

USITT NEWSLETTER

Nov/Dec. 1979

Vol. XIX Nº 5

Herb Greggs, Editor

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

(212) 354-5360



*At the Glenwood Manor
Hosted by The Heart of America Section*

SUSTAINING MEMBERSHIPS

This NEWSLETTER is made possible only through the contributions and generosity of the Sustaining Members listed below. The United States Institute for Theatre Technology gratefully acknowledges and appreciates the generosity of these friends of the Institute.

PETER ALBRECHT CORPORATION
325 WEST CHICAGO STREET
MILWAUKEE, WISCONSIN 53202

ALCONE COMPANY, INC.
575 EIGHTH AVENUE, 22ND FLOOR
NEW YORK, NEW YORK 10018

AMERICAN STAGE LIGHTING CO., INC.
1331-C NORTH AVENUE
NEW ROCHELLE, NEW YORK 10804

ASSOCIATED THEATRICAL CONTRACTORS
307 WEST 80TH STREET
KANSAS CITY, MISSOURI 64114

AUTOMATIC DEVICES COMPANY
2121 SOUTH 12TH STREET
ALLENTOWN, PENNSYLVANIA 18103

AVAB AMERICA, INC.
1714 STOCKTON STREET
SAN FRANCISCO, CALIFORNIA 94133

BARBIZON ELECTRIC COMPANY, INC.
426 WEST 55TH STREET
NEW YORK, NEW YORK 10019

BERKEY COLORTAN, INC.
1015 CHESTNUT STREET
BURBANK, CALIFORNIA 91502

J. H. CHANNON CORPORATION
1343 WEST ARGYLE STREET
CHICAGO, ILLINOIS 60404

J. R. CLANCY, INC.
7041 INTERSTATE ISLAND ROAD
SYRACUSE, NEW YORK 13209

DECOR ELECTRONICS CORPORATION
4711 EAST FIFTH STREET
AUSTIN, TEXAS 78702

ELECTRO CONTROLS, INC.
2975 SOUTH 300 WEST
SALT LAKE CITY, UTAH 84115

ELECTRONICS DIVERSIFIED
1675 N. W. 126TH STREET
HILLSBORO, OREGON 97123

FOUR STAR STAGE LIGHTING, INC.
585 GERARD AVENUE
BRONX, NEW YORK 10451

GENERAL ELECTRIC COMPANY
NELA PARK
CLEVELAND, OHIO 44112

GTE/SYLVANIA
100 ENDICOTT STREET
DANVERS, MASSACHUSETTS 01923

HOFFEND AND SONS, INC.
274-282 SANFORD STREET
ROCHESTER, NEW YORK

HUB ELECTRIC COMPANY, INC.
940 INDUSTRIAL DRIVE
ELMHURST, ILLINOIS 60126

IMAGINEERING, INC.
234 WEST 44TH STREET
NEW YORK, NEW YORK 10036

INGENIERIA TEATRAL, J.B.
APARTADO POSTAL 14294 CANDELARIA
CARACAS 101, VENEZUELA

JOYCE-CRIDLAND COMPANY, THE
P. O. BOX 1630
DAYTON, OHIO 45401

KINGS PRODUCTIONS
1906 HIGHLAND AVENUE
CINCINNATI, OHIO 45219

KLIEGL BROTHERS LIGHTING COMPANY
32-32 48TH AVENUE
LONG ISLAND CITY, NEW YORK 11101

LEHIGH ELECTRIC PRODUCTS COMPANY
ROUTE 222, BOX 3229
WESCOVILLE, PENNSYLVANIA 18106

LITTLE STAGE LIGHTING COMPANY
10507 HARRY HINES BOULEVARD
DALLAS, TEXAS 75220

MACTON CORPORATION, THE
ON-THE-AIRPORT
DANBURY, CONNECTICUT 06810

MAJOR CORPORATION
455 ACADEMY DRIVE
NORTHBROOK, ILLINOIS 60062

MIDWEST SCENIC AND STAGE EQUIPMENT
224 WEST BRUCE STREET
MILWAUKEE, WISCONSIN 53204

MUSSON THEATRICAL, INC.
805 University Avenue
Los Gatos, California 95030

MUTUAL HARDWARE
5-45 49TH AVENUE
LONG ISLAND CITY, NEW YORK 11101

R. E. NICHOLSON, INC.
75 WEST MAIN STREET
EAST BLOOMFIELD, NEW YORK 14443

Olesen COMPANY
1535 NORTH IVAR AVENUE
HOLLYWOOD, CALIFORNIA 90028

PRODUCTION ARTS LIGHTING, INC.
636 ELEVENTH AVENUE
NEW YORK, NEW YORK 10036

ROSCO LABORATORIES, INC.
36 BUSH AVENUE
PORT CHESTER, NEW YORK 10573

JEAN ROSENTHAL ASSOCIATES, INC.
765 VOSE AVENUE
ORANGE, NEW JERSEY 07050

SKIRPAN LIGHTING CONTROL CORPORATION
61-03 32ND AVENUE
WOODSIDE, NEW YORK 11377

STAGE DECORATION AND SUPPLIES, INC.
1204 OAKLAND AVENUE
GREENSBORO, NORTH CAROLINA 27403

STAGE ENGINEERING AND SUPPLY, INC.
325 KAREN LANE, P.O. BOX 2002
COLORADO SPRINGS, COLORADO 80901

STRAND CENTURY INC.
20 BUSHES LANE
ELMWOOD PARK, NEW JERSEY 07407

TECH THEATRE, INC.
4724 MAIN STREET
LISLE, ILLINOIS 60532

TEXAS SCENIC COMPANY, INC.
5423 JACKWOOD DRIVE, P.O. BOX 28297
SAN ANTONIO, TEXAS 78228

THEATRICAL SERVICES AND SUPPLIES, INC.
205-C BROOK AVENUE
DEER PARK, NEW YORK 11729

THEATRE TECHNIQUES, INC.
60 CONNOLLY PARKWAY
HAMDEN, CONNECTICUT 06514

GEORGE THOMAS ASSOCIATES
4040 EAST McDOWELL ROAD, N° 216
PHOENIX, ARIZONA 85008

TIFFIN SCENIC STUDIOS, INC.
P. O. BOX 39
TIFFIN, OHIO 44883

UNION CONNECTOR COMPANY, INC.
149-A BABYLON TURNPIKE
ROOSEVELT, NEW YORK 11575

WENGER CORPORATION
90 PARK DRIVE
OWATONNA, MINNESOTA 55060



USITT 1980 CONFERENCE March 12-15

The following represent program content which will be presented in Greater Kansas City by the various USITT Commissions at the 1980 Annual National Conference.

The Preliminary Program Schedule shown on page 5 of this Newsletter, indicates the type of session to be presented (Major Session or Mini Session), day of the session, and the time slot. At this early date, only business meetings of the various Commissions and Committees, Board of Directors Meeting, Annual Membership Meeting, New Products Showcase, and two Super Sessions have been placed into definite time slots. The programs listed below will be fitted into definite time slots and published in the January/February Newsletter.

To acquaint our new members with the definitions Major Session, and Mini Session, a Major Session is one which does not conflict with any other Major Session, but may conflict with Mini Sessions and/or workshops. A Mini Session is a small session and/or workshop which will attract a limited number of people. Mini Sessions will run opposite each other and opposite Major Sessions.

Preliminary Programming

EXHIBIT HOURS: (Manufacturer's Display)

Wednesday, March 12th: 1:00 PM - 7:00 PM.
Thursday, March 13th: 8:00 AM - 7:00 PM.
Friday, March 14th: 8:00 AM - 7:00 PM

SCENOGRAPHY EXPOSITION AND ARCHITECTURE EXHIBIT HOURS

Wednesday, March 12th: 1:00 PM - 7:00 PM.
Thursday, March 13th: 8:00 AM - 7:00 PM.
Friday, March 13th: 8:00 AM - 7:00 PM.

• • • • •

ARTS ADMINISTRATION

Major Session: "Tax Workshop for Designers and Technicians"
Major Session: "Handicapped Access to Performing Arts Spaces" Presented by Larry Molloy, National Endowment for the Arts.
Mini Session: "Survey of Arts Associations" Presented by Roy Helms, National Association of State Arts Agencies, and Francis Poteet, National Endowment for the Arts. A representative of the American Council of the Arts will also participate in this session.
Mini Session: "Update on Arts Legislation"

THEATRE ARCHITECTURE

Major Session: "An Update: The Status of the Theatre Consultant"
Mini Session: "Energy Conservation in the Theatre" (In cooperation with the Arts Administration and Engineering Commissions)
Mini Session: "Design Problem '80 and 'Doodle Wall'" (A Continuing 3-day Workshop)

COSTUMING

Major Session: "Costume Collections" Presented by Jean Drusedow, Costume Institute, Metropolitan Museum of Art, New York City.
Major Session: "Options, Alternate Employment Opportunities in Costume" Presented by Gretel Geist, Michigan State University, East Lansing, Michigan.
Mini Session: "Rendering Techniques Workshop" Presented by Douglas A. Russell, Stanford University, Stanford, California.
Mini Session: "Draping Workshop" Presented by Kevin Seligman, Northern Illinois University, DeKalb, Illinois.

EDUCATION

Major Session: "Report on the National Internship Clearing House Project" Presented by Douglas Taylor, University of Missouri, Kansas City.
Major Session: "Community College Training: Terminal or Interterminal?" Presented by Lawrence L. Graham, University of Georgia, Athens, Georgia, and David Sherman, Lane Community College, Eugene, Oregon.
Mini Session: "Secondary Theatre Technical Theatre Course Guide" Presented by John L. Bracewell, Ithaca College, Ithaca, New York, and Norman Potts, Northern Illinois University, DeKalb, Illinois.

ENGINEERING

Major Session: "Demonstration of Dance Floor Test Equipment" Presented by Nicholas G. Cristy, P.E., Pleasantville, New York.
Major Session: "Heavy Stage Equipment"
Mini Session: "Pneumatics for the Stage"
Mini Session: "Planning Stages for Video Simulcast" Presented by Michael F. Connell, Kliegl Bros. Lighting Company, Long Island City, New York.
Mini Session: "Sources for Theatre Plastics"

HEALTH AND SAFETY

Major Session: "Disco Safety" Presented by Dr. Randall W.A. Davidson, Alexander and Alexander, Inc., Los Angeles, California.
Major Session: "Concert Stage Safety" Presented by Sam Schneiderman, Virgolight, Inc., Boston, Massachusetts.
Mini Session: "The Nature and Effects of Toxic Substances Used by Technicians" Presented by Ted Pollock, Cal-Western Paints.
Mini Session: "Health and Safety Training for the Technician in Entertainment"

INTERNATIONAL LIAISON

Mini Session: "Report on the Student Delegation to the 1979 Prague Quadriennale" Presented by Ned Bowman, Rosco Laboratories, Inc., Port Chester, New York.

LIAISON WITH THE ARTIST

Mini Session: "Perspective Rendering" Presented by Gene Gibbons, Dalhousie University, Halifax, Nova Scotia, Canada.
Major Session: "Playwrights/Designers: A Discussion" Presented by Frank Galliano, Playwright.

Cont'd. next pg.

1980 CONFERENCE

SCENOGRAPHY

Major Session: "The Scenographic Heritage of America"
(Edward F. Kook, Imagineering, Inc., possible participant).

Major Session: "European Scenography, The Past Decade - 1970-1980" *Participating:* Bill Eddelman, Stanford University, Stanford, California; Richard Riddell, University of California, Davis, California; Michael McLain, University of California, Los Angeles.

Major Session: "How To, What To, Why to?: A session on the Presentation of Lighting Designs for Exhibition" *Participating:* Michael Corrison, Wheeling College, West Liberty, West Virginia, and Leland H. Watson, Lighting Designer.

Mini Session: "Sound Design Workshop: A Continuing 3-day Workshop" *Presented by* John L. Bracewell, Ithaca College, Ithaca, New York.

Mini Session: "KCPT-TV Scenography Workshop" *Presented by* Paul Hoffman, New Jersey Public Television.

Mini Session: "The Aesthetics of Television Scenography" *Presented by* Paul Hoffman.

Mini Session: "Gallery Talks - 1980 Scenographic Exposition" (Each day of Conference)

Mini Session: "The Needs of the Designer in the Commercial and Regional Theatre for a Scenography Commission/Organization" *Presented by* John R. Rothgeb, University of Texas, Austin, Texas.

TECHNICAL INFORMATION

Major Session: "New Products Showcase" Allan M. Bailey, Chairman.

Major Session: "Graphic Standards for Designers" *Participants:* Harvey Sweet, Northern Iowa University, Cedar Falls, Iowa; Stephen Zapytowski, University of Iowa, Iowa City; W. Oren Parker, Carnegie-Mellon University, Pittsburgh, Pennsylvania.

Mini Session: "Technicians Tricks" *Presented by* Harvey Sweet, Northern Iowa University.

Mini Session: "Hexcel Fabrication Techniques" *Presented by* Tom Corbett, University of California, Santa Cruz.

Mini Session: "Report on the Technical Information Filing System Project" *Presented by* Jay O. Glenum, Marquette University, Milwaukee, Wisconsin.

MEETING REQUIREMENTS (Present Summary)

COMMISSION	Major Sessions	Mini Sessions	Business Meetings
ARTS ADMINISTRATION	2	2	1
THEATRE ARCHITECTURE	1	2	1
COSTUMING	2	2	1
EDUCATION	2	1	1
ENGINEERING	2	3	1
HEALTH AND SAFETY	2	3	1
LIAISON WITH THE ARTIST	1	2	1
SCENOGRAPHY	3	5	1
TECHNICAL INFORMATION	2	3	1

COMMITTEES

COMMISSION ON PROJECTS	1
FINANCE COMMITTEE	1
INTERNATIONAL LIAISON	1

Major Sessions Mini Sessions Business Meetings

NATIONAL LIAISON	1
NOMINATIONS COMMITTEE	2
PUBLICATIONS COMMITTEE	1

Registration

PRE-REGISTRATION FEES MAILED PRIOR TO MARCH 1, 1980

Individual Member (Banquet included)	\$45.00
Spouse (Banquet included)	\$30.00
Student Member (w/o Banquet)	\$20.00
Non-Member (Banquet included)	\$70.00

REGISTRATION FEES AT CONFERENCE AFTER MARCH 1, 1980

Individual Member (Banquet included)	\$55.00
Spouse (Banquet included)	\$40.00
Student Member (w/o Banquet)	\$20.00
Non-Member (Banquet included)	\$80.00

SINGLE DAY REGISTRATION AT CONFERENCE (Banquet not included)

Individual Member	\$15.00
Spouse	\$10.00
Student Member	\$ 5.00
Non-Member	\$20.00

NOTE: NO REFUNDS WILL BE MADE AFTER MARCH 1, 1980.

Publication of the above costs is for your information only. The Official Conference Registration Packet will be mailed to the membership in January. Use these costs only as a guide. Do not, repeat, DO NOT ATTEMPT TO REGISTER AT THIS TIME!

Members are reminded that the Conference Registration Packet is intended only for Conference Registration.

- DO NOT include your membership renewal dues with the registration fee, e.g.
Individual Member Registration \$45.00
Dues Renewal \$30.00
Total \$75.00

All checks or money orders received in this manner will be returned to you. If you wish to send payment for both Conference Registration and Renewal of Membership, send two separate checks.



- DO NOT include payment of hotel accommodations with your Conference Registration. The hotel rate cards which will be included in the Conference Registration Packet will indicate where payment is to be sent.

Accommodations will be at the Glenwood Manor Inn in Greater Kansas City.

SINGLE ROOM	\$28.00/Day plus tax
DOUBLE ROOM	\$34.00/Day plus tax

Hotel rate cards will be included in the Conference Registration Packet, with additional information for other hotel accommodations in the Greater Kansas City area.

CONFERENCE PROGRAM SCHEDULE

TIME	Wednesday March 12			Thursday March 13			Friday March 14			Saturday March 15			
7:30 - 9:00 AM 1-1/2 Hours	PUBL. COMM. MTG.			HEALTH AND SAFETY COMM. MTG.	SCENO- GRAPHY COMM. MTG.		ADM. COMM. MTG.	TECH. INFO. COMM. MTG.		COST. COMM. MTG.	ENG. COMM. MTG.		
				Cont. Bkfst. 8-9:00 AM			Cont. Bkfst. 8-9:00 AM						
9:15 - 10:45 AM 1-1/2 Hours	COMM. ON PROJ. MTG.	FINANCE COMM. MTG.		SUPER SESSION #1 (European Scenography)			MAJOR #8	MINI #13	MINI #14	MAJOR #14	MINI #23	MINI #24	
11:00 - 12:30 PM 1-1/2 Hours			NOM. COMM. MTG.	MAJOR #4	MINI #5	MINI #6	MAJOR #9	MINI #15	MINI #16	MAJOR #15	MINI #25	MINI #26	
	(LUNCH) 12-1:00												
12:30 - 2:00 PM 1-1/2 Hours	OPENING SESSION 1:00 - 2:00 PM			(LUNCH)			(LUNCH)			(LUNCH)			
2:00 - 3:30 PM 1-1/2 Hours	NEW PRODUCTS SHOWCASE 2:00 - 4:00 PM			SUPER SESSION #2 (Jo Mielziner)			MAJOR #10	MINI #17	BD. OF DIR. MTG.	BUSES LEAVE AT _____ ANNUAL MEMBERSHIP MEETING PANEL ON P.A.C. TOUR OF P.A.C.			
3:45 - 5:15 PM 1-1/2 Hours	MAJOR #1	MINI #1	MINI #2	MAJOR #5	MINI #7	MINI #8	MAJOR #11	MINI #18					
5:30 - 7:00 PM 1-1/2 Hours	NAT'L LIA. MTG.	EDUC. COMM. MTG.	ARCH. COMM. MTG. IN SUITE	INT'L. LIA. MTG.		SECT. CHMN. MTG.	LIA. WITH ARTIST MTG.						
	(DINNER)			(DINNER)			(DINNER)						
7:00 - 8:30 PM 1-1/2 Hours	MAJOR #2	MINI #3	BD. OF DIR. MTG.	MAJOR #6	MINI #9	MINI #10	MAJOR #12	MINI #19	MINI #20	7:00 - 8:00 PM CASH BAR			
8:45 - 10:15 PM 1-1/2 Hours	MAJOR #3	MINI #4		MAJOR #7	MINI #11	MINI #12	MAJOR #13	MINI #21	MINI #22	8:00 PM BANQUET			
				HEART OF AMERICA Section Meeting 10:30 - 11:30 PM									

Conference Committee

1980 CONFERENCE COMMITTEE

CO-CHAIRMAN: Henry E. Tharp (*General*) 102 West Boulevard North, Columbia, Missouri 65201
(314) 443-5040 (Home)
(314) 882-2021 (University of Missouri-Columbia).

Frank Stewart (*Commercial Exhibits, Hotel, and Trouble Shooter*) 1904-C East Meadowmere, Springfield, Missouri 65804
(417) 862-4725 (Associated Theatrical Contractors)
(816) 523-1655 (Associated Theatrical Contractors-Kansas City)

PROGRAM

CO-CHAIRMAN: Joseph Appelt, 7335 Main Street, Kansas City, Missouri 64114
(816) 363-8107 (Home) (816) 363-4300 Ext.226 (University of Missouri-Kansas City)

Vincent Scassellati, University of Missouri-Kansas City, Theatre Department, 5100 Rockhill Road, Kansas City, Missouri 64110

SCENOGRAPHIC EXPOSITION & ARCHITECTURE EXHIBIT CO-COORDINATORS: Max Beatty, 7909 Cambridge Drive, Shawnee Mission, Kansas 66208
(913) 381-7867 (Home)
(816) 363-4300 Ext. 224, University of Missouri-Kansas City.

Byrne D. Blackwood, Theatre Department, Southern Missouri State University, Springfield, Missouri 65802
(417) 836-5220 (Office) (417) 742-2510 (Home)

SECRETARY, SCENOGRAPHIC EXPOSITION: Kevin Amey, 3827 Hardy, Kansas City, Missouri 64133
(816) 353-6891

REGISTRAR: John C. Hunter, 307 Kendall, Topeka, Kansas 64133 (913) 235-9617 (Home)
(913) 295-6300 Ext. 640 (Office)

BUS & TOUR MANAGER: Rick Roberts, 4003 Roanoke Road, Kansas City, Missouri 64111
(816) 531-8881 (Home) (816) 276-2718 (Missouri Repertory Theatre)

PUBLICITY: Patricia L. Musburger, Winnetonka High School, 5815 NE 48th Street, Kansas City, Missouri 64119
(816) 452-7900 (School) (816) 931-9897 (home)

GRAPHICS: Vikki Marshall, 4328 Bellevue #2N, Kansas City, Missouri 64111
(816) 756-0380 (Home) (816) 363-4300 Ext. 222, University of Missouri-Kansas City.

TREASURER: Gregory A. Lucke, 3902 Metropolitan, Kansas City, Kansas 66106
(913) 362-1219 (Home) (816) 842-7413 (Work)

FOOD & DRINK COORDINATOR: Wanda Brooks, 501 Kickapoo, Hiawatha, Kansas 66434
(913) 742-2811

STUDENT

COORDINATORS: David Peerbolt, 801 South Main Street, Apt. #3, Warrenburg, Missouri 64093
(816) 429-1383 (Home) (816) 429-4021 (Work)

Kathleen E. Douglas, Actor's Prologue Company, Park College, Parkville, Missouri 64050
(816) 741-2000 Ext. 156 (Work)
(816) 461-3431 (Home)

Jerald A. Darnall, 2635 East Lombard, Springfield, Missouri 65802
(417) 865-6883 (Home) (417) 836-5220 (Work)

COMMERCIAL

EXHIBITS CO-COORDINATORS: Harry Martin, 117 Carnegie, Apt. #3, Belton, Missouri 64102
(816) 331-6931 (Home) (816) 275-3801 (Work)

Jan Nichols, 919 Brady, Tulsa; Oklahoma 74119
(918) 585-3769 (Home) (918) 742-5561 (KTEW)

CALENDAR

November

17th-19th: INTERNATIONAL OUTDOOR AMUSEMENT TRADE SHOW
Rivergate Exhibition Centre, New Orleans, Louisiana.

26th-30th: INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS, MGM Grand Hotel, Las Vegas, Nevada.

28th-30th: NATIONAL COMMUNITY EDUCATION ASSOCIATION
Boston Sheraton, Boston, Massachusetts.

29th-to

December

1st: THEATRE, TELEVISION & FILM LIGHTING SYMPOSIUM
Illuminating Engineering Society of North America, Bel Aire Hilton, St. Louis, Missouri.

1st: MINI THEATRE FESTIVAL FOR TWO YEAR COLLEGES
Pine Manor College, Brookline, Massachusetts

11th-14th: INTERNATIONAL ENTERTAINMENT EXPOSITION
Las Vegas Convention Center, Las Vegas, Nevada.

15th-19th: ACUCAA 23RD ANNUAL CONFERENCE
Sheraton Centre, New York City.

January

2nd: USITT ENGINEERING COMMISSION MEETING
Metropolitan Opera, Lincoln Center, New York City.

9th-14th: NATIONAL AUDIO-VISUAL ASSOCIATION CONVENTION AND EXHIBITION, Georgia World Congress, Peachtree Plaza, Hyatt Regency, Atlanta, Georgia.

21st-24th: AMERICAN LIBRARY ASSOCIATION MID-WINTER MEETING
Palmer House, Chicago, Illinois.

24th-26th: NEW ENGLAND REGIONAL FESTIVAL/AMERICAN COLLEGE THEATRE FESTIVAL, University of Vermont, Burlington, Vermont, and St. Michael College, Winooski, Vermont.

February

12th-14th: DISCO FORUM VII AND EXPOSITION
Century Plaza Hotel, Los Angeles, California.

March

12th-15th USITT ANNUAL NATIONAL CONFERENCE
Glenwood Manor, Greater Kansas City, Kansas.

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**

HEALTH AND SAFETY:

**Dr. Randall W.A. Davidson,
Commissioner**

SELF-INSPECTIONS Management Control Areas

There are quite a few areas of concern to those who must manage or be in charge of entertainment facilities and equipment. It is incumbent upon them to develop a type of checklist or guideline set-up in order to keep abreast of the safety, fire prevention, and health areas under their jurisdiction. After all, it is management who in the long run must bear the responsibility for anything which happens to the facility or the workers. In point of fact, if anything does occur, it is management who must be faulted. They, in every instance, must put in motion the forces and the regulations which govern and guide the use of the facility and the conduct of the employees.

Management must develop the rules and the training for the operation which comes under his or her direction. From the beginning, with the hiring schedule and requirements or types of personnel or students allowed in the programs, it is the manager who must set policy and initiate a working philosophy. Without these preliminary steps the entire structure of safety or loss control is built upon a specious setting. Positive approaches must be put into motion at every turn. Each planning step can have solid ideas behind it and the end result will be a working, intelligent plan.

Self-inspections can aid in the safety approach. Inspections where all personnel are well-trained in what to look for. Inspections where a designated set of items are to be observed carefully each time one moves through the work and performing areas. Inspections are only as good as the quality of the inspector doing the inspecting. Too often, we have seen the careless inspections which occur in major facilities, and the aftermath when obvious hazards are allowed to remain. Self-inspections, therefore, should be scheduled on a daily basis, especially in this industry. There should be a schedule posted in the offices of the particular institution, organization,

or company for the entire year, and copies should be on file with the accounting and insurance personnel. Increasingly, the records and the accounting for safety and fire prevention procedures and practices rests with these offices. It is an excellent idea from the standpoint of letting others know that you are serious about not only scheduling, but actually implementing inspections. It is also a protective device. Should any disaster occur, you will have a record that you took every precaution to prevent this type of occurrence. In law suits and liability cases, you must protect yourselves, individually and corporately.

All inspections should be realistic and cover those areas which are deemed most important to the well-being of the facility, the personnel, and patrons. No one must be left out. Every aspect of the operation must be carefully thought out.

A form should be developed clearly outlining those areas in full which you wish to inspect. Detail them and allow sufficient room for comment and recommendations. Remember, the purpose of self-inspections is to identify hazardous areas or equipment which could bring about a loss, materially or personally. Oftentimes, you must think beyond the ordinary, normal run-of-work that is accomplished. It is necessary to envision what might happen in a panic or fire situation. This in itself, with the frequency of accidents and injuries in the entertainment industry, should warrant a greater observation of the inspection regulations. List status as well as working situations and areas. Just because a costume room is there, locked up, does not mean that heat applications in the shop or building, or furnace set-up could not cause ignition in this area. Again, the nature of the storage areas and the items stored there, may increase the hazard.

The inspection is not a cursory visit nor a passing by with practiced eye. It is a checklist, item by item, to assess the physical area. Make the form detailed and realistic, giving yourself plenty of room to write. Record all material items you see which could be hazardous. Write legibly in order that the transfer of the information you have arduously recorded, may be passed on and something done about each situation. Forms should be complete and dated and signed by the individuals making the self-inspections. This may be a matter of manpower, time and money, but the ramifications of not attending to this detailed inspection could, in time, bring deleterious if not deadly effects to your operation. It is better if

Cont'd. next pg.

HEALTH & SAFETY

two individuals can observe for inspections because everyone sees differently. It is not necessary, but it is recommended.

If there are areas which are extremely hazardous it is a good idea to photograph these areas for the record. Make sure that all items are dated. This is another protection for you. It does take time, but you will win in the long run.

Set-up the form as follows:

- LOCATION: Exact location of the inspection.
DATE: Day, Month, Year, Hour.
ACTIVITY: If work is being accomplished, what work is being done.
HOUSEKEEPING: Aisles, stairs, landings; all work areas; hemp and cable; lumber and metal storage; tool rooms; paint frame and hoist; toilets and make-up rooms; offices; all instruments, electrical devices, dimmers, sound equipment.
MACHINERY: Power tools and equipment; extension cords; drive belts; chains; gears; brakes; guard on machines
TOOLS: Hammers, handles, chisels, chipped tools, storage areas; pliers, c-wrenches; screwdrivers; hand saws; various other specialty tools used in the shop areas.
ELECTRICAL: All wiring, plugs, instruments; grounding plugs; all extension cords; lamps; sockets; special effects equipment.
FIRE PROTECTION: Extinguishers; fire blankets; exit signs and lights; emergency lighting systems; exits; sand in buckets; sprinkler systems; asbestos curtain; ceiling vents; trash containers; sprinklers unobstructed; flammables in correct storage cabinets and containers; extinguishers of correct type and filled and checked; posting of fire telephone number; no smoking signs, chemicals correctly stored; flame retarded scenery and drapes; orchestra lifts, trap doors, elevators, orchestra shells, moveable prosceniums.
MISCELLANEOUS: Compressed air cylinders; welding units; slings; hoists.

The form should be able to be read carefully and indicate conditions: Satisfactory, Unsatisfactory, Not Applicable.

Employee attitude: Those who are employed by or work under any supervisor should know that those who manage are vitally interested in the health and safety of each employee. The actions taken from the self-inspection forms should give an indication of the major intent and interest of management. All actions should be pro-positive, and affirmative.

Record keeping: The self-inspection forms should be kept from year to year, as a means of registering improvement and keeping track of the input from all personnel. It is extremely important that all movement in these areas be recorded and acted upon, with alacrity. No area of the Entertainment Industry is exempt from this self-inspection inquiry. In some states it is mandated by the state industrial code, in others by OSHA, some by NFPA, or some other authority in a town or county. The point that we are making, is that if it is not mandated, then the existing organization, corporation or institution, etc., should put it in motion.

Self-inspection at any level is one part of the total LOSS CONTROL PROGRAM which must be a normal module in any action oriented group. Only by this means can we effectively eradicate the devastating means of injury and accident, and the awful trauma that follows these incidents. It goes without saying that the people in every group are the most important element -- your trained personnel, your management, your patrons -- these are your valuable assets. It should not be necessary that a regulation or a governmental body tell you that these acts are necessary and others are unsafe. As you demand excellence in all areas of the Entertainment Industry from performance to design, then it is obvious you must also demand a safe environment for all people concerned. The working environment must be free of recognized hazards. Employees and students and volunteers must demand this type of hazard-free milieu and space from those they work for, and in turn management must demand from those who work for them, obedience to the guidelines of a healthful and safe environment.

This is not a part-time business. It is a full-time, daily, hourly occupation. In order to make it that way, information and knowledge must be imparted. Training must be the normal way of doing things. Safety must be integrated into every work area and action in the Entertainment Industry. Self-inspections will aid in this approach, giving the individual self-responsibility, and pride in helping himself and the total organization.

Plan out the form you will use. Make it a realistic, practical, and useful tool. It must be able to be used. Perhaps everyone will have to be trained to use this form, and know how to fill it out correctly. In point of fact, they will have to. Whether there is a hard sell or a soft sell, the marketing of this type of exercise must be sold to all in the Industry.

Self-inspection should be part of the safety policy of any institution. If it is not, see to it that it is put in place with all the arguments and answers that you can muster. Perhaps some of the above information will be useful. You do want to lessen injury to people and cut short damage to property and machinery, don't you? Certainly. Because you are interested, does not mean that anyone else is interested. You will have to put forth the energy. You will have to motivate the people and you will undoubtedly have to push and push to get anything done. Plan carefully and stick to your guns. Your monthly evaluation and annual review will show results from having initiated and monitored the self-inspection technique of LOSS CONTROL.

New Members: Please try to obtain copies of past Newsletters from old members. These will give you some idea of the areas the HEALTH AND SAFETY COMMISSION is attempting to cover and research. The Commission is an active commission. There are committees to work on and projects in which you may want to become actively involved. Here is your opportunity to affect a large segment of the Entertainment World by your direct work. There are numerous areas to be considered as we delve into the health, safety and fire prevention areas of the Commission.

Old and New Members, please respond to ideas we may have engendered, both to the Newsletter and to me personally. We don't profess to have the last word, but we are constantly inquiring for a better, more professional, safe and healthful method to aid entertainment personnel. Write to me. Call me. Send me a tape of your idea, a cassette, a video. Let us develop a systems safety program for the Entertainment Industry.

Cont'd. next pg.

Please write: Dr. Randall W. A. Davidson
Commissioner of HEALTH AND SAFETY
Alexander and Alexander, Inc.
3550 Wilshire Boulevard
Los Angeles, California 90010
(213) 385-5211 - Ext. 327

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

The Orchestra Pit/Lift Safety Survey shown on the inside back cover of this Newsletter, under the auspices of the Commission on Health and Safety, is part of a thesis in which Mr. Robert H. Reid of Purdue University, is attempting to gather material which could be of valuable use to the Commission and to the Theatre Operations in this country. Please cooperate by filling out this survey and sending it to:

Mr. Robert H. Reid
Purdue University
Department of Creative Arts
Stewart Center
West Lafayette, Indiana 47907

in eight different configurations from a straight 14 ft. ladder to a 90-degree position for working over such things as step units and other types of scenery. I am constantly discovering new uses for this ladder and find that it is becoming an invaluable piece of equipment.

The quality of Brookstone's products are excellent and extremely durable. It must be mentioned that their prices are not cheap but, in most cases, the equipment is well-worth the investment. The catalog is available from:

Brookstone Company
127 Vose Farm Road
Peterborough, New Hampshire 03458
(603) 924-7181

Please send any information you feel should be included in this section of the Newsletter to:

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

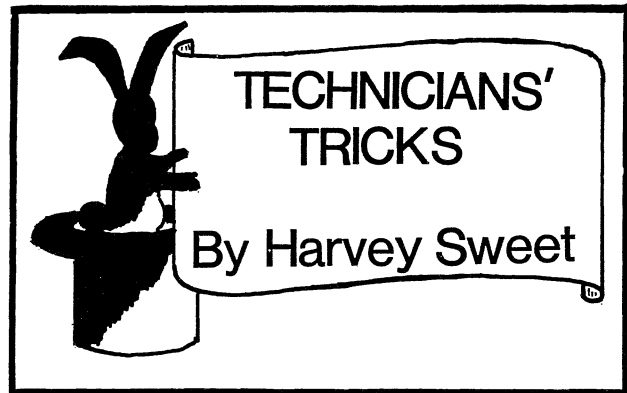
TECHNICAL INFORMATION

Allan M. Bailey,
Commissioner

SPECIALIZED MATERIALS AND WHERE TO FIND THEM By Jared Saltzman

This issue's column on Specialized Materials and Where to Find Them is devoted entirely to the Brookstone Company Catalog. Brookstone is probably the most unique company of its kind in that it specifically deals with "hard-to-find-tools and other fine things". It is impossible, in this short space, to list all the hardware and various tools contained in the catalog, but some examples include: a new type of snap fastener with a rated shear strength of 32 pounds; an offset 'multi-wrench' which handles nut sizes from 3/8" to 7/8" (including metric) and operates as a ratchet; a 'thread restorer' which operates by simply tightening and rotating it on the damaged bolt; clamps of all kinds, from simple bar and pipe clamps to 3-way 'C' clamps and a fast action 'wood cam-clamp' that is designed to be used with small hard-to-hold objects.

Finally, for those who work in smaller, black-box, theatres where the standard 'A' frame and folding ladders cannot always get into the position that is needed, Brookstone Company has an '8-on-1 ladder' that can be set



Since the initiation of this column a few ideas have come in from our colleagues. Their ideas are listed below. You are encouraged to send materials in for this column which is intended to share those helpful hints that you have discovered in your own work. Mail submissions to Dr. Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, Iowa 50613.

Unraveled Spaghetti

John Howard, Technical Director at Mount Holyoke College suggests: To avoid frustrating spaghetti-like piles of cable, mark all cable with colored tape rings at the male end. One ring equals ten feet, two rings equals twenty feet, one-half ring equals five feet. In addition, an 18" - 24" length of mason line is tied to the male end of each cable with a granny knot that is hot melt glued in place. The mason line is then used to tie the cable in its coil. The cables are tied to pipes with yellow binders twine, not the mason line. The low cost of the binders twine makes it practical to cut the ties at strike.

Cont'd. next pg.

TECHNICAL INFORMATION

Doorbrushing

Paint brushes can be used for more than painting, suggests Allan Bailey, McCain Auditorium, Kansas State University. A simple solution for providing door hold-opens on the stage is the installation of an inexpensive paint brush at the swinging edge of the door so that the bristles brush the floor as the door opens or closes. No door knobs to turn, no latches to foul, and the doors will not open or close mysteriously during performance. The brushes may be installed simply by screwing through the handle.

Easy Patterns

A quick and easy method for transferring patterns that we have developed at the University of Northern Iowa, is to cut a pattern in brown paper and then simply spray the pattern onto the work with any aerosol paint. The stencil effect can be repeated several times for duplicating patterns. If the designer provides a detailed drawing of a form in full-scale, a blueprint of the pattern can be cut to be used for the stencil and sprayed onto the work.

We look forward to including your ideas in this column. Let me hear from you.

EDUCATION:

Thomas A. Beagle Commissioner

Following is a copy of the NATIONAL INTERNSHIP CLEARING HOUSE QUESTIONNAIRE. This is a survey questionnaire of performing arts organizations who have an internship program to publicize.

The Education Commission Internship Project is under the direction of Douglas C. Taylor. This is a service project to the performing arts industry placing internship openings in the hands of people seeking internship placement.

This project for 1979-1980 has four steps. They are: Step One: To send out the questionnaire to all known organizations with internship programs. This includes both direct mailing as well as a release in the "Newsletter" about the project. Returned forms to the Clearing House will be the projects' only information base. Step Two: To publish a handbook with all the information sent to the Clearing House. Step Three: To release the handbook during the 1980 USITT Annual National Conference at Kansas City in March. A mini session program has been scheduled for this release. Step Four: To review this service to determine its value to the Institute and the performing arts industry. Continuation of this project in part will be based on this review.

The total value of this service is in direct proportion to the total number of responses the Clearing House receives. The closer the returns are to 100%, the greater the value the handbook will have. If YOU are an administrator of a program with internship openings, be sure to complete and return the form. If you KNOW of an internship program, send a copy of the questionnaire and encourage them to respond.

In an era of "back-to-basics", the 3R's should be applied to this project: READ, RESPOND, RETURN! Please RETURN FORM TO: Douglas C. Taylor 5036 Parish Drive Roeland Park, Kansas 66205

NATIONAL INTERNSHIP CLEARING HOUSE QUESTIONNAIRE

NAME OF ORGANIZATION: _____

ADDRESS: _____
(City) (State) (Zip Code)

TELEPHONE N° _____

NAME OF RESPONDENT: _____

TITLE: _____

1. Does your organization take interns? ☐ Yes ☐ No

2. If yes, please indicate what kinds:

- | | |
|--|---|
| <input type="checkbox"/> Scene Design | <input type="checkbox"/> Lighting Technician |
| <input type="checkbox"/> Lighting Design | <input type="checkbox"/> Sound Technician |
| <input type="checkbox"/> Costume Design | <input type="checkbox"/> Stage Management |
| <input type="checkbox"/> Scene Painting | <input type="checkbox"/> Administrative Asst. |
| <input type="checkbox"/> Scenic Construction | <input type="checkbox"/> House Management |
| <input type="checkbox"/> Costume Construction | <input type="checkbox"/> Box Office |
| <input type="checkbox"/> Property Construction | |

☐ Other (Please describe) _____

3. On the average, how many interns do you use each year? _____

4. Are your interns paid? ☐ Yes ☐ No

5. If yes, what is the average stipend? \$ _____

6. Do you provide, or assist in locating living accommodations? ☐ Yes ☐ No

7. Please indicate the length of your internships:

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> September-December | <input type="checkbox"/> January-May |
| <input type="checkbox"/> September-May | <input type="checkbox"/> June-August |

☐ Other (Please describe) _____

8. What, if any, are the credit hour limitations on your internships? _____

9. Are you interested in listing your specific internship openings with the National Internship Clearing House?

☐ Yes ☐ No

10. Would you prefer to screen applicants yourself, or to have applicants pre-screened?

11. If you prefer pre-screening, do you have any suggestion on how this process might best be accomplished? (Use additional sheet for suggestions).

12. At what points during the year could you provide specific information on your internship openings?



'PROGRAMS'

*SPECIAL EVENTS

"HAPPENINGS" • NEWSBRIEFS

*VIP VISITS

SPOTLIGHTING THE SECTIONS

CLEVELAND

SECTION PROGRAMS

A day of DESIGN AND TECHNICAL THEATRE WORKSHOPS, a wide variety of events geared to help theatre practitioners "fine tune" their skills and open new doors to techniques they may not have tried, was held October 13th at Oberlin College. Hosted by Bill Byrnes and Steve Lynch, seventy-four students, teachers, designers, technicians, and other interested people participated. The workshops included:

NEW MATERIALS

Twenty-five people attended this session held in the Oberlin Theatre scene shop. Jim Hickox, Technical Director of Merrill Stone Associates and Keith Nagy, also of Merrill Stone Associates, presented a two-hour workshop in foams and plastics they are currently using. The session began with a slide show depicting works in progress at their studio, and past productions. The Cleveland Opera production of *The Magic Flute* was used as an example and point of discussion, since several large drops were being created using various foam rubbers for three-dimensional effects. Jim and Keith demonstrated ways to texture, melt, and paint various materials. The workshop was informal and participants were urged to handle and discuss points openly.

STAGE LIGHTING PRACTICUM

This practicum was conducted by Jim Robinson, University of Toledo; Marc Rubenstein, and Dale Seeds, both of Kent State University, Stark Campus. A slide show started the morning session, showing some of the creative possibilities of lighting design. The session was concerned with the aesthetic training of the lighting designer with emphasis placed on teaching the designer to "see" and examine design characteristics of light that were presented as a metaphor. A light lab was employed to demonstrate the effects of color, the effects of angle and position, and was used in conjunction with music to show the possibilities inherent in cueing. The afternoon session consisted of a discussion of stage lighting graphics -- method of calculating throw distances of ellipsoidal spotlights and culminated in a practical exercise in attempting to duplicate the lighting characteristics found in sample paintings supplied to the group. Fifteen people attended the session.

SCENIC RENDERING

This workshop in scene rendering technique was conducted by Dr. Robert Hansen, Bowling Green State University. Six participants were present. The first part of

the workshop was a presentation of materials and media available to the scene designer when doing a rendering. Renderings executed in three varieties of watercolor, pastels, oil pastels, inks and pencil were examined, and the use of these materials were discussed. The second part of the workshop consisted of the participants doing a rendering of a winter landscape on colored illustration board using black and white tube watercolors.

COSTUME RENDERING

Doug Marmee, Ohio University, conducted this session in costume rendering. Participants brought their sketch pads, erasers and color media. As they glanced over Mr. Marmee's portfolio, he talked about style and creativity, and encouraged each participant to sketch a design of their choice for individual critique. The workshop was informative and exciting for the beginner as well as the experienced.

SCENE PAINTING TECHNIQUES

Dan Hannon of Kent State University, and George Sampedro of the Canton Players Guild conducted this workshop and demonstration on practical painting techniques "to give your shows a little something extra". Dan demonstrated several of the techniques used this summer at Porthouse Theatre by guest designer Jim Bakkom. Generally they were the manipulation of various flexible white glues and cheap paper products to achieve readable three-dimensional textures. The advantage of the texture is that it is waterproof and can be used outdoors. Also covered was the method for creating rough-hewn lumber by covering material with cardboard stapled down and the application of tissue paper and PVC glue.

The second part of the workshop covered more traditional painting techniques. George demonstrated the "dotting" method of painting to achieve three-dimensional carved motifs on two-dimensional surfaces. Mr. Sampedro favored this method because he felt it could create a high fidelity of light not obtainable with regular brush strokes.

SOUND WORKSHOP

Bill Byrnes of Oberlin College conducted this workshop in the sound booth of the Hall Auditorium. Bill discussed several basic assumptions the sound technician had to make before he started his work: the quality of the facility; noise and hum; expectations of the audience and director. Important terms were defined and the need to record live voices and effects in a space similar to the space used for playback were stressed. This "hands-on" experience covering noise reduction, mix-down techniques, recording techniques and sound reinforcement was informative. A careful examination of the remarkable

Cont'd. next pg.

SPOTLIGHTING THE SECTIONS

CLEVELAND

sound system at Oberlin was given. Bill also explained the method he used to teach sound and gave a list of a few of the outstanding books he felt should be a part of the sound technician's library.

Spring Technical Workshop

Kent State University will host USITT/Cleveland's Spring Technical Workshop on Saturday, April 19, 1980. There will be a wide range of topics covered, with emphasis on the fields of costume and make-up. Workshops in armor construction, cobbling, and millinery, along with general areas of make-up, new materials, and scenography are currently being discussed.

Annual Design Exhibit

The fifth Annual Design Exhibit is currently being planned for April 14th and 15th, to coincide with the Spring Workshop. The 1980 exhibit will be displayed in the new art gallery now under construction at the Kent State University Student Center. Dr. Daniel Hannon of Kent State University will again act as the co-ordinator of this event.

MIDWEST

New Season

The curtain rose on a new season of USITT/MIDWEST activities Saturday, September 15th, with a program entitled POWER SCENERY FLYING BATTEN AND SPOTLINE SYSTEMS at the Oriental Theatre in Milwaukee, Wisconsin. A special session was presented by the Peter Albrecht Corporation of Milwaukee. Paul Birkle, Chief Machinery Designer for Albrecht, and Bruce Darden, Designer of Mechanics for the Spotline Sigma-pac System, shared an exciting new product with USITT/Midwest members. A new State Theatre is being built in Melbourne, Australia, and Peter Albrecht Corporation is designing and installing the power scenery flying batten systems. Members were treated to the demonstration of a full scale prototype of the winches and control systems under test for this new Melbourne State Theatre by Mr. Birkle and Mr. Darden.

In addition, there was an in-depth discussion of the uses of power flying systems in high schools, with particular emphasis on safety features (comparing power systems versus similar counterweight installations), and cost comparisons. As an example, studies were shared with the members concerning four high schools which have installed power flying equipment over the past four years.

Paul Birkle and Peter Albrecht Corporation arranged for a chartered bus to take members to and from Milwaukee for this informative program.

NORTHERN CALIFORNIA

Programming for Fall '79, Winter-Spring '80 promises to be exciting and informative. Four sessions are scheduled, with a possible fifth to be held in March for those who will not attend the Annual National Conference in Greater Kansas City.

Lasers and holography

The first session was held September 29th at Mills College, Oakland, titled LASERS AND HOLOGRAPHY FOR LIVE PERFORMANCE. The day's program included: An introduction to lasers and holography, a tour of Holografix (a Bay Area holography firm), a discussion of laser safety and compliance with regulations for live performance, design of laser scanner systems, and the availability of laser components -- cost, utility, and accessories.

The introductory and holography sessions were led by Fred Unterseher, one of the Bay Area's prominent holography experts and a partner in Holografix of Emeryville. Mr. Unterseher conducts classes at California College of Arts and Crafts in holography as an art form and is a consultant on laser lighting for discos and light shows. Other participants included a representative from Spectra-Physics, the Mountain View based major manufacturer of laser components; a laser safety consultant; and several laser systems designers from the Bay Area.

MORE PROGRAMS

SCHEDULED

NOR/CAL-ATA

In November, a cooperative day of technical programming, in conjunction with the NOR/CAL Chapter-ATA Conference at the Vallombrosa Center in Menlo Park, will be presented. The theme of the conference is OUT OF THE CLASSROOM - ONTO THE PAYROLL and will include workshops on resume and portfolio preparation and the facts, pro and con, of union membership. The emphasis will be on the transition from the educational to the professional world. Sessions will be presented in technical and management areas. The ATA Conference is a three-day event.

January to May

January seems an appropriate time to consider taxes, copyright laws, and contracts, so a session with a representative from Bay Area Lawyers for the Arts (BALA) is well-timed. There will be a full day's programming with plenty of time for individual questions and answers.

The tentative March session would be one of the following: A workshop on model building; A planetarium presentation; A tour of Aero-Industries (a major amusement park ride manufacturer); A group show tour of a Civic Light Opera or similar performance; or a disco tour to several prominent Bay Area boogie halls.

Cont'd. next page

NOR-CAL

For the final May session, in Santa Cruz, the Section will host an Artist's Master Class, either with someone made available through the National Liaison, or a renowned designer.

ROCKY MOUNTAIN 1979-1980 PROGRAMS

The 1979-1980 Meeting Schedule is showing signs of being one of the most interesting and informative in the short history of the USITT/Rocky Mountain Section.

On September 22nd, members of the Section met at the Skyline High School in Longmont, Colorado, for a Lighting Seminar which focused on an exercise patterned after the United Scenic Artists lighting examination. This served to outline the procedures taken in lighting design and gave the members a step by step look at the process.

Under the direction of Scott Roth, Lighting Designer at the University of Denver; Bob Bauer, President of Neatrix, Inc.; Kerry Commerford, Technical Director for the Denver Center Theatre Company; and Glen Epperson, IATSE Electrician and Lighting Designer, members were provided an exercise in evaluating each part of the problem of lighting a scene, and discussed the approach to the problems and solutions the "professionals" came up with. Some of the problems encountered by road electricians traveling with a show were also discussed.

The January meeting of the RM/USITT Section will once again be held in conjunction with the Rocky Mountain Theatre Association Festiventon, to be held at Missoula, Montana. The Festiventon will be under the general chairmanship of Dr. Jim Kriley of the University of Montana. The Annual Spring Meeting will be held prior to the Memorial Day weekend in Wyoming -- this covering three of their member states during the year.

The Annual membership meeting and elections were held in the Sangre de Cristo Fine Arts Center at Pueblo, Colorado on May 19, 1979. Host for this meeting was Jim Winget, Technical Director for the facility. At the first session of the meeting, Jim explained a bit of the history of how the facility came into being and a bit of its current funding. David Hale Hand, consultant for the facility, explained how some of the design/function de-offs were arrived at during the design phase of the project. Members were divided into groups and took a guided tour of the facility.

The business meeting was held before lunch and discussions centered on the current vitality and new energy at the national, and various ways of tapping that energy at the local level. Elections were held, for two-year terms, in accordance with the new By-Laws enacted last May. The results:

CHAIRMAN:	Timothy L. Kelly
1ST VICE-CHAIRMAN:	Bruce Jackson
2nd VICE-CHAIRMAN:	Richard Kendrick
SECRETARY:	Terry Palmer
TREASURER:	Pete Happe
MEMBER-AT-LARGE:	Robert Braddy

After lunch, members attended a lecture/demonstration on Phlexglu by Ford Davis, owner of Spectra Dynamics. Phlexglu was developed by Mr. Davis through contacts with chemists, engineers, and his own work in theatre over the years. It is a truly remarkable compound, resembling the familiar white glue, but with many other properties. It will remain flexible even after drying. The amount of flexibility is controllable by adding more or less plasticizer to the initial material.

Some of the applications which Mr. Davis showed to the members were costume texturing, stained glass windows, bonding of almost any non-porous material to anything, and protective coating of foam props to prevent chafing and flaking.

SOUTHWEST

ACTF Regional Festival

The Southwest Section of USITT is sponsoring guest speakers and equipment displays in conjunction with the ACTF Regional Festival at Scottsdale Community College, Scottsdale, Arizona. This is the first official program by this newly formed Section.

Dates, times, speakers and list of display groups will be sent to all Southwest Section members. If you are interested and would like more information concerning the festival, please contact:

Geoffrey Eroo
Phoenix College Theatre
1202 West Thomas Road
Phoenix, Arizona 85013
(602) 264-2492, Ext. 542

or

Jeffrey L. Warburton
Drama Department
College of Fine Arts
University of Arizona
Tucson, Arizona 85721
(602) 626-1561

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



ENTRY FORM

THE FIRST BIENNIAL SCENOGRAPHY EXPOSITION

DESIGNER: _____

UPS RETURN LABEL

BUSINESS OR SCHOOL: _____

TO: _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

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: _____

DESIGNER: _____

BUSINESS OR SCHOOL: _____

BUSINESS OR SCHOOL: _____

PRODUCTION TITLE: _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

DISPLAY N° _____

DISPLAY N° _____

UPS RETURN LABEL

UPS RETURN LABEL

TO: _____

TO: _____

DESIGNER: _____

DESIGNER: _____

BUSINESS OR SCHOOL: _____

BUSINESS OR SCHOOL: _____

PRODUCTION TITLE: _____

PRODUCTION TITLE: _____

PRODUCED BY: _____

PRODUCED BY: _____

DATE(s) OF PRODUCTION: _____

DATE(s) OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

PLACE OF PRODUCTION: _____

DISPLAY N° _____

DISPLAY N° _____

UPS RETURN LABEL

UPS RETURN LABEL

TO: _____

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

USITT PUBLICATIONS AVAILABLE INVENTORY SALE

PRICE REDUCTIONS are offered to help clear crowded conditions in the USITT National Office. A \$5.00 BONUS on any of the items listed below is offered for each \$10.00 purchase.

NEW MEMBERS will receive a FREE BONUS to be selected from the following three items listed below: either items 3, 8, 9, OR item 15 OR item 16. REDUCTIONS for each item are given following original listing.

- | | |
|---|---|
| 1. [] <u>THE COMPUTERIZED BOX OFFICE</u>
By James Nuckolls, reprinted from the Sept/Oct. 1968 Theatre Crafts. 6 pp., illustrated. \$.50 (USITT Members) \$.75 (Non-Members). <u>REDUCED</u> to \$.25 and \$.35 respectively. | 9. [] <u>'STILL' PROJECTION APPARATUS FOR SCENIC AND EFFECTS PROJECTION</u> by Mark Lipshutz. A compendium of the most currently available projection equipment, plus annotated bibliography. 229 pp., illustrated. \$5.00 (USITT Members) \$5.50 (Non-Members). <u>SUPPLEMENT</u> 46 pp. \$1.00 (USITT Members) \$1.50 (Non-Members) <u>COMBINED REDUCTION</u> \$2.00 (USITT Members) \$2.50 (Non-Members), respectively. |
| 2. [] <u>DIRECTORY OF COSTUME RELATED SUPPLIES AND EQUIPMENT</u> USITT Costume Commission Committee for Identification of Source and Suppliers, 1978. 49 pp. \$.75 (USITT Members) \$1.00 (Non-Members) <u>REDUCED</u> to \$.50 and \$.60 respectively. | 10. [] <u>THEATRE CONSULTANTS LIST-FIRST EDITION 1973</u>
A valuable resource, listing firms and individuals experienced in the problems of theatre operation, programming, architecture and technology. 60 pp. \$15.00 (USITT Members) \$20.00 (Non-Members) <u>REDUCED</u> to \$5.00 and \$7.50, respectively. |
| 3. [] <u>DIRECTORY OF GRADUATE PROGRAMS IN THEATRE DESIGN AND TECHNOLOGY</u> Compiled and edited by Robert Lewis Smith, Trenton State College, USITT Education Commission, 1978. 443 pp. \$7.50 (USITT Members) \$8.50 (Non-Members) <u>REDUCED</u> to \$4.00 and \$4.50 respectively. | 11. [] <u>THEATRE DESIGN '75</u> - An 80 page digest illustrating examples of new theatre design and architecture, including reproductions of 38 display panels covering 32 theatres, together with descriptive text and factual information. Drawn from Anaheim Conference and Prague Quadriennale, '75. \$7.50 (USITT Members) \$10.00 (Non-Members) <u>REDUCED</u> to \$4.00 and \$5.00, respectively. |
| 4. [] <u>INDEX TO ARTICLES AND BOOK REVIEWS APPEARING IN THEATRE DESIGN AND TECHNOLOGY-</u> A listing from issues Nos. 1 through 33. 19 pp. \$1.50 (USITT Members) \$2.00 (Non-Members) <u>REDUCED</u> to \$.50 and \$.75 respectively. | 12. [] <u>THEATRE MANAGEMENT, ECONOMICS AND PRODUCING IN AMERICA: A SELECTED BIBLIOGRAPHY</u> - By Stephen Langley, originally appearing in the May, 1971 USITT Journal Theatre Design and Technology. 11 pp. \$1.50 (USITT Members) \$2.00 (Non-Members) <u>REDUCED</u> to \$.50 and \$.75, respectively. |
| 5. [] <u>INSTITUTIONAL SUPPORT TRAINING IN THEATRE ARTS-</u> Report of the Committee on Institutional Support, John L. Bracewell, Chairman. An official Recommendation of the Education Commission of USITT. \$1.00 (USITT Members) \$1.50 (Non-Members) <u>REDUCED</u> to \$.75 and \$1.00 respectively. | 13. [] <u>THEATRE INFLATION AND THEATRE TECHNOLOGY</u>
Edited by C. Ray Smith and reprinted from the December, 1970 Progressive Architecture. 30 pp., illustrated. \$1.00 (USITT Members) \$1.50 (Non-Members) <u>REDUCED</u> to \$.30 and \$.50, respectively. |
| 6. [] <u>STUDIES IN THE PROJECTION OF LIGHT</u> by Frank Benford and <u>THE OPTICAL PROPERTIES OF ELLIPSOIDAL REFLECTORS</u> by John M. Holeman. A reprint of historic studies first appearing in the General Electric Review, 1923-1926. Basic information. 191 pp. \$7.50 (USITT Members) \$10.00 (Non-Members) <u>REDUCED</u> to \$3.00 and \$4.50, respectively. | 14. [] <u>THEATRES, THE CHANGING PRACTICE</u> - Edited by C. Ray Smith, reprinted from the October, 1965, Progressive Architecture. 62 pp., illustrated. \$2.00 (USITT Members) \$2.50 (Non-Members) <u>REDUCED</u> to \$.50 and \$.75, respectively. |
| 7. [] <u>MARKET ANALYSIS IN THE PERFORMING ARTS</u>
By Richard D. Thompson, reprinted from the Oct. 1970 Theatre Crafts. 4 pp. \$.50 (USITT Members) \$.75 (Non-Members) <u>REDUCED</u> to \$.30 and \$.50, respectively. | 15. [] <u>THEATRE DESIGN AND TECHNOLOGY</u> , Nos. 1 - 16, Plus a <u>FREE COPY</u> of the Index, item #4. <u>REDUCED</u> to \$7.50 for everyone. |
| 8. [] <u>PORTO THEATRE</u> - A new concept in totally integrated portable theatre design by Edward F. Kook, Donald Oenslager, Cyril Harris and Jo Mielziner. 25 pp. \$1.00 (USITT Members) \$1.25 (Non-Members) <u>REDUCED</u> to \$.50 and \$.75 respectively. | 16. [] <u>THEATRE DESIGN AND TECHNOLOGY-</u> 16 issues from N° 18 on (as they are available), plus <u>FREE COPY</u> of the Index, item #4, \$7.50 for everyone. |

Please use this form to order the publications
and mail with your check or money order to USITT
Publications Available, 1501 Broadway, Room 1408,
New York, New York 10036.

NAME _____

ADDRESS

CITY	STATE	ZIP
------	-------	-----

Total Amount Enclosed \$

NO	TITLE	QUANTITY	TOTAL
		POSTAGE & HANDLING TOTAL \$.75 _____

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.

Kathy L. Ascenzo CU Box 9413 Northern Arizona University Flagstaff, Arizona 86011	3789-S	Sue E. Cowie CU Box 7459 Northern Arizona University Flagstaff, Arizona 86011	S	Steve A. Goodin Wright Quad., Box 66 Bloomington, Indiana 47406	1245678AC-S
Gregory Bell 649 South Sunset View Drive Akron, Ohio 44320	7-I	Patricia Dennis 1121 East 4th Duluth, Minnesota 55815	7-I	Jeanne M. Gordon 2012 N.W. 3rd Avenue Gainesville, Florida 32603	3789ABC-S
William J. Belleveau Route 1, Box 205-B Cibolo, Texas 78108	25678C-S	Ellen R. Desmet 37 Arden Boulevard West Hempstead, New York 11552	12456789C-S	Gregory L. Hill 2411 Louisiana, N° J-114 Lawrence, Kansas 66044	23-I
Lance C. Brockman 4401 Grand Avenue South Minneapolis, Minnesota 55409	25678-I	Lee A. Dunholter Royalston Road Fitzwilliam, New Hampshire 03447	78-I	Duane A. Hoberg P. O. Box 842 Mankato, Minnesota 56001	18-S
Kathleen M. Butler East 221-1/2, Sinto N° 2 Spokane, Washington 99202	3789-I	Dr. Ivan F. Dusek Willmar Community College Department of Theatre and Speech Willmar, Minnesota 56201	I	Kazuo Inoue 1-3, 3-401 Tokugawayama-cho Chikusa-ku Nagoya-shi 464, Japan	4578-I
Jimmie D. Byrd 12 East Benton Flagstaff, Arizona 86001	378-S	William Edelman Department of Drama Stanford University Stanford, California 94305	I	Roberta L. Kniec 129 South Elmwood Oak Park, Illinois 60302	I
Thomas J. Cascella 9048 Waltham Woods Road, Apt. C. Baltimore, Maryland 21234	124C-I	Paulette Sprvill Fleming 1200 Alamance Church Road Greensboro, North Carolina 27406	1346789B-I	Laurence H. Lester 9258 East Oak Street Bellflower, California 90706	I
Louis J. Chorba Apt. I-2, Palmetto Place Apartments Orangeburg, South Carolina 29115	4678-I	R. Mitchell Fore Speech and Theatre Arts University of Central Arkansas Box 1702 Conway, Arkansas 72032	5789-I	David Loring American Broadcasting Company 4151 Prospect Avenue Hollywood, California 90027	3479-I
Fred Chuang 5500 State College Parkway San Bernardino, California 92407	I	Ronald Fowlkes P. O. Box 42 Lawton, Oklahoma 73502	168BSV-I	Richard L. Loula 248 West Maple Street Granville, Ohio 43023	12478AC-I
Jonathan Ciddor 8/4 Coogee Bay Road Randwick, N.S.W., Australia	245678ABC-I	Darrell M. Gentry American Broadcasting Company 4151 Prospect Avenue Hollywood, California 90027	1248-I	Loyola University Attn: Ernest C. Ferlita, Chairman Drama Department New Orleans, Louisiana 70118	0
John C. Cini 284 Cambridge Street, Apt. N° 1 Boston, Massachusetts 02114	15C-I	Marc. S. Goldberg 1811 Edgehill Road Abington, Pennsylvania 19001	178-I	Joan Madison P. O. Box 718 Denver, Colorado 80201	128AB-I
Jeffrey D. Clark Stewart Theatre, Box 5217 North Carolina State University Raleigh, North Carolina 27650	578-I				

Cont'd. next pg

I - Individual Member	S - Student Member	0 - Organizational Member
1 <u>EDUCATION COMMISSION</u> Thomas A. Beagle, Commissioner		7 <u>COSTUME COMMISSION</u> Bambi Stoll, Commissioner
2 <u>HEALTH AND SAFETY COMMISSION</u> Dr. Randall W. A. Davidson, Commissioner		8 <u>SCENOGRAPHY COMMISSION</u> Stanley Abbott, Commissioner
3 <u>LIAISON WITH THE ARTIST COMMISSION</u> Gene Gibbons, Commissioner		9 <u>TECHNICAL INFORMATION COMMISSION</u> Allan M. Bailey, Commissioner
4 <u>THEATRE ARCHITECTURE COMMISSION</u> John von Szeliski, Commissioner		A <u>NATIONAL LIAISON COMMITTEE</u> James P. McHugh, Chairman
5 <u>ENGINEERING COMMISSION</u> Fred. M. Wolff, Commissioner		B <u>INTERNATIONAL LIAISON COMMITTEE</u> Dr. Ned A. Bowman, Chairman
6 <u>ARTS ADMINISTRATION COMMISSION</u> John J. Gallagher, Commissioner		C <u>PUBLICATIONS COMMITTEE</u> Dr. Gary W. Gaiser, Chairman

NEW MEMBERS

Cheryl F. Mannell 389ABC-S
1001 Vattier, Apt. N° 3
Manhattan, Kansas 66502

Stanley Moore 4-I
3426 East Palmetto
Florence, South Carolina 29501

John L. Novak 3578-I
29500 Heathercliff Road
Malibu, California 90265

David O. Nuskiewicz 234-S
CU Box 7411
Northern Arizona University
Flagstaff, Arizona 86011

Robin C. Orchofski 123458-S
CU Box 7440
Northern Arizona University
Flagstaff, Arizona 86001

Diane L. Parisi 19AB-S
74 "P" Street, Apt. N° 2
Salt Lake City, Utah 84103

Guy R. Paterson 378C-I
P. O. Box 463
Surrey, British Columbia
Canada V3T 5B7

Bill C. Pearson 5678-I
5219 West 68th Street
Shawnee Mission, Kansas 66208

Leonard M. Potter I
1591 Pleasant Hill Road
Lafayette, California 94549

Howard A. Prost 478-I
2522 Olive
St. Joseph, Missouri 64507

Providence College 468-0
Attn: R. Scott Yuille
Theatre Arts Department
Providence, Rhode Island 02918

Joanna Ramsey I
600 East Mountain View
Longmont, Colorado 80501

Ralph E. Rexroat 78-I
3833 North 30th Street, N° 203
Phoenix, Arizona 85016

Richmond Sound Design Ltd. 458-0
2963 West 27th Avenue
Vancouver, B.C., Canada

Lisa A. Schmidt 79C-S
CU Box 8667
Northern Arizona University
Flagstaff, Arizona 86011

Benson E. Snyder 1289A-I
Eugene Arts Foundation
140 West 7th, Suite N° 205
Eugene, Oregon 97403

Jeremy J. Soldevilla 3478-I
Allyn & Bacon, Inc.
470 Atlantic Avenue
Boston, Massachusetts 02210

Kurt A. Streif 2378-S
512 West Santa Fe, N° 13
Flagstaff, Arizona 86001

Julie Ann Summy 23569-S
2575 Eighth
Cuyahoga Falls, Ohio 44221

Jane Swalwell 7-S
1301 North Park
Tucson, Arizona 85719

Paul J. Vierra 78-S
185 Lu Ann Drive
Campbell, California 95008

Jim Wallis S
309 S. E. 7th Street
Gainesville, Florida 32601

Kim E. Williamson 7-I
3833 North 30th Street, N° 203
Phoenix, Arizona 85016

Bernard M. Wolff 12478-I
3845 South 33rd
Lincoln, Nebraska 68506

Ralph M. Zundel 2568C-I
P. O. Box 4033
Boise, Idaho 83704

New Members By Geographical Listing

ARIZONA
Ascenzo, Kathy L., Flagstaff
Byrd, Jimmie D., Flagstaff
Cowie Sue E., Flagstaff
Nuskiewicz, David O., Flagstaff
Rexroat, Ralph E., Phoenix
Schmidt, Lisa A., Flagstaff
Streif, Kurt A., Flagstaff
Swalwell, Jane, Tucson
Williamson, Kim E., Phoenix

ARKANSAS
Fore, R. Mitchell, Conway

CALIFORNIA
Chuang, Fred, San Bernardino
Eddelman, William, Stanford
Gentry, Darrell M., Hollywood
Lester, Laurence H., Bellflower
Loring, David, Hollywood
Novak, John L., Malibu
Potter, Leonard M., Lafayette
Vierra, Paul J., Campbell

COLORADO
Madison, Joan, Denver
Ramsey, Joanna, Longmont

FLORIDA
Gordon, Jeanne M., Gainesville
Wallis, Jim, Gainesville

IDAHO
Zundel, Ralph M., Boise

ILLINOIS
Kmiec, Roberta L., Oak Park

INDIANA
Goodin, Steve, Bloomington

KANSAS
Hill, Gregory L., Lawrence
Mannell, Cheryl F., Manhattan
Pearson, Bill C., Shawnee Mission

LOUISIANA
Loyola University, New Orleans

MARYLAND
Casella, Thomas J., Baltimore

MASSACHUSETTS
Cini, John C., Boston
Soldevilla, Jeremy J., Boston

MINNESOTA
Brockman, Lance C., Minneapolis
Dennis, Patricia, Duluth
Dusek, Dr. Ivan F., Willmar
Hoberg, Duane A., Mankato

MISSOURI
Prost, Howard A., St. Joseph

NEBRASKA
Wolff, Bernard M., Lincoln

NEW HAMPSHIRE
Dunholter, Lee A., Fitzwilliam

NEW YORK
Desmet, Ellen R., West Hempstead

NORTH CAROLINA
Clark, Jeffrey D., Raleigh
Fleming, Paulette Sprvill, Greensboro

OHIO
Bell, Gregory, Akron
Loula, Richard L., Granville
Summy, Julie Ann, Cuyahoga Falls

OKLAHOMA
Fowlkes, Ronald, Lawton

OREGON
Snyder, Benson E., Eugene

PENNSYLVANIA
Goldberg, Marc S., Abington

RHODE ISLAND
Providence College, Providence

SOUTH CAROLINA
Chorba, Louis J., Orangeburg
Moore, Stanley, Florence

DIRECTORY OF USITT OFFICERS, COMMISSIONERS, AND SECTION CHAIRPEOPLE

PRESIDENT

Charles E. Williams
Loretto Hilton Center
Webster College
470 East Lockwood
St. Louis, Missouri 63119

PRESIDENT ELECT

Leland H. Watson
Riverview Apts. N° 48
2501 Soldiers Home Road
West Lafayette, Indiana 47906

VICE PRESIDENTFOR LIAISON & RELATIONS

Dr. Ronald C. Olson
c/o Kliegl Bros. Lighting Co., Inc.
32-32 48th Avenue
Long Island City, New York 11101

VICE PRESIDENTFOR COMMISSIONS & PROJECTS

James R. Earle, Jr.
Theatre Arts Department
San Jose State University
San Jose, California 95192

VICE PRESIDENTFOR PROGRAMS & PRESENTATION

Edward Peterson
Peterson-Vine, Inc.
15230 Burbank Boulevard
Van Nuys, California 91411

SECRETARY

Peter Sargent
Loretto Hilton Center
Webster College
470 East Lockwood
St. Louis, Missouri 63119

TREASURER

Donald Shulman
Delaware State Arts Council
Delaware State Office Building
9th & French Streets
Wilmington, Delaware 19801

THEATRE ARCHITECTURE COMMISSION

John von Szelski, Commissioner
Wm. Blurock & Partners
2300 Newport Boulevard
Newport Beach, California 92627

R. Lawrence Kirkegaard,
Vice Commissioner
Kirkegaard & Associates
125 Everest Road
Lombard, Illinois 60148

ARTS ADMINISTRATION COMMISSION

John J. Gallagher, Commissioner
6220 Breezewood Drive, Apt. N° 103
Greenbelt, Maryland 20770

Jean Tsokos, Vice Commissioner
365A Point Return Drive
Manchester, Missouri 63011

COSTUME COMMISSION

Bambi Stoll, Commissioner
Department of Speech & Theatre
College of William and Mary
Williamsburg, Virginia 23185

Leon I. Brauner, Vice Commissioner
1900 East Atwater
Bloomington, Indiana 47401

Douglas A. Russell, Vice Commissioner
765 Mayfield
Stanford, California 94305

EDUCATION COMMISSION

Thomas A. Beagle, Commissioner
c/o Antioch School District
510 "G" Street
Antioch, California 94509

Lawrence L. Graham, Vice Commissioner
Department of Drama & Theatre
University of Georgia
Athens, Georgia 30602

THEATRE ENGINEERING COMMISSION

Fred. M. Wolff, Commissioner
50 Myrtle Avenue
Montclair, New Jersey 07042

Peggy Clark Kelley, Vice Commissioner
36 Cranberry Street
Brooklyn Heights, New York 11201

David L. Klepper, Vice Commissioner
KMK Associates, Inc.
96 Haarlem Avenue
White Plains, New York 10603

HEALTH AND SAFETY COMMISSION

Dr. Randall W.A. Davidson
Commissioner
522 Ciradel Avenue
Claremont, California 91711

Terry H. Wells, Vice Commissioner
Skirpan Lighting Control Corp.
61-03 32nd Avenue
Woodside, New York 11377

INTERNATIONAL LIAISON COMMITTEE

Dr. Ned A. Bowman, Chairman (OISTT)
Rosco Laboratories, Inc.
36 Bush Avenue
Port Chester, New York 10753

LIAISON WITH THE ARTIST COMMISSION

Gene Gibbons, Commissioner
Department of Theatre Arts
Dalhousie University
Halifax, Nova Scotia, Canada B3H 4H8

NATIONAL LIAISON COMMITTEE

James P. McHugh, Chairman
McHugh/Rollins Associates, Inc.
P.O. Box 9791
Ft. Lauderdale, Florida 33310

PUBLICATIONS COMMITTEE

Dr. Gary W. Gaier, Chairman
Department of Speech and Theatre
Indiana University
Bloomington, Indiana 47401

SCENOGRAPHY COMMISSION

Stanley Abbott, Commissioner
3132 Courthouse Drive East N° 33
West Lafayette, Indiana 47906

Tom Bliese, Vice Commissioner
1412 Carney Avenue
Mankato, Minnesota 56001

Paul Hoffman, Vice Commissioner
1197 Parkside Avenue
Trenton, New Jersey 08638

Jo McGlone, Vice Commissioner
Theatre Department
University of New Mexico
Albuquerque, New Mexico 87109

TECHNICAL INFORMATION COMMISSION

Allan M. Bailey, Commissioner
McCain Auditorium
Kansas State University
Manhattan, Kansas 66506

Jay O. Glerum, Vice Commissioner
Marquette University
1210 West Michigan
Milwaukee, Wisconsin 53233

Dr. Harvey Sweet, Vice Commissioner
902 West 12th
Cedar Falls, Iowa 50613

USITT/ALLEGHENY SECTION

Stephen M. Goldman, Chairman
Ekedahl Tool & Supply Company
P.O. Box 13198
Pittsburgh, Pennsylvania 15243

USITT/CHESAPEAKE SECTION

Charles H. Vaughan III, Chairman
6132 85th Avenue
New Carrollton, Maryland 20784

USITT/CLEVELAND SECTION

Paul Vincent, Chairman
4326 Prasse Road
South Euclid, Ohio 44121

Cont'd. next pg.

Geographical Listing

TEXAS

Belleveau, William J., Cibolo

UTAH

Parışı, Diane L., Salt Lake City

WASHINGTON

Butler, Kathleen M., Spokane

AUSTRALIA

Ciddor, Jonathan, Randwick, N.S.W.

CANADA

Paterson, Guy R., Surrey, B.C.

Richmond Sound Design Ltd., Vancouver

JAPAN

Inoue, Kazuo, Nagoya-shi

Membership Change-of-Address

ALLEN, Jerry D.

1208 North Swan Road
Tucson, Arizona 85712

BAKER, Mae-Louise

School of Theatre
Florida State University
Tallahassee, Florida 32306

BALLING, William J., Jr.

906 Davis Avenue
Takoma Park, Maryland 20012

BLANEY, David

369 Steeles Avenue, West
Brampton, Ontario, Canada L6W 2S1
BOWERS, Emil E., Jr.

621 Superior

Green Bay, Wisconsin 54301

BROOKS, Krin

3243 Nacogdoches, N° 307
San Antonio, Texas 78217

BROWN, John P.

7909 6th Avenue, N.W.

Seattle, Washington 98117

BUCHHOLZ, Fred

202 West 88th Street
New York, New York 10024

CATHERWOOD, Webb

61 Park Home Avenue
Willowdale, Ontario, Canada M2N 1W7

CHRISTENSEN, Bjarne

12 Brookside Avenue
Toronto, Ontario, Canada M6S 4G7

CORRISTON, Michael S.

West Liberty State College

Hall of Fine Arts

West Liberty, West Virginia 26074

DA LUISO, Dennis G.

3069 Selma-Jamestown Road
South Charleston, Ohio 45368

DOEPEL, Robert F.

2217 West Belmont Avenue

Chicago, Illinois 60618

HUGHES, Bruce

Tennessee Performing Arts Center
Andrew Jackson State Office Building
Third Floor

Nashville, Tennessee 37219

JACOBSEN, John W.

286 Congress Street
Boston, Massachusetts 02210

JOHNSON, Don C.

836 Second Avenue, N° 1
New York, New York 10017

KENDRICK, Richard A.

803 South Church Street
Jacksonville, Illinois 62650

LANCASTER, Marie E.

722 Wallace Avenue
Bowling Green, Ohio 43402

LANPHER, Dwight M.

Box 472

Northeast Harbor, Maine 04662

McKINNON, Peter

59A Kenilworth Avenue
Toronto, Ontario, Canada M4L 3S4

MRKVICKA, Joy Butler

1607 Grove Street
Lafayette, Indiana 47905

MRKVICKA, William C.

1607 Grove Street
Lafayette, Indiana 47905

RONEY, Janet

69 Ward Place, N° B8
Hartford, Connecticut 06106

RULING, Karl G.

P. O. Box 155

Carolina, Rhode Island 02812

SAGE, Jeff D.

402 Merrimac Trail N° 5
Williamsburg, Virginia 23185

SIGNORELLI, Philip

13255 Bloomfield Street
Sherman Oaks, California 91403

TSOKOS, Jean Webster

365A Point Return Drive
Manchester, Missouri 63011

VAN DYKE, Michael R.

407 Orange Street
New Haven, Connecticut 06511

WILKES, Kevin K.

317 Central Avenue
Westfield, New Jersey 07090

WILLIAMS, Frances Elaine

120 West Cloverhurst Avenue

Athens, Georgia 30605

WILLIS, Laurie K.

2219 15th, N° 1

Lubbock, Texas 79401

FASSLER, Gary William

P. O. Box 432

Helena, Arkansas 72342

GISH, Martha J.

3755-1/2 4th Avenue
San Diego, California 92103

GIZA, Thomas M.

4123 Likini Street

Honolulu, Hawaii 96818

HOWELL, Robert L.

University of California-Irvine
School of Fine Arts

Irvine, California 92717

WITTMAN, Leonard J.

Route 1, Box 8

Quail Run

San Marcos, Texas 78666

ZOURNAS, George

Theatre Arts Books

153 Waverly Place
New York, New York 10014

DIRECTORY

USITT/DELTA SECTION

Daryl M. Wedwick, Chairman
Speech & Theatre Department
Southern University
Baton Rouge, Louisiana 70813

USITT/FLORIDA SECTION

Edward L. Madden, Chairman
College of Humanities
Florida Atlantic University
Boca Raton, Florida 33432

USITT/HEART OF AMERICA SECTION

Frank Stewart, Chairman
P. O. Box 8613
Kansas City, Missouri 64114

USITT/MIDWEST SECTION

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

USITT/NEW ENGLAND SECTION

Nathan L. Drucker, Chairman
Wheaton College
Department of Drama
Norton, Massachusetts 02766

USITT/NEW YORK AREA SECTION

Lawrence Kellerman
Chairman
40 Gregory Street
New City, New York 10956

USITT NORTHERN CALIFORNIA SECTION

Thomas J. Corbett, Chairman
51 Alta Vista Drive
Santa Cruz, California 95060

USITT/ PACIFIC NORTHWEST SECTION

Gordon W. Pearlman, Chairman
c/o Kliegl Bros. Lighting Co., Inc.
1220 S.W. Columbia Street
Portland, Oregon 97201

USITT/ROCKY MOUNTAIN SECTION

Timothy L. Kelly, Chairman
856 Monroe
Denver, Colorado 80206

USITT/SOUTHEASTERN

LaVan G. Hoh, Chairman
115 Hazel Street
Charlottesville, Virginia 22901

USITT/SOUTHERN CALIFORNIA SECTION

John A. Gresch, Chairman
10623 Hillhaven Avenue
Tujunga, California 91042

USITT/SOUTHWEST SECTION

Geoffrey Eroe, Chairman
Phoenix College
1202 West Thomas Road
Phoenix, Arizona 80513

USITT/TEXAS SECTION

Victor L. Siller, Chairman
2130 Cedar Run
San Antonio, Texas



"TID-BITS"

We all know that "necessity is the mother of invention". Here are two "inventions" which developed due to "necessity". Thanks to Anna Levin-Ware, California State University-Fresno, for this contribution.

TIGHT IDENTIFICATION

Items such as tights must be reassigned from show to show. Actors' names or initials are usually indelibly printed on waistbands or separate labels for identification. These can disappear or become illegible due to wearing, washing--- color removing and/or dyeing. An easy ID system is to zigzag Roman numerals inside each pair of tights. This will never change (unless tights are discarded and new tights are assigned same number); the actor will change. A chart is needed. The Roman numerals will stay the same; actors will be assigned a particular pair of tights by number. New show, new mimeographed assignment sheet. Sheet should have space for name of play and after each Roman numeral, the name of actor wearing tights. This procedure will also facilitate finding tights to fit a re-cast actor by checking with tights assignment sheets of past shows. This technique could possibly be helpful in assigning other items such as hats, boots, etc.

LACING LOOPS

Grommets and eyelets are usually used for lacing. Though expensive, tend to fall out or destroy material imbedded in, grommets are often "the only way to go". However, there are other possibilities. Curtain rings can be attached quite securely and rapidly by using button zigzag techniques. Rings can be anchored directly to material with no fold-over, or with fold-over converging anchored half of ring with lacing half or ring protruding neatly and decoratively. Rings can also be anchored to a tape and later attached to garment (as when used for loops to create panniers or bustles). Metal rings are best but hard to find and expensive. Plastic rings can be quite successful, but have been known to pop under extreme strain. However, they are great for dresses (worn over corsets) and other laced garments including soft boots.

Another surprisingly strong lacing is of cord. Arrange cord in continuous "S" shape down opening with half of "S" extending out for lacing loop and other half of loop to be anchored with or without a fold-over. Loosely zigzag over anchoring loops. Now that cord is under control, adjust lacing loops to consistent sizes by tucking anchoring loops with pointed object (scissors, pencil, etc.) while adjusting lacing loops. After loops are aligned, zigzag over anchoring loop halves several times (at least 3) with a decorative stitch. The varying widths of a decorative stitch more thoroughly secures the anchoring portion of the cord. Also, the decorative stitch does not create a stiff line as the continuous zigzag satin stitch could create. This cord technique takes an amazing amount of abuse and strain and is easy and inexpensive.

SMPTE SCHOLARSHIPS AVAILABLE

AMOUNT OF GRANTS

The Society of Motion Picture and Television Engineers will have grants available for the academic year 1980-81. These will be either undergraduate or graduate students in engineering or the sciences related to motion pictures and television. Applicants may apply for any amount up to \$3,250 and the funds may be granted as scholarships for tuition, fees and/or living expenses or as "grants-in-aid" to assist in funding graduate research.

Qualified applicants will also be considered for grants related to motion picture engineering. These grants will be made available under the sponsorship of the Academy of Motion Picture Arts and Sciences.

FIELDS OF STUDY

Applicants' interest should involve the sciences or engineering aspects of optics, acoustics, electronics or chemistry as related to the field of camera, sound, lighting and laboratory, but is not necessarily limited to the above. It may also include business management or standardization as related to these fields.

ELIGIBILITY

Application is open to all full time students of a recognized educational institution under the following conditions:

- Applicant must not be a dependent of any member in any grade of the Society. The individual may be a student member, but this is not a requirement.
- Applicant must be in at least their second year of study at a recognized college, university or approved technical institute, in the United States or Canada.
- Applicant must have at least 3.5 point cumulative scholarship average (B+), or the equivalent.
- Applicant must state some evidence of background and interest in the technical areas of motion pictures, television, photography or technical production.
- Applicant must exhibit either a statement and evidence of need as defined by his institution, or a proposal approved by the institution to develop a suitable project, procedure or special training in the areas of D above.

APPLICATIONS

Scholarship applications are available from the Society of Motion Picture and Television Engineers (SMPTE), 862 Scarsdale Avenue, Scarsdale, New York 10583.

ATTACH THE FOLLOWING DOCUMENTS TO YOUR APPLICATION

- Transcripts of your college records through the last semester completed.
- Evidence from the institution you plan to attend indicating that you are registered, or have been accepted for admission.
- A letter from the department head or student affairs office of the institution indicating their willingness to administer the scholarship or grant, if awarded.

DEADLINE

The completed application with the attachments must be received at the Society Headquarters at the address above by January 1, 1980 to be considered. Winners will be announced by March 1, 1980.

Robert H. Reid
Purdue University
Department of Creative Arts
Stewart Center
West Lafayette, Indiana 47907

**U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
1501 BROADWAY, ROOM 1408 NEW YORK, N.Y. 10036**

NON-PROFIT ORG.
U. S. POSTAGE
PAID
NEW YORK, N. Y.
PERMIT No. 5842

ENLIST A NEW MEMBER TODAY!