The period's language and elaborate, large costumes demand an appropriate stance."* Foot placement (therefore correct footwear) is important. Affected though foot placement may be, *"it should not be unreal or over-affected."* Be aware of how affected your character should be in relation to other characters in the play. The character with the most exaggerated costume usually should be most affected in action. Find an appropriate stance to "show off" the elaborate costume, but let it be comfortable. With large sleeves, cuffs, ruffles, laces, arms should not be down. Think in terms of up -- and open across chest area. Be aware of and take advantage of the silhouette. The character in costume should imply "The world is pleased I am here."

A lady, her life being one of restrictions, discipline, consciousness of unassailability, constantly on show, does not merely walk or "plop" to sit. Being aware of carriage, she arches her back and takes tiny steps. Moving like a "bird in plumage", her costume should

"glide" across the floor. To sit, she "places" herself in a chair. *"As in real life, don't be afraid to look at a chair, feel it consciously -- then sit. Do it in character and with flair."*

"Use mime constantly. Move quickly. Look and feel like models. Present yourself as an object of enormous desire. Today, we deny ourselves conformity in our dress and movements; that's all they did -- worry about how they looked, conscious about elegance."

Hand props are used to elongate and accentuate an elaborate costume line, a gesture -- *"an extension of you totally incorporated"*. Props are expressive -- "alive".

For both women and men, the handkerchief is important. Use in character to emphasize a line, word, or attitude. Be certain it is not too small in proportion to costume and not too large to handle effectively.

For women, the fan is very useful (whole lore of language use). It is delightful to hide behind, flirt across, be languid as in listening, flash open to make a response (aggravation, aggression - hit or tap person).

Men use sticks, canes, swords and/or combinations usually not as supports but for display -- for show. The stick or cane should not be heavy -- it should be as elegant as the costume. (Note to Costumer: If you use a curtain rod, it may look like a curtain rod.) It can aid with stance to afford a stretched but interesting silhouette. Work away from the body. The sword appropriately hung is useful as a resting place for hand or to be swung with coat moving appropriately (appropriate coat slits must be considered when setting height and placement of sword). Men would not go without a weapon. If they drew their sword, they would be expected to use it.

A stick or cane which is used for a specific purpose (support for old age, invalid) should be used in appropriate manner. *"Lean on it, let us see it quiver under body weight."* This is true of any supportive prop. If a hearing-aid is used, use it as if it had a purpose. *"It can have a comedy effect, but it must be justifiable."* In old age or character glasses, it is often best to remove glass. Prescription glasses could produce headaches or disorientation of movements. Prescription or plain glass will catch lights and shine.

"If snuff is used, don't just do it -- DO IT!" Take box out, place snuff on upper thumb, put box away, sniff delicately. *"The whole procedure should be done in character and with flair."*

Whatever you use, remember it is an adjunct to the character and realize that overuse is boring. *"Costumes and hand props should never seem to be in the way. Make it work."*

In conclusion, "Care for your costume. Be certain it is hung after each use. Don't eat in it. The costume belongs to the character not the actor. Costumes should be part of the theatre not of the mundane part of life. Your costume is who you are."

COSMAK thanks note-taking helpers Edith Waters and Mary Watson. COSMAK sends special thanks to England's Royal Shakespeare Company and Stratford-Upon-Avon for

Cont'd next pg.

ROCKY MOUNTAIN

Annual Meeting

The Sangre de Cristo Arts and Conference Center in Pueblo, Colorado, was the site of the Saturday, May 19th Annual Meeting of the USITT/ROCKY MOUNTAIN SECTION. Opened in 1971, the Center has extensive gallery and exhibit space, classroom facilities for programs in sculpture, painting, and ceramics, a dance studio, convention and meeting rooms, and a 700-seat thrust theatre. Host for the sessions was Mr. James Winget, Theatre Manager and Technical Director for the Center.

Two short workshops on new scenic and construction media and techniques were given. The morning session was led by Mr. Winget, along with designers and students from the University of Southern Colorado, who use the facility for their productions. Theatre Consultant, David Hale Hand, who was the consultant on the project during its design and construction, was also present.

SOUTHERN CALIFORNIA

Members Tour

New ABC-TV Facility

ABC Studios, Hollywood, was the meeting place for members of the USITT/Southern California Section on June 12th. Hosts Stan Weber, Manager of Production Services Department, Peter Otto, Stage Services, John Fitzgerald and Jim Kussman provided members with a tour of the new Studio 59. This studio is one of the newest additions to the present number one TV network. The facility is the most advanced production studio of its type in the United States, with its motorized rigging system by the Peter Albrecht Corporation, its 180 12K Skirpan dimming system, and its 700 circuits along with its new audio and video systems.

Arrangements for the meeting were made by Mike Vine of Peterson-Vine, Inc., Burbank. Bob Kitchen, CATT Vice-Chairman organized the Section meeting.

S.C.R. Session

South Coast Repertory which recently moved into a new 3.5 million dollar facility, was the site of the Section's May 14th meeting. A presentation was made by host Martin Benson, Co-artistic Director and Production Manager, and Leo Collin, Technical Director. Though sparsely attended (due to the gas crunch), it was, from all reports, a very well-prepared and presented session. Ray Gonzales, USITT/Southern California Director-at-Large, planned and prepared the meeting.

TEXAS

9th Annual Convention

On February 1st - 3rd, the USITT/Texas Section held its NINTH ANNUAL CONVENTION in San Antonio, with over 60 members in attendance. Workshops in Scene Painting were given by Max Devolder, Webster Groves, Missouri; New Materials and Their Relationship to Scenography was presented by Nick Bryson; a Make-up Workshop was offered by Bob Kelley; Safety Standards, presented by USITT Health and Safety Commissioner, Dr. Randall W. A. Davidson; and Elementary Sound presented by Gene Diskey of Gene Emerson Diskey Associates, Dallas, Texas.

The Section is making plans for its TENTH ANNUAL CONVENTION to be held in Dallas on January 31st and February 1st and 2nd, 1980. This will be in conjunction with the Texas Educational Theatre Association.

A workshop in SOUND, SPECIAL EFFECTS AND LIGHTING was held at Southwest Texas State University on April 28th, and was co-hosted by the USITT/Southwest Texas State University Student Chapter and USITT/Texas Section. Approximately forty-five teachers and students attended the workshop. Chairman Vic Siller and USITT/Texas Education Commissioner Don Calvert welcomed the group.

Steve Simpson III, and Bob Behm of Southwest Sound dealt with a broad cross-section of sound equipment and its use. Following their presentation, special effects, explosions and other visual effects were shown by Dave Fleming and Jim Edwards of Southwest Texas State University's Drama Department. The workshop was concluded with a presentation of Lighting and Color by Jim Edwards and Don Calvert.

Having learned a great deal from this workshop, the next USITT/Texas workshop held on the Southwest Texas State University campus will have greater emphasis on the "hands-on" approach, and more time devoted to a one-to-one aspect so that participants may answer individual questions. There is a very positive attitude at Southwest Texas State University about hosting a USITT/Texas workshop of a least a one-day duration sometime later in the Fall.

COSMAK'S CORNER

sending four exciting professionals who graciously shared their knowledge, experiences and selves with American students and theatre enthusiasts.

ATTENTION ALL COSTUMERS AND FRIENDS!

Kevin Seligman, Department of Theatre Arts, Northern Illinois University, DeKalb, Illinois 60115, is developing a bibliography of flat patterns. Please send him what you have come across in or out of print so it can be as complete as possible.

ENLIST A NEW MEMBER TODAY!

NEW MEMBERSHIP RATES AS OF JULY 1, 1979

Sustaining	\$225.00
Organizational	40.00
Individual	30.00
Student	15.00

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. Members joining a Commission or Commissions are reminded that active participation is requested in that Commission(s) new and on-going projects. You can obtain information about Commission Projects by writing to the Commissioner of your preferred Commission. Addresses of the Commissioners are listed in the DIRECTORY OF OFFICERS, COMMISSIONERS AND SECTION CHAIRPEOPLE in this issue of the Newsletter.

Alaska Repertory Theatre 523 West 8th Avenue, Suite 110 Anchorage, Alaska 99501	1378A-0	Stephen M. Brite 1140 West Linwood Springfield, Missouri 65807	1478-I	Tom W. Cornwall University Activity Center Gammage Center for Performing Arts Arizona State University Tempe, Arizona 85281	I
Alvin Community College Attn: C. Jay Burton 3110 Mustang Road Alvin, Texas 77511	0	John Hancock Brooks, Jr. 1435 West Sherman Avenue Chicago, Illinois 60626	7-I	Cheryl Pierce Craddock 6108 Patterson Avenue Richmond, Virginia 23226	7-I
Rene F. Amy 1503 Clairmont Place Bloomington, Indiana 47401	6-S	Jeanette P. Bryon 3305 East Terrace Fresno, California 93703	7-I	Myrle A. Curry P. O. Box 22641 Louisiana State University Baton Rouge, Louisiana 70893	4-S
C. Thomas Ault 3820 Centre Street San Diego, California 92103	3-I	J. Jeffrey Burnett Department of Architecture Washington State University Pullman, Washington 99164	4-I	Dennis S. Dillon 8324 Variel Street, N° 3 Canoga Park, California 91304	68-I
Robert L. Benson 142 East 16th Street New York, New York 10003	34-I	Gail Burns 111-10 34th Avenue Corona, New York 11368	S	Greg B. Doland Box 405 West Lebanon, Indiana 47991	1579-I
Keith A. Berrett 4 Pearl Lane Wilbraham, Massachusetts 01095	134589ABC-S	Colleen R. Callahan 2612 Folsom Street Philadelphia, Pennsylvania 19130	346ABC-I	Robin H. Doran 1104 Grove Avenue Richmond, Virginia 23220	68-S
Dobbins & Blakey West Pearl City Road Freeport, Illinois 61032	0	John P. Cavanagh Motley Books Ltd. Mottisfont Abbey Romsey SO5 0LP, England	I	Howard C. Enoch 169-B Broadmeadow Road Marlborough, Massachusetts 01752	1-I
P. Martyn Bookwatter 43 Point Allerton Hull, Maine	I	Richard R. Chamberlain, Jr. 72 Loring Avenue Salem, Massachusetts 01970	5-I	Donald C. Fenger 3616 Bell Kansas City, Missouri 64111	58-I
Janice Bowman 313 East 84th Street New York, New York 10028	S	Mike Cline 14828 Military Road South Seattle, Washington 98168	I	Flying Craft Company 780 Boylston Street, Suite 16-H Boston, Massachusetts 02199	2589C-C
Paul J. Brady 1306 East Pennsylvania Avenue Urbana, Illinois 61801	I	Mark C. Cohen P. O. Box 13776 Atlanta, Georgia 30324	1268AC-I	Michael J. Foutch 9819 La Brett Drive Dallas, Texas 75217	4689-I
Ellyn D. Brannick Department of Speech/Theatre Arts Western Carolina University Cullowhee, North Carolina 28723	1347ABC-S	Jeremy B. Collins Selecon-Reid Ltd. P.O. Box 13-153, Onehunga Auckland, New Zealand	124578C-I	Mary Ann Fruth 325 Waverly Street Berea, Ohio 44017	I
Peggy S. Brennan 9929 North Corey Lane Mequon, Wisconsin 53092	125678-S	Leonard Cooper 816 N. W. 13th Avenue Gainesville, Florida 32601	2345-I		

Cont'd. next pg.

I - Individual Member

S - Student Member

0 - Organizational Member

- 1 EDUCATION COMMISSION
Thomas A. Beagle, Commissioner
- 2 HEALTH AND SAFETY COMMISSION
Dr. Randall W. A. Davidson, Commissioner
- 3 LIAISON WITH THE ARTIST COMMISSION
Gene Gibbons, Commissioner
- 4 THEATRE ARCHITECTURE COMMISSION
John von Szeliski, Commissioner
- 5 ENGINEERING COMMISSION
Fred. M. Wolff, Commissioner
- 6 ARTS ADMINISTRATION COMMISSION
John J. Gallagher, Commissioner

- 7 COSTUME COMMISSION
Bambi Stoll, Commissioner
- 8 SCENOGRAPHY COMMISSION
Stanley Abbott, Commissioner
- 9 TECHNICAL INFORMATION COMMISSION
Allan M. Bailey, Commissioner
- A NATIONAL LIAISON COMMITTEE
James P. McHugh, Chairman
- B INTERNATIONAL LIAISON COMMITTEE!
Dr. Ned A. Bowman, Chairman
- C PUBLICATIONS COMMITTEE
Dr. Gary W. Gaiser, Chairman

NEW MEMBERS

Mary Alice Fults 9541 East Birch Tree Circle Tucson, Arizona 85715	S	Elizabeth A. Huff 1860 Alder, N° 3 Eugene, Oregon 97401	S	David G. G. Laing Theatre Calgary 830 9th Avenue, S.W. Calgary, Alberta, Canada	12568AB-I
Thomas D. Gaskell 14141 Victor Place Saratoga, California 95070	I	Terry Hynes Brock Centre for the Arts Brock University St. Catharines, Ontario, Canada L2S 3A1	278BC-I	Lincoln Community Center Attn: Terry Palmer 417 West Magnolia Street Fort Collins, Colorado	0
Eric B. Gertner 262 West 12th Street New York, New York 10014	4589-I	David B. Ingraham Box 837 Wolfville, Nova Scotia, Canada BOP 1X0	24589-I	Lewis E. Louraine, Jr. 940 Park Street St. Albans, West Virginia 25177	I
Douglas Robert Getzoff 2003 College Street, Apt. N° 16 Cedar Falls, Iowa 50613	S	Timothy H. Jagielski 3860 Calvert Lincoln, Nebraska 68506	I	Gloria Matsumoto St. Petersburg Campus St. Petersburg Junior College St. Petersburg, Florida 33710	I
Douglas-Scott Goheen 11402 South Dobson Chandler, Arizona 85224	I	Linda Janosko 738 West Main Street, N° 1 Kent, Ohio 44240	S	Kam McCormick 517 McDaniel Street Tallahassee, Florida 32303	I
Gary W. Gorman Gorman Multimedia Communications 2 West 45th Street New York, New York 10036	278C-I	Janine Ramsey Jessup 2476 Sirius Street Thousand Oaks, California 91360	8-S	Deirdre C. McGuire 145 Ingraham Boulevard Hempstead, New York 11550	37-I
Douglas Grekin 724 Arch, N° 4 Ann Arbor, Michigan 48104	25678-S	Edward J. Johnson 831 East Cheltenham Avenue Philadelphia, Pennsylvania 19138	4589-S	George T. McMahon, Jr. 2639 South 61st Street Philadelphia, Pennsylvania 19142	289-I
Barry D. Griffith 169 Antioch Pike Nashville, Tennessee 37211	234578C-I	John A. Jonas 420 S. E. 9th Court Ft. Lauderdale, Florida 33316	289-I	Frank E. Merrill 6520 Westfield Boulevard Indianapolis, Indiana 46220	45-I
Louise G. Gubert 10109 St. Paul Avenue River Ridge, Louisiana 70123	37-I	Brian R. Jones 8050 Sargent Road Indianapolis, Indiana 46256	S	Sylvia Moss Department of Theatre Arts University of California-Los Angeles Los Angeles, California 90024	7-I
T. Darby Hall City of Wichita-Century II 225 West Douglas Wichita, Kansas 67202	I	Harry Joseph 110 West 94th Street, Apt. N° 5D New York, New York 10025	4-I	National Library of Canada Order Section 395 Wellington Street Ottawa, Ontario, Canada K1A 0N4	0
William Hand P. O. Box M-25 Mecklenburg, New York 14863	I	William L. Kaffenberger 6166 North Sheridan Road, Apt. 28-H Chicago, Illinois 60660	1248-I	Ronald A. Naversen 802 South Ft. Thomas Avenue Ft. Thomas, Kentucky 41075	478-I
Russell T. Hastings 8345 Evangeline Drive Worthington, Ohio 43085	I	Robert S. Kaiser P.O. Box 767 150 West 46th Street New York, New York 10036	I	Candice Newcomb 1241 Climax Street Lansing, Michigan 48912	I
John R. Haupt 604 MacArthur Drive Orlando, Florida 32809	I	Gordon D. Kennedy 1517 East Garfield, N° 1 Glendale, California 91205	4-I	David M. Olson Iowa State Center Iowa State University Ames, Iowa 50011	I
James Heffelfinger 66 1st N. E. Barberton, Ohio 44203	4-S	Dan Koetting 145 West 80th Street New York, New York 10024	I	Timothy J. Palkovic 92 Peru Lane Peru, New York 12972	9-I
Mark C. Hein 1014 Englewood Road Cleveland Heights, Ohio 44121	136789C-S	Robert B. Koon 203 Faculty Drive Thousand Oaks, California 91360	19-S	Scott L. Pinkney 555 Levering Avenue, N° 315 Los Angeles, California 90024	34AB-I
Thomas G. Hines 1044 St. John Elgin, Illinois 60070	1-I	Stephen D. Kramer 1300 S. W. 1st Avenue, N! A-1 Boca Raton, Florida 33432	6789B-I	Rachel Redinger Trumpet in the Land 411 West High Street New Philadelphia, Ohio 44663	I
John Hingtgen 272 Crandall Drive, N.E. Cedar Rapids, Iowa 52402	257-S	Stephen Kudebeh 730 Holly Street Denver, Colorado 80220	I		
Royal A. Holbrook 807 Bluff Street Cedar Falls, Iowa 50613	2568-I	Jerry Kuniholm Box 91 Uniontown, Washington	I		

Cont'd. next pg.

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Lincoln, Nebraska 68508

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Cleveland, Ohio 44102

Vince R. Silveri 25678C-I
Grosh Studios
4114 Sunset Boulevard
Hollywood, California 90029

Avivah Simon 6-I
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New York, New York 10036

Margaret E. Spicer 7-I
26 East Wheelock Street
Hanover, New Hampshire 03755

Dennis J. Sporre I
Long Avenue
Centre Hall, Pennsylvania 16828

Szinhasz-Es Film 0
Muveszeti Foiskola, PF 172
H-1444 Budapest, Hungary

Deborah M. Talbot 67-S
11 Greenbriar Drive
Missoula, Montana 59801

Theatrical Services & Supplies, Inc. 4568-U
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Deer Park, New York 11729

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Fremont, California 94538

Cornelius Van Dorsser, N.V. I
Raadgevend Ingenieursbureau
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Houston, Texas 77074

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American Broadcasting Companies, Inc.
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Hollywood, California 90027

Walter J. Weber 4589C-S
811 Forte Boulevard
Franklin Square, New York 11010

Ann Folke Wells 25-I
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1501 Broadway, Room 1304
New York, New York 10036

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4774 McKinley Drive
Boulder, Colorado 80303

F. Elaine Williams S
235 Sycamore Drive, G-4
Athens, Georgia 30606

Stevie R. Williams 7-S
2617 South Melrose
Tacoma, Washington

Rosemary Breen Withers 7-I
7313 122nd Street, S. E.
Renton, Washington 98055

Sandy Woolery S
10362 Sahara, N° 610
San Antonio, Texas 78216

Hilary M. Wright 78-S
Box 638
Wesleyan University
Middletown, Connecticut 06457

John S. Wright 456-I
801 North Rampart
New Orleans, Louisiana 70116

John F. Yeck III I
1111 West Roscoe
Chicago, Illinois 60657

Meredith L. Zydner 45678ABC-I
22350 Starling Drive
Los Altos, California 94022

New Members By Geographical Listing

ALASKA
Ataska Repertory Theatre, Anchorage

ARIZONA
Cornwall, Tom W., Tempe
Fults, Mary Alice, Tucson
Goheen, Douglas-Scott, Chandler

CALIFORNIA
Ault, C. Thomas, San Diego
Bryon, Jeanette P., Fresno
Gaskell, Thomas D., Saratoga
Jessup, Janine Ramsey, Thousand Oaks
Kennedy, Gordon D., Glendale
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- | | |
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The entries in this issue were furnished by Stephen Zapytowski, Indiana University, Bloomington, Indiana.

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CALENDAR

September

- 7th - 9th ... THEATRE ASSOCIATION OF PENNSYLVANIA, York, Pennsylvania.
14th - 15th ... USITT/SOUTHEASTERN SECTION MEETING, University of Georgia, Athens, Georgia.
25th - 26th ... MID-ATLANTIC ELECTRICAL EXPOSITION, Baltimore Convention Center, Baltimore, Maryland.
28th ... SOCIETY OF BROADCAST ENGINEERS, Hilton Inn, Syracuse, New York.

October

- 2nd - 4th ... SOCIETY OF BROADCAST ENGINEERS, Bluegrass Convention Center, Louisville, Kentucky.
13th ... USITT/CLEVELAND SECTION MEETING, Oberlin College, Oberlin, Ohio.
16th - 18th ... VIDEO EXPO '79, Madison Square Garden, New York City.
21st - 26th ... SMPTE, Century Plaza Hotel, Los Angeles.
22nd - 26th ... CISCO '79, Parc de Exposition, Paris, France.
25th - 27th ... INSTITUTE OF OUTDOOR DRAMA, Hilton Inn, Amarillo, Texas.
26th - 27th ... SOUTHWEST THEATRE CONFERENCE, Little Rock, Arkansas.
26th - 28th ... NEW ENGLAND THEATRE CONFERENCE, University of Massachusetts, Amherst.
28th - 30th ... CENTRAL CANADIAN BROADCASTER'S ASSOCIATION, Royal Park Hotel, Toronto.

Deadline!

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