

# USITT NEWSLETTER

U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.

1501 BROADWAY, NEW YORK, N.Y. 10036

Jan./Feb. 1980

Vol. XX No 1

Herb Greggs, Editor



## CONFERENCE PROGRAM UPDATE

WEDNESDAY, MARCH 12th

Exhibit Hours: Manufacturer's Display, USITT First  
Biennial Scenography Exposition and Architecture Exhibit  
1:00 P.M. - 7:00 P.M.

TIME	EVENT
7:30	Publications Committee Meeting.
9:15 AM	- Commission on Projects Meeting. - Finance Committee Meeting.
11:00 AM	- Nominations Committee Meeting. - Spouses Coffee.
1:00 PM	- OPENING SESSION.
2:00 PM	- NEW PRODUCTS SHOWCASE (Technical Information Commission).
4:00 PM	- HEALTH AND SAFETY TRAINING FOR TECHNICIANS IN ENTERTAINMENT (Health and Safety Commission) Presented by Dr. Randall W. A. Davidson, Alexander and Alexander, Inc., Los Angeles, California. - THE STATUS OF THEATRE CONSULTING: UPDATE (Theatre Architecture Commission) Presented by George Thomas, George Thomas Associates, Phoenix, Arizona. - NATIONAL INTERNSHIP CLEARING HOUSE PROJECT REPORT (Education Commission) Presented by Douglas Taylor, University of Missouri, Kansas City.
5:30 PM	- National Liaison Committee Meeting. - Education Commission Meeting. - Theatre Architecture Commission Meeting.
7:00 PM	- Board of Directors Meeting. - PLANNING FOR T.V. AND/OR SIMULCAST IN THE THEATRE (Engineering Commission) Presented by Michael F. Cornell, Kliegl Bros. Lighting, Long Island City, New York.

- "OPTIONS": ALTERNATE EMPLOYMENT OPPORTUNITIES IN COSTUME (Costume Commission) Presented by Gretel Geist Rutledge, Michigan State University, East Lansing, Michigan.
- 8:45 PM - PLAYWRIGHTS AND DESIGNERS FROM NORTH AMERICA'S GRASS ROOTS (Liaison with the Artist) Presented by Frank Galliano, Playwright.
- STUDENT WORKSHOP: SCENIC FASTENING DEVICES Presented by Frederick Roberts, Missouri Repertory Theatre, Kansas City, Missouri.

THURSDAY, MARCH 13th

Exhibit Hours: Manufacturer's Display, USITT First  
Biennial Scenography Exposition, and Architecture Exhibit  
8:00 A.M. - 7:00 P.M.

TIME	EVENT
7:30 AM	- Health and Safety Commission Meeting.
8:00 AM	- CONTINENTAL BREAKFAST IN EXHIBIT AREA
9:15 AM	- EUROPEAN SCENOGRAPHY: THE PAST DECADE (Scenography Commission) Presented by William Eddelman, Stanford University, Stanford, California.
11:00 AM	- COMMUNITY COLLEGE TRAINING: TERMINAL OR INTERMINAL (Education Commission) Presented by Lawrence L. Graham, University of Georgia, Athens, Georgia. - RIGGING UPDATE (Architecture Commission) Presented by John vonSzeliski, Wm. Blurock and Partners, Newport Beach, California.
	- STUDENT WORKSHOP: SLIDE PREPARATION FOR THEATRICAL PROJECTION Presented by Nancy DeLaurier.
2:00 PM	- SCENOGRAPHIC HERITAGE: THE WORK OF JO MIELZINER (Scenography Commission) Presented by Van Phillips, Purdue University, Lafayette, Indiana.
3:45 PM	- COSTUME COLLECTIONS (Costume Commission) Presented by Jean Drusedow, The Costume Institute, The Metropolitan Museum of Art, New York City. - HONEYCOMB PAPER PRODUCTS: FABRICATION TECHNIQUES (Technical Information Commission) Presented by Tom Corbett, University of California, Santa Cruz.
5:30 PM	- International Liaison Committee Meeting. - Section Chairpersons and Members Meeting.
7:00 PM	- HONEYCOMB PAPER PRODUCTS: FABRICATION TECHNIQUES (Same as at 3:45 PM). - NATURE AND EFFECT OF TOXIC SUBSTANCES USED BY TECHNICIANS (Health and Safety Commission) Presented by Ted Pollock, Cal-Western Paints). - ARTS ASSOCIATION SURVEY (Arts Administration Commission) Presented by Roy Helms, National Association of State Arts Agencies.

Cont'd. pg. 3

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# 1980 CONFERENCE

- 8:45 PM - HOW TO, WHAT TO, WHY TO: LIGHTING DESIGN PRESENTATION FOR EXHIBITS (Scenography Commission) *Presented by Michael Corrison, Wheeling College, West Liberty, Virginia.*
- CONCERT STAGE SAFETY (Health and Safety Commission) *Presented by Sam Schneiderman, Virgolight, Inc., Boston, Massachusetts.*
- PRAGUE QUADRIENALLE '79: STUDENT DELEGATION REPORT (International Liaison) *Presented by Ned A. Bowman, Chairman.*
- 10:30 PM - HEART OF AMERICA SECTION MEETING.

## FRIDAY, MARCH 14th

Exhibit Hours: Manufacturer's Display, USITT First Biennial Scenography Exposition, and Architecture Exhibit  
8:00 A.M. - 7:00 P.M.

- | TIME     | EVENT  |
|----------|--|
| 7:30 AM  | - Arts Administration Commission Meeting.<br>- Technical Information Commission Meeting.   |
| 8:00 AM  | - CONTINENTAL BREAKFAST IN EXHIBIT AREA  |
| 9:15 AM  | - A METHOD OF EVALUATING FLOORS FOR THE DANCE (Engineering Commission) <i>Presented by Nicholas Cristy, P.E.</i><br>- TECHNICAL THEATRE COURSE GUIDE: WRITERS RECRUITMENT (Education Commission) <i>Presented by Norman Potts, Northern Illinois University, DeKalb, Illinois.</i><br>- DRAPING WORKSHOP (Costume Commission) <i>Presented by Kevin L. Seligman, Northern Illinois University, DeKalb, Illinois.</i> |
| 11:00 AM | - GRAPHIC STANDARDS FOR DESIGNERS (Technical Information Commission) <i>Presented by Dr. Harvey Sweet, Northern Iowa University.</i><br>- DRAPING WORKSHOP (Costume Commission) Repeat of 9:15 AM Program.<br>- ACCESS FOR THE HANDICAPPED TO PERFORMING ARTS SPACES (Arts Administration Commission) <i>Presented by Larry Molloy, National Endowment for the Arts.</i>   |
| 12:30 PM | - Nominations Committee Meeting.   |
| 2:00 PM  | - Board of Directors Meeting.<br>- THE NEED OF THE DESIGNER IN THE COMMERCIAL AND REGIONAL THEATRE (Scenography Commission) <i>Presented by John Rothgeb, University of Texas, Austin, Texas.</i><br>- PERSPECTIVE DRAWING FOR LENS MEDIA (Liaison with the Artist Commission) <i>Presented by Gene Gibbons, Dalhousie University, Halifax, Nova Scotia, Canada.</i>   |
| 3:45 PM  | - ONE DIMMER PER CIRCUIT: IS IT TIME? (Engineering Commission) <i>Presented by Nathan Sonnenfeld, Sonnenfeld and Co., Inc., New York City.</i><br>- ARTS LEGISLATION UPDATE (Arts Administration Commission) <i>Presented by John Gallagher, Commissioner.</i>   |
| 5:30 PM  | - Liaison with the Artist Meeting.<br>- Scenography Commission Meeting.  |
| 7:00 PM  | - FLUID POWER IN THE THEATRE (Engineering Commission) <i>Presented by Duncan MacKenzie.</i><br>- STUDENT WORKSHOP: COSTUME ACCESSORIES AND HAIR WORKSHOP (Costume Commission) <i>Presented by Baker Smith.</i><br>- RENDERING TECHNIQUES WORKSHOP (Costume Commission) <i>Presented by Douglas Russell, Stanford University, Stanford, California.</i>   |

- 8:45 PM - DISCO SAFETY (Health and Safety Commission) *Presented by Dr. Randall W. A. Davidson, Commissioner.*
- RENDERING TECHNIQUES WORKSHOP (Costume Commission) Repeat of 7:00 PM Program.

## SATURDAY, MARCH 15th

### No Exhibit of Manufacturer's Display

- | TIME     | EVENT   |
|----------|---|
| 7:30 AM  | - Costume Commission Meeting.   |
| 9:15 AM  | - AESTHETICS OF TELEVISION SCENOGRAPHY (Scenography Commission) <i>Presented by Paul Hoffman, New Jersey Public Television.</i><br>- STUDENT WORKSHOP: LIBRARY RESEARCH IN DESIGN AND TECHNOLOGY <i>Presented by Marilyn Carbonell.</i><br>- TAX WORKSHOP FOR DESIGNERS AND TECHNICIANS (Arts Administration Commission) <i>Presented by Jean Webster Tsokos.</i> |
| 11:00 AM | - BUSES LEAVE FOR THE UNIVERSITY OF MISSOURI, KANSAS CITY.  |
| 11:30 AM | - LUNCH.  |
| 1:00 PM  | - USITT General Membership Meeting.   |
| 2:00 PM  | - PANEL ON PERFORMING ARTS CENTER <i>Presented by Joseph Appelt.</i>  |
| 3:00 PM  | - TOUR OF THE HELEN F. SPENCER CENTER FOR THE PERFORMING ARTS, Workshops in Costume, Stage Lighting and Technology.   |
| 7:00 PM  | - Cash Bar.   |
| 8:00 PM  | - BANQUET.  |

On-going programs throughout Conference:

- GALLERY TALKS- Scenography Exposition
- THEATRE ARCHITECTURE '80: DOODLE WALL
- HANDS-ON LESSONS IN CRAFTING SOUND EFFECTS

## ATA Placement

The American Theatre Association Placement Service will provide four days of service during the USITT Conference at the Glenwood Manor.

Ms. Brigitte Savage of ATA will schedule interviews and provide information about the service for several hours each day of the Conference.

### EMPLOYER REGISTRATION

Wednesday, March 12th ..... 2:00 - 5:00

### APPLICANT REGISTRATION

Thursday, March 13th ..... 9:00 - Noon

### INTERVIEWS

Thursday, March 13th ..... 2:00 - 5:00  
Friday, March 14th ..... 9:00 - Noon  
Friday, March 14th ..... 2:00 - 5:00  
Saturday, March 15th ..... 9:00 - Noon

Applicants to the ATA Placement Service must be a member of either USITT or ATA. Therefore USITT members need not join ATA to take advantage of this service.

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## Registration

### 4-DAY PRE-REGISTRATION (Until March 1, 1980)

Individual Member (w/Banquet) .....	\$45.00
Spouse (w/Banquet) .....	\$30.00
Non-Member (w/Banquet) .....	\$70.00
Student Member (without Banquet) .....	\$20.00
Banquet Only .....	\$15.00

### 4-DAY REGISTRATION (At Conference)

Individual Member (w/Banquet) .....	\$55.00
Spouse (w/Banquet) .....	\$40.00
Non-Member (w/Banquet) .....	\$80.00
Student Member (without Banquet) .....	\$20.00

### 1-DAY REGISTRATION (At Conference)

Individual Member (w/o Banquet) .....	\$15.00
Spouse (w/o Banquet) .....	\$10.00
Non-Member (w/o Banquet) .....	\$20.00
Student Member (w/o Banquet) .....	\$ 5.00

## Travel

Kansas City International Airport is served by Air-Midwest, Braniff, Continental, Delta, Frontier, Mexicana, North Central, Ozark, Texas International, Trans World, and United Airlines.

Take the Johnson County KCI Express Bus from the airport to the Glenwood Manor. Fare is \$8.00. (Four or more persons sharing taxi or limosine to the Glenwood Manor, fare is considerably less per person). The trip takes approximately one hour. Busses stop under the green signs in all Terminals and leave Terminal C, Gate 62, at a quarter past every hour from 7:15 AM until 10:15 PM. You may prefer to rent a car from one of the many rent-a-car agencies at KCI.

For those driving, the Glenwood Manor is located at 9200 Metcalf (US69) in Overland Park, Kansas, and is easily reached via Interstates 35, 435, or 635, in Kansas City, Kansas.

If you plan to drive or rent a car and therefore will have your own ground transportation in Kansas City, please indicate so on the Hotel Reservation form included in the Conference Packet, and let us book you into one of the nearby motels.

## Hotel

The Conference Hotel is the Glenwood Manor. Room rates are:

Single \$28.00  
Double \$34.00

Plus 4% State sales tax.

Additional person(s) \$6.00 each.

Overflow accommodations will be arranged in nearby motels.

## Open Letter

I want to express my great appreciation to all the Officers, Board Members, Commissioners and Section Chair-people who came to Kansas City for the December 8, 1979 Winter Board Meeting. Having you there where the Conference Committee members could meet and talk with you face to face and where you could see, first hand, and react to the program plans, schedules, and facilities, not only of the hotel but of all Greater Kansas City has been of immeasurable help to the Conference Committee and consequently to the upcoming conference.

Please keep the feed-back coming in to us -- the sooner the better. Give us time to solve and/or avoid problems before they arise. As you reflect on that weekend's events, please share your thoughts with us. We, the Conference Committee, have the advantage, as no previous conference committee in recent years has had, of having 32 additional brains to pick.

If we are able, and we certainly plan, and intend to make the 1980 USITT Conference the best and smoothest-running Conference in history, it will be in no small way with the help from and thanks to all of you who were in Kansas City on December 6, 7, 8, and/or 9, 1979.

Henry E. Tharp  
Co-Chairman, 1980 USITT Annual National Conference

## Attention USITT Members

Letters of endorsement and recommendation are being solicited from the USITT Membership for Stanley McCandless to posthumously be awarded the Illuminating Engineering Society's Gold Medal.

Stanley McCandless was a very important part of lighting design and should be recognized for his contributions, however late that recognition comes.

Members of the Institute are asked to send their letters of recommendation to:

Howard Brandston  
Vice President  
Illuminating Engineering Society  
345 East 47th Street  
New York, New York 10017

### 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

## GROUP FLIGHTS

THE FOLLOWING GROUP FLIGHTS ARE AVAILABLE FOR YOUR AIR TRANSPORTATION

MARCH 11, 1980	LV Los Angeles AR Kansas City	TWA 456	12:50P 5:44P	Approximately \$370
MARCH 16, 1980	LV Kansas City AR Los Angeles	TWA 507	10:15A 11:35A	
MARCH 11, 1980	LV Seattle AR Kansas City	UNITED 350	12:45P 5:50P	Approximately \$402
MARCH 16, 1980	LV Kansas City AR Seattle	UNITED 999	10:30A 12:00N	
MARCH 11, 1980	LV San Francisco AR Kansas City	TWA 492	12:45P 5:52P	Approximately \$402
MARCH 16, 1980	LV Kansas City AR San Francisco	TWA 257	10:15A 11:49A	
MARCH 12, 1980	LV Denver AR Kansas City	CONTINENTAL 38	8:15A 10:38A	Approximately \$202
MARCH 16, 1980	LV Kansas City AR Denver	CONTINENTAL 81	8:25A 8:50A	
MARCH 12, 1980	LV Chicago AR Kansas City	TWA 115	9:05A 10:26A	Approximately \$172
MARCH 16, 1980	LV Kansas City AR Chicago	TWA 322	9:10A 10:22A	
MARCH 12, 1980	LV NY LaGuardia AR Kansas City	TWA 95	7:40A 9:38A	Approximately \$320
MARCH 16, 1980	LV Kansas City AR NY LaGuardia	TWA 322	9:10A 1:49A	
MARCH 12, 1980	LV Phoenix AR Kansas City	TWA 740	7:50A 11:05A	Approximately \$306
MARCH 16, 1980	LV Kansas City AR Phoenix	TWA 111	10:25A 12:03P	
MARCH 12, 1980	LV Cleveland AR St. Louis	TWA 399	7:40A 8:11A	Approximately \$232
	LV St. Louis AR Kansas City	TWA 111	9:00A 9:57A	
MARCH 16, 1980	LV Kansas City AR St. Louis	TWA 420	9:42A 10:31A	
	LV St. Louis AR Cleveland	TWA 282	11:00A 1:19P	

\*The above airfares are subject to change due to airline increases due to fuel surcharges.

A deposit of \$50 per person is due with the reservation form. Full payment is due by February 1, 1980 to:

Global Travel Service  
211 South 8th Street  
Columbia, Missouri 65201  
(314) 449-2424

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[ ] [ ] CHEQUE [ ] MONEY ORDER IN THE AMOUNT OF \$ \_\_\_\_\_ IS ENCLOSED.

# Conference Committee

## 1980 CONFERENCE COMMITTEE

**CO-CHAIRMEN:** 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-CHAIRMEN:** 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) 353-4188

**REGISTRAR:** John C. Hunter, 307 Kendall, Topeka, Kansas 66606 (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

## January

9th-14th: NATIONAL AUDIO-VISUAL ASSOCIATION CONVENTION AND EXHIBITION, Georgia World Congress, Peachtree Plaza, Hyatt Regency, Atlanta, Georgia.  
11th-12th: INTERNATIONAL TELEVISION ASSOCIATION CONFERENCE Hyatt Regency Hotel, Atlanta, Georgia.  
21st-24th: AMERICAN LIBRARY ASSOCIATION MID-WINTER MEETING Palmer House, Chicago, Illinois.  
23rd-26th: ROCKY MOUNTAIN THEATRE ASSOCIATION CONVENTION: "FESTIVENTION", University of Montana, Missoula, Montana.  
24th-26th: NEW ENGLAND REGIONAL FESTIVAL/AMERICAN COLLEGE THEATRE FESTIVAL, University of Vermont, Burlington, Vermont, and St. Michael College, Winooski, Vermont.

31st  
to

## February

2nd: TEXAS EDUCATIONAL THEATRE ASSOCIATION CONVENTION Northpark Inn, Dallas, Texas.  
11th-14th: DISCO FORUM VII AND EXPOSITION Century Plaza Hotel, Los Angeles, California.  
19th-21st: VIDEO EXPO SAN FRANCISCO '80 Civic Auditorium, San Francisco, California.

## March

5th- 9th: SOUTHEAST THEATRE CONFERENCE Opryland Hotel, Nashville, Tennessee.  
12th-15th: USITT NATIONAL CONFERENCE Glenwood Manor, Overland Park, Kansas.  
25th-26th: UPSTATE ELECTRICAL TRADE SHOW Rochester Dome Arena, New York

## April

13th-16th: NATIONAL ASSOCIATION OF BROADCASTERS '80 CONVENTION, Las Vegas Convention Center, Las Vegas, Nevada  
16th-19th: INTERNATIONAL TELEVISION ASSOCIATION CONFERENCE Aladdin Hotel, Las Vegas, Nevada.

# 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

### Epidemiological Data

As long as we can constantly and consistently prove beyond the shadow of a doubt that benefits exceed costs when it comes to health and safety, then we can continue our research. Many of you are not convinced. We will continue to draw breath and make the attempt to convince you of the extreme necessity of acting now in these areas of life support. One of the ways to examine these matters of import is through the epidemiological process.

Organize a team and have it work with you in your particular branch of the entertainment industry:

1. Number of employees over the last ten years exposed to hazardous materials or environments.
2. Types and kinds of hazardous materials which may be carcinogenic to which personnel may have been exposed. Records of this type are difficult to come by. They must be exact. They must be documented. They must be carefully verified.
3. Knowledge of requirements and regulations which allow exposure to specific substances under given circumstances and parameters.
4. Standards for permissible limits for any given substance which may be suspected of carcinogenic qualities.
5. The use of supplements, as in respiratory and personal protective devices which can protect from hazardous substances and atmospheres.
6. Very specific devices for measuring employee exposure to specific exposures and substances. These are used by the National Institute of Health and Safety, and other major health organizations.
7. Strict medical surveillance is requested so that the documentation can be substantiated.
8. Training of personnel in the expertise to assist on a technical level the measurement of exposure to hazardous materials.

The collection of this data could be a good base for programs and the evaluation of existing situations of ex-

posure in any entertainment industry area. When we consider that one (1) out of every eleven (11) workers experienced a job related injury or illness in 1977, and that is 20% higher than 1976, and the rate is increasing by each year, then we have a major problem confronting every industry. However, we cannot do anything, nothing at all, of any substance, unless we gain documentation of all we do, or have done. There must be a scientific and technological approach. We have too often been accused of hunches and emotional directives. For those of us who read the medical, safety, hygienic and research journals, and belong to those societies which confer on these areas, the onus and direction is getting clearer by the day. If you are a technician and have been educated in that genre, then apply the scientific approach. It is applicable. This type of program requires a great deal of long-range commitment, so do not look on it as an off and on again task. A long-range task with specific areas is the best. Preliminary planning, again, is the order of the moment.

Contribute that cost of commitment to USITT and the future of health and safety for the industry. And be patient -- or persevere, or both. Look to the NEWSLETTER for news and word. Agree, disagree, but write!

From time to time, acrid remarks are received from people not involved with the Commission on Health and Safety. They disagree with our approach with vigor and vitriol, but they let us know they are out there, and are willing to attack. It gives us incentive to search deeper, correct our mistakes, concentrate on a different aspect, or even change the name of the Commission. Organizations and institutions and people in authority do attack -- but we know we are creating awareness. The other Commissions are doing likewise.

We will continue to reiterate that safety and health and their all encompassing approaches must become second nature in the tasks that we perform on a daily basis in the Entertainment Industry. The checklist must be ingrained in our minds and acts, so that we can tick off the safety factors while, and as we act. In every budget, in every program, in every course outline, in each and every act of construction and architectural planning, in each set and electrical set-up, in all equipment purchases (quality control and product excellence), in the hiring practices, in the five-year plans for every building program, in all of these and more, the aspect of system safety management must be inculcated. This is done by indi-

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## HEALTH & SAFETY

viduals -- not by hoping, or screaming, but by having your facts straight, by documentation, by reading, by involvement for the long haul, and by being firm.

Many fear this involvement, this solid commitment. To the Commission, and those actively involved, that smacks of ignorance. The benefits, if only economic, are becoming more and more obvious. Lives -- mind and limb, are of the first importance in every entertainment thrust, at every level, and from everyone involved, and all who make their living from this medium. Do not gloss over the facts that the cumulative trauma data for the entertainment industry, although sketchy at this time, is not substantial. Do not make the mistake of becoming immune because you have not experienced injury or accident yourself. It is not that simple. It does continue to become more complex and you will be involved, even though indirectly. The costs will affect you, your salary, your environment, your approach to work and living, your family, and your present and future. Directly or indirectly, it should not make any difference. You are in the long line of dominoes and when one falls you will topple whether you like it or not. GET INVOLVED. At whatever level, or in whatever way, get involved. If it is through the Health and Safety Commission -- wonderful, but anyway. Spread the word. All USITTers should be on the Commission -- that is a certainty.

COMMUNICATION: You must write to me. Tell me of a project you ARE interested in, and how you wish to be involved. Do you want to head one up? Do you want to publish it? Do you want to contribute so many hours? Do you know of someone else, outside of USITT who might be of assistance? Sources? COMMUNICATE that knowledge to us in the most efficient manner possible. Send a tape, a letter, a postcard -- however you wish. BUT COMMUNICATE! We have erred in the past and let some valuable material go, advice, and people, and we do not wish to do that again. YOUR INPUT is of great value. It can have great IMPACT. There are those who have written and withdrawn from responsibilities -- that is your choice and that choice is respected. But at least you have COMMUNICATED. Continue that candor. If you are on the Commission or wish to be, or have signed up for it, get in touch with me. Take the time - the cost of time -- the cost of a letter, phone call, or tape.

## Stress in the Entertainment Industry

Most of us know that stress is related to nearly every occupation and vocation, and to every person it is related in a different way. We are beginning to see a rash of cases filed in the courts concerning occupational stress. Without relying upon prophetic tones, we will see more and more of these cases, not just in the police-related occupations, but in every occupation. Each case, we hope, will be tried on its own merits, and a mass of data compiled -- that new witnesses will sign attestations, and a new breed of attorneys will surface. It is here, and the criteria is being set and tested. You should know about it, because YOU ARE in the Entertainment Industry. You are subjected to all types of stresses. They are part of the territory you have chosen to work within. But as in all situations approached by intelligent people, we should explore the parameters of stress as it relates to us in particular. We need a general knowledge of stress and we need a very specific application of it.

Stress is both physical and psychological. It is a somatic and psycho combination. Both are involved in intimate and far reaching ways. We are born with the capacity for stress to the degree that our individual system can take it. Not someone else's system. So like the emotions -- it is good. It is an intimate modality of every human being. Stress is a safeguard. A good. But, like all goods of the body and mind combination, or anything else connected with the human condition, it can be overdone -- stressed too much, as it were. We are not given a formula saying this is so much for you and so much for someone else. Do this and do that. We can receive clues to that particular area, and then make a choice as to what situation, occupation, calling we wish to choose or dedicate ourselves to, and what the stresses might be. Sometimes we are right, and sometimes we are wrong. Whatever the disposition, we will reap the ramifications.

IMMUNITY SYSTEM: Stress is the immunity needed to stay alive, in the greatest sense. It is a protective device -- a shield. However, we can overuse it -- call upon it too often -- trigger its function too often and in egregious fashion, it will "overload" for you, and wreck havoc on both mind and body. Stress is an integrated part of your functional system.

We, in the Entertainment Industry have our own brand of stress, body and mind. Certainly, the stunt man can offer his situation as a maximum stress situation. But so can the producer, the director, the technician, the performer, even the usher. The level of responsibility is different for each person. It does not always have to do with number of people with whom you work, or who work for you, or for the amounts of money you must handle. Stress is stress, and it must be related to each one of you -- tailored to your personality and situation. The onus is upon YOU -- not only to handle it, to judge its effect upon you, but to look for the danger signs.

PRODUCTION: Because the bottom line is production, and everything is grist for the mill of production, then we relate our function to that. The hours, the people, the materials, the state of our physical and mental being. If we are very lucky, this is a correct assessment. AND we live a long, happy life. If one of the variables goes astray, either according to our assessment or unseen circumstances, we may not walk the earth as long as most.

Most of us are cognizant of the physical stress to our systems. We overwork. Our body tells us. We push the body, young and old, beyond normal working hours, beyond the point of endurance, and internally our system begins to malfunction. Maybe not in a way we can always observe, but there are telltale signs. You can enumerate them as well as I can. AT ANY AGE, they can be felt. We are not so different from others but we look on our position, our dedication, our approach in a different manner. THE SHOW MUST GO ON! MUST GO ON ... in spite of broken legs or other appendages, illness, blue flu, the time of day or year, or location, and oftentimes death (Oh, Dad, Poor Dad, Mom Hung You in the Closet ...). We could zero in on the time element and be very close to the truth. One and all have experienced not only overtime, but quadruple time. Time limits are set -- they are arranged by money. Time, labor, and materials cost money. If we can do it in less time, we can save money. That seems rather economically obvious. Of course, the dreadful toll on human life, is not always obvious. I have heard people say ... "But that is the choice they made when they got

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## HEALTH and SAFETY

into the profession". I cannot disagree. I am only presenting and asking for an evaluation of the stress situation. Perhaps a reduction, perhaps some control of the variables, perhaps a new approach ... some alternative ... some pro-directive affirmation which will restore to the body-mind situation more personal control and less deleterious effects.

True, we exercise more. Excellent. Consistent, constant, normal exercise. Excellent for those involved in entertainment, because we do not get, by and large, "exercise", per se. Certainly, we perform hard work and it is physically draining and exhausting, but it is not always akin to regulated exercise. If it is at all possible, regulated exercise gives vent to stress in the most normal way. Our approach to our function in the entertainment industry is perhaps another method of reducing the overzealous stress which can be destructive. Full tilt is not always intelligent nor productive. Might does not make right, nor quantity or quality. Well-planned and executed does give us quality ... if the other variables are present (talent, etc.).

You are experiencing more and more fatigue in your lifestyles. You make those choices. YOU. Stress in these situations does trigger and depress at one and the same time, the immunity system for our body. In the body's case, we need the immunity system to fight infection. Without it operating at a maximum effect, we are more susceptible to disease, noxious agents, and accidents. This is PSYCHOLOGICAL STRESS!

VARIETY: Obituary notices from every newspaper, magazine, trade journals, especially VARIETY, give us a weekly notice of stress ... heart attacks and cancer. For you, the layman, there may not be any statistic which you will accept which can convince you that these two major areas are caused by stress, but the preponderance of information we read and hear from medical sources, points in that direction. The Entertainment Industry is an atmosphere where stress is our daily bread. We thrive on it, some say. We also die early from it. Perhaps it is our approach to this wonderful profession. Could there be another approach? If so, would it extend our happy sojourn?

One only has to think a trifle to add a horrendous list of other variables which can impact the stress factor in anyone: 1] noise ... in our lives and in our work (rock concerts, discos, shops, audio systems); 2] exposure to toxic substances in the shops and locations, as well as other exposures from our daily lives (pesticides, smoke, smog); 3] absorption into our internal organs of chemical substances (dyes, solvents, paints, etc.); 4] exposure and ingestion of asbestos fibers, acid rain, sawdust; 5] electrical shocks from non-grounded wires, instruments, exposed wires; 6] shock from cuts, microwaves, burns, pressing units, hitting ourselves inadvertently. AND MORE. You make up your list. Add these to the regular occupational or vocational stress of our normal life and the stress system must work overtime. The fine line between normal protection and immunity and "overload" is so very thin as to be non-existent.

Consider, too little work or too much; job uncertainty in today's marketplace; conflicting demands (you can write the book on that), Three Mile Island; lack of participation in the decisions of others which affect your job and performance, by which you earn a living and are judged, and by which you judge yourself; a veritable need for concentration; yes, and maybe a

lack of social support from your confreres, hard as that may seem. Choose your own disability. Just don't sue over it. Examine and examine before you decide upon ultimate choices. Ah, now we are beginning to see how cumulative trauma takes place. Harassment does take place. That produces stress.

Statistics tell us that stress-related injuries and compensation claims are increasing at the rate of 20% per year. The cost factor in this area is considerable and more than half of the dollar value is connected to heart attacks and neurosis -- those areas listed in the world trade papers day after day, in Entertainment. Over \$135 million last year. Nothing to sneeze at.

John House of Duke University indicates that stress also heightens the body's response to noxious agents ... skin rash, bronchial trouble, sensitivity to irritating and allergenic substances in the environment, as some of the obvious stress areas.

One major factor in our Entertainment Industry is this: job satisfaction alleviates the deleterious effects of stress, to some degree. It is a marvelous compensation. Remember, we often bring about our own stressful situations by being too overzealous. It is in your own hands. There are legal ramifications to screen out individuals who are what we call Type A personalities, from high stress jobs. Modification of the variables would be a better approach.

TECHNIQUES FOR REDUCING STRESS: Sensitivity training, relaxation techniques, bio-feedback, have all been tried with more or less good results. You choose your own method. Regular exercise is a good way to reduce stress. Physical activity and satisfaction are the two most often used methods of venting and giving relief to stress situations. Diet is another. Vitamin enrichment can be another. It is better to be under the care of a physician when taking any steps to reduce or handle stress. We can even suggest meditation and contemplation -- if you can handle that. A change of pace -- from desk sitting or pure physical activity to putting around can reduce stress. The point is ... a regular method -- a times method, which can become a constant in your life... a hideaway in your mind, or space, but a means of controlling your own mind and body.

Entertainment personnel may or may not meet more marital than anybody else. I have not seen statistics that can verify that. I have heard and read that those in the Entertainment Industry indicate that their workload and time oftentimes pushes their marriage into the background and thus, there is some strain and stress, and many divorces occur. Again, it is a personal thing.

MANAGEMENT OF STRESS: 1] Survey high stress positions and examine all parameters and potential problems. In this way, we can seek alternatives which might meet the needs and abilities better. Decisions in the jobs or positions could be shared with others, especially managers, and this involvement could reduce stress. Total communication between those affected also gives allowance for less stress. 2] We all need a boost now and then. A pat on the back. Encouragement. We need to be wanted, in no matter how large the situation. Pro-active support and affirmation can change the whole world. It does reduce stress. There must be this support at all levels of the person's world ... home, family, work.

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## Health and Safety

What is needed? Self-regulation. That is one approach. What is essential in your life? In your job? What studies and in-depth survey has been made that will give us some valid answers for our own industry and its work, and reaching affirmative ways of reducing stress and handling it for our own personal betterment, and the industry's.

Please respond to ideas we may have engendered, both to the Newsletter, and to me personally. We do not profess to have the last word, but we are constantly inquiring for a better, more professional, safe and healthful method to aid entertainment personnel. Please write:

Dr. Randall W. A. Davidson  
Commission, Health & 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

## TECHNICAL INFORMATION

Allan M. Bailey,  
Commissioner

### SPECIALIZED MATERIALS AND WHERE TO FIND THEM By Jared Saltzman

In this issue's column, I would like to draw your attention to the Edmund Scientific Company. This company is a valuable source for many science-oriented products which can be especially useful when having to construct your own special effects and/or lighting equipment. For example, for those theatres that are currently experimenting with, or considering the use of lasers -- in addition to offering the Spectra-Physics line of lasers, they also sell numerous accessories such as prism and mirror type beam splitters and mounting devices. They also offer a holographic mini-lab and many other items related to lasers and holography.

Other optical products offered by Edmund Scientific include lenses of all types and sizes (plano-convex, double-convex, concave, and fresnel), polarizing filters, diffraction gratings, special projection lens assemblies, and complete special effects projectors and accessories. The catalog is available from:

Edmund Scientific Company  
7877 Edscorp Building  
Barrington, New Jersey 08007  
(609) 547-3488

I am sure that many of you know of companies that deal in specialized items; please share this information through this column. Send any relevant information to me at:

Bergen Community College  
400 Paramus Road  
Paramus, New Jersey 07652

NOTE: Minnesota Woodworkers Supply Co. (listed in the Sept./Oct. '79 Newsletter) has changed its name to The Woodworkers' Store.

## EDUCATION:

Thomas A. Beagle  
Commissioner

A Technical Theatre Course Guide is being prepared under the sponsorship and support of the USITT, Secondary School Theatre Association, International Thespian Society, and Children's Theatre Association of America; an Editorial Board made up of representatives from each of these organizations has been formed and is functioning. Now writers, contributors and readers are needed for the completion of this project; this is where you can become involved.

The overall goal for the Course Guide, as determined by the Editorial Board, is to provide a resource for the teaching and enrichment of technical theatre and design on the elementary and secondary school levels. Although the teaching of technical theatre is established in many secondary schools, it is in no way a traditional subject for the elementary schools; therefore, the proposed Guide is dealing with an innovative, unique, and expanded approach to the educational application of technical theatre and design.

The structure of the Guide is envisioned to be predominantly suggested and graded competency based exercises, activities, and projects suitable for elementary, intermediate, and secondary students which will motivate learning in five categories (awareness, design, execution, integration, and evaluation/appreciation) for each of seven areas of technical theatre and design (theatre spaces, scenery, properties, lighting, costumes, make-up and sound). Additionally, the Guide will contain suggested course outlines, annotated bibliographies, and a collection of essays dealing with specific subjects such as implementation, career opportunities, stage managing, and organization. Technical theatre charts and forms may also be included among other items.

"Practical" is the key descriptor for the proposed Course Guide. However, for this functional tool to become a reality, many writers, contributors, and readers are needed; this is where you can be actively involved. If you think that you would like to contribute an essay, write a section of the Guide, submit exercise, activity, and/or project suggestions, or be a reader for sections or portions of the completed Guide, please contact: Norman Potts, Chair of Editorial Board, 310 W. Alden, Apt. #2, DeKalb, Illinois 60115. Please identify yourself, mention

Cont'd. pg. 12



## 'PROGRAMS'

### \*SPECIAL EVENTS

### "HAPPENINGS" • NEWSBRIEFS

# SPOTLIGHTING THE SECTIONS

### \*VIP VISITS

## MIDWEST

### Section's 12th Year

The USITT/MIDWEST SECTION kicks off its 12th Year with a Special Effects Multimedia Stage Shows presentation at Oak Park High School on Wednesday, February 13th. The program is being presented by Michal Hooker and Associates. April will find the section members attending a program entitled Seats and Seating for the Theatre at the Merchandise Mart in Chicago. This program will be presented by The American Seating Company.

On Saturday, December 1st in the main auditorium of West Leyden High School in Northlake, members attended a truly unique seminar on the largest, most expensive, and least understood piece of lighting equipment made today - THE FOLLOW SPOTLIGHT. The five-hour seminar had but one primary purpose -- to educate the end user. Members were exposed to many brands and types of follow spots side by side, all operating at the same time. Starting with the basic 1500 watt incandescent and progressing through the quartz lines, carbon arc, and finally the newest variety of carbonless arc, each instrument was covered for application and limitation. The "hands on" operation of these units was a valuable experience for those members attending. A discussion on how to choose the correct follow spotlight, when to rent or buy, what a support package is, how to choose gel using different Kelvin temperatures, lamp characteristics, and ordering the correct equipment for distance was equally valuable.

In May, the Section will hold a meeting at the Vocational Institute in Chicago, and in June, hold its annual THEATRE PARTY!

## NORTHERN CALIFORNIA

### Joint Workshops

NOR CAL/USITT in joint workshops with the Nor/Cal Chapter of ATA, presented three workshops November 17th, at Vallombrosa Center in Menlo Park. The workshops were: Low cost Scenic Projections, or How to Make Things Happen Without a Panic, presented by Jerry Enos, Hayward, California; Honeycomb Sandwich-Structure Scenery, or What the Hex?, presented by Tom Corbett, Chairman, USITT Nor Cal Section; and Resume & Portfolio Preparation for

Designers & Technicians, presented by Randy Earle, USITT Vice President for Commissions and Projects and Steve Kaplowitz, Santa Clara, California.

Other programs presented in the joint workshops included: Voice-overs for TV, presented by Daniel Dippery; Special Effects in the Movies, presented by A. D. Flowers, Academy Award winner and Director of Special Effects for the film Tora, Tora, Tora; Getting Started in Film and TV, presented by Richard Parks; Scenic Design in Europe, presented by Wendell Cole; The Theatre Consultant, presented by Marilyn Miller; Grants and Foundations, presented by Bill Somerville; Theatre and Law, presented by Robert Borawski; and Levels of Play, presented by Jon-Paul.

## ROCKY MOUNTAIN Lighting Seminar

The Section's September 22nd meeting was held at the Skyline High School at Longmont, Colorado, and was attended by over 100 people. After the usual coffee and donuts in the scene shop area, members were ushered into the stage area and were welcomed by Timothy Kelly, newly elected Chairman of RM/USITT. Mr. Kelly explained the activities for the day, reminding members that professionals in the area had been given specific problems taken from the United Scenic Artists Lighting Examination, and that the day's activities would begin on that note.

Scott Roth, Lighting Designer and Technical Director, University of Denver, first gave an in-depth profile of what to expect from the Union Exam. Mr. Roth introduced Lisa Banwarth-Kuhn and Peter Warren, who provided the group with a scene from the play, The Eccentricities of a Nightingale. The scene involved the characters of John and Alma, watching fireworks ... the scene the group would later light. After the scene was observed, the members were ushered into the Performance Hall area where Glen Epperson of Performing Arts Technology took on the task of explaining dimming and controls in fifteen easy minutes.

Bob Bauer of Theatrix, Inc., Denver, gave an explanation of the types of luminaires available to the lighting designer and the function of each. Kerry Commerford of the Denver Center Theatre Company then explained rigging, and Scott Roth took the stage again to explain the aesthetics of the scene and how to tie together all the group had absorbed.

Cont'd. pg. 13



## COSMAK'S CORNER

By  
**Bernice  
Ann Graham**

### "TID BITS II"

Stage Mothers can also be "mothers of invention". Irene Northrop of Bensenville, Illinois, (creating costumes for her two performing sons) sent these ideas along:

#### Steam Heat

Used plushes, velveteens, velvets and the like which have been matted from previous stitches and use can be raised with ease. Rather than pressing or steaming face down into a thick or plush towel -- hang them! Hang material from clothes line or just pin to hanger. Steam from back of material allowing steam to surge through material lifting nap and eliminating old stitch lines. If you have a commercial steamer, you're lucky. If you don't, use lightweight plastic hand steam irons now on market. Weight of metal hand steam irons may be difficult to control and hold upright, but are better than nothing. In any case, allow steam to surge through naps freely.

#### Cold Cunning

Neat knit seams can be ruined by pressing. When pressed, edge of seam allowance makes evident indentation on right side of garment. Knit seams can be pressed on a plush towel or by placing cardboard under seam allowance. However, an highly successful method is to use a wooden dowel (buy at store or just use broom handle). Place dowel immediately under stitched seam on right side and press from left side. Only stitched seam is pressed. Seam allowance edges no longer create ridges along pressed seam.

Another contributor to our constant quest for new and innovative ideas is Phyllis Wilburn of Fresno, California. Phyllis told COSMAK about the guy who accidentally pulled the drawstring out of his pajama bottoms. Having his wits about him, he placed the drawstring in the freezer. When the string was frozen solid, he easily re-threaded his pajama bottoms. (WHY DIDN'T I THINK OF THAT!)

SEW, ANOTHER YEAR HAS ENDED! HOPE '80 WILL KEEP YOU IN STITCHES! A "DARN" GOOD YEAR TO ALL FROM COSMAK!

### Newsletter Deadlines

Deadline for Newsletter materials for March/April Newsletter is February 15, 1980.

Deadline for May/June Newsletter (POST CONFERENCE ISSUE) is May 1, 1980.

## EDUCATION (from pg. 10)

qualifications you have, and indicate what it is that you would like to contribute. You are needed; please respond.

At the USITT Conference in Kansas City, a session for Course Guide writers and contributors has been scheduled for 9:15 a.m. on Friday, March 14th. Please attend this session to meet with the Course Guide Editorial Board.

## THEATRE ARCHITECTURE

John von Szeliski

Commissioner

The Theatre Architecture Commission is in a transition period, and we are emphasizing the definition of where we want to go with projects and programs in the next couple of years. Right now the major goal is to identify active Commission members, and update as specifically as possible what we want to do and how it is going to get done.

A questionnaire has gone out to USITT members who checked "Theatre Architecture" as a prime interest on the member sign-up. The return, and the resulting information, has been good. Through this, we are getting a better idea about what Commission members want USITT to do on the subject of theatre architecture. However, many others who are interested in Commission activity have not been reached. So, if you wish to have news of what we are doing, get project results, or (best of all) want to join in our work, please contact me directly. Remember, the Theatre Architecture Commission is not just for architects or professional theatre planners. It is for anyone in USITT who is interested in the exchange of views or research projects or information or experimentation about current and future theatre design. Get in touch. This is the year to really define our membership.

Our reason for being can be put this way: "The USITT Theatre Architecture Commission is concerned with the advancement of effective theatre planning and design. It is the main channel for the organization's interest in study and information dealing with theatre architecture and building technology." If you have other, or additional, ideas as to our purposes, send me a note.

## Conference Programs

Beyond this, the main Commission business right now is organizing the architecture programs for the Kansas City conference. The following sessions are planned:

1. Update: The Status of Theatre Consulting - a roundtable discussion with several major consultants on where we stand and where we are going with theatre design, and how consultants are doing as part of the planning team.

Cont'd. pg. 13

## SPOTLIGHTING THE SECTIONS

### Rocky Mountain

After the lunch break, members attended a session on hanging, plugging, focusing, gelling and cue-setting, plus running the scene with lights.

The program will be repeated, with a few refinements, at "Festivention" which will be held in Missoula, Montana on January 23, 24, 25 and 26th.

### "Festivention"

The Rocky Mountain Theatre Association Convention "FESTIVENTION" will be held at the University of Montana, Missoula, on the above mentioned dates. Ming Cho Lee, one of the foremost designers in the country will be presenting a series of guest lectures on Wednesday, January 23rd, and Thursday, January 24th. The RM/USITT plan to do a technical critique of the plays presented at the Festival.

The final meeting for the year and annual membership meeting will be held in Laramie, Wyoming, in May. It will be hosted by the Theatre Department of the University of Wyoming.

With all of the activity going on, plus the initial foetal movements of the USITT 1982 Annual National Conference in Denver, RM/USITT is keeping extremely busy.

## SOUTHERN CALIFORNIA

### More on Laser Program

The September program LASERS AND HOLOGRAPHY FOR LIVE PERFORMANCE at Mills College provided a flood of basic information about the media. Fred Unterseher, designer and partner at Holografix, discussed some of the simpler tricks of working with low power HeNe lasers and debunked most of the fallacies that holography is currently viable as a live performance tool. Using simple falvanometers and diffusion media, Fred demonstrated several projected patterns generated by a cassette recording, and presented some of his firm's products. (Dichromate holograms and a 360° multigram.)

Although it was anticipated that a Lasermation 8W krypton laser and scanner would be available for demonstration, this system was tied up in production. (In its place, a Spectra Physics 10mW air-cooled argon laser which generated in the blue-green range and easily demonstrated the increased power of a few mW was demonstrated). Jeff Lloyd, Lasermation system designer and operator, discussed various means of scanning and controlling a laser beam to achieve some familiar and innovative effects. He described creating a pyramid of light, fan bursts in air (and fog) and many other effects used in rock concerts and "Star Wars" symphony performances. In lieu of his company's krypton scanner system, Jeff brought several video tapes which they market for projection with a color video projector. These give many of the laser generated effects without the

cost of transporting, setting up, and operating the delicate laser equipment.

At the beginning of the afternoon session, the importance of safety was emphasized by all the participants and reprints of the applicable regulations were made available to everyone. Bob Weiner's LASER SAFETY UPDATE was distributed (prior to Lighting Dimension's current issue) and the address, phone and helpful attitude of the FDA inspector, Bob Stohl, was distributed so that some of the intimidation connected with the Federal bureaucracy could be dispelled. Scott Redmund, an independent Bay Area producer was emphatic in encouraging anyone seriously involved in the experimentation of pre-production design phase to approach Bob Stohl with their well-developed plans and seek verification that they meet the standards and won't injure the audience's optical apparatus. The alternatives include a serious accident or being shut down.

Mr. Redmund went on to describe some of the projects he has produced: KYA Lights on Twin Peaks, The Hookers Ball at the Cow Palace, and others. He pointed out the misconceptions that police, neighbors, permit agencies, and the news media have regarding lasers and the problems that these cause when trying to bring a production home. He indicated his excitement with the design possibilities or laser light and other powerful new light sources (like Xenon) and invited input for future projects.

## ARCHITECTURE (from pg. 12)

2. Update: Rigging Seminar -- discussion/presentation on the state of the art on rigging and stage machinery, proper detailing, etc., with experts from industry and consulting.

3. Design Problem '80 -- design brainstorming for concepts toward a prototype theatre design ... and why.

4. Doodle Wall -- a means of exchanging views and ideas for everyone at the Conference ... on theatre design and technology.

5. Tours -- principally the UMKC Performing Arts Center, followed by a discussion with the architects and consultants and client involved.

Incidentally, anyone especially interested in participating in the design "charrette" or workshop dealing with a prototype civic theatre complex is invited to contact me now. This will be a workshop activity in which USITT members are encouraged to add comments and ideas as programming and sketch-work develops. The results will be written up for publication.

Other major projects include the publication of THEATRE DESIGN '80. This follows THEATRE DESIGN '75 (after some delay) and we will be making a big push to put this together this spring. This book will include reproductions and information on many theatre facilities built recently, as displayed at USITT conferences since 1976. We also want to update the THEATRE CONSULTANTS LIST. The criteria for inclusion in this USITT publication need to be re-defined, and we will work on that at Kansas City meetings. Editorial and graphic help will be needed, so we need to spot Commission members interested in contributing to this important project.

Some individual research projects have been suggested and these will be studied and reported on soon. A continuing topic is handicapped access to performing arts spaces, and liaison with the code-writers.

Good news: Larry Kirkegaard is now Vice Commissioner for Theatre Architecture. Larry will bring many abilities and much experience to this position (and incidentally keep the Commission from being too much of a West Coast operation.)

# 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.

Jerry W. Abbitt 516 South 16th Street Lafayette, Indiana 47905	I	Brazosport Little Theatre Box 375 Lake Jackson, Texas 77566	O	Eugene Performing Arts Center 140 West 8th, Suite 205 Eugene, Oregon 97401	1258-O
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Arthur E. Alvis, Jr. College of Wooster Wishart Hall Wooster, Ohio 44691	I	Tammy Bucher Route 4, Box 151-B Denton, Texas 76201	ABC-S	Elyn Marie Fiege 2626 West Fifth Street Duluth, Minnesota 55806	C-S
Douglas P. Ambort 1012 Bay Street Santa Cruz, California 95060	12-I	Richard Butler Box 320 Ranger, Texas 76470	789ABC-S	MaryAnn J. Fleming 215 South 8th Street Manhattan, Kansas 66502	1346789-S
Roger L. Anderson MPAC University of Minnesota-Duluth Duluth, Minnesota 55812	S	Amelia Casbeer 15 Cockrell Circle Lampasas, Texas 76550	S	Archie Fletcher 323 Park Lane Lake Bluff, Illinois 60044	25-I
Patrick W. Atkinson 119 Anderson Columbia, Missouri 65201	2578C-I	Roxanne Christ 701 West 2nd Street Mankato, Minnesota 56001	123456789-S	Beverly J. Floto University of Texas-El Paso Department of Drama and Speech El Paso, Texas 79968	I
Ballet Theatre Foundation Attn: Joyce A. Moffatt 888 Seventh Avenue New York, New York 10019	58-O	Nancy E. Clark Box 762 Butner, North Carolina 27509	3-I	Stephen R. Gambino TLA Lighting Consultants 72 Loring Avenue Salem, Massachusetts 01970	25789-I
Peter M. Basch 164 East 33rd Street, Apt. N° 23 New York, New York 10016	S	Tom Collins 608 Avondale Bryan, Texas 77801	27B-S	Joseph Gilg 1320 North Church Street Rockford, Illinois 61103	I
David V. Belcher 3533-A S. W. 24th Avenue Gainesville, Florida 32608	4-S	Pat J. Connor 113 Crestwood Avenue Palatka, Florida 32077	48-I	Harold P. Geerdes 2210 Woodlawn Avenue, S.E. Grand Rapids, Michigan 49506	I
Barbara D. Belle 97 Robin Hood Road White Plains, New York 10605	68-I	Catherine R. Cunningham 520 East 19th Street Brooklyn, New York 11226	369ABC-I	Joe Godwin 3838 Rockford Dallas, Texas 75211	237-S
Cathy Bennett 860 Lydia Street Stephenville, Texas 76401	8-S	Pamela J. Day C-415 Crawford Mankato, Minnesota 56001	345678-S	Catherine E. Grimes 225 Shipley Avenue Daly City, California 94015	457-S
Vincent G. Boucher 66 Westmont Drive Middletown, Connecticut 06467	245678-S	Keith J. DeFreese 7501 Blaisdell Avenue South Richfield, Minnesota 55423	2578-S		

Cont'd. next pg

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		Athens, Georgia 30602		Canada LOS 1J0	
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Ypsilanti, Michigan 48197		Orlando, Florida 32807		University of Calabar	
				Calabar-Nigeria, West Africa	
Russell Houchen	58-I	Pat J. Orr	S	United Scenic Artists of America	0
150 Laura Avenue		413 East Carter Drive		Local 350	
Winston-Salem, North Carolina		Tempe, Arizona 85282		343 South Dearborn	
	27412	Vincent Piacentini	2568BC-I	Chicago, Illinois 60604	
Paul L. James	I	9005 Sherland Avenue			
Room 217, Music & Dramatic		St. Louis, Missouri 63114		Roger J. Welch	I
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Louisiana State University		Deb J. Pitts	7-S	Washington, D.C. 20003	
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		Paradise Valley, Arizona 85253		Max G. Wiese	I
Kenneth N. Kurtz	I	Melenda Pomykal	S	520 North 2nd Street, Apt. N° S-2	
15720 S. W. 87 Court		Route 1		Marshalltown, Iowa 50158	
Miami, Florida 33157		Troy, Texas 76579		Christopher J. Wood	I
Larry Laxdal	I	Jeffrey Quinn	I	356 Eureka Street	
P. O. Box 4113, Station "E"		732 First Street		San Francisco, California 94114	
Ottawa, Ontario, Canada K1S 5B1		Lancaster, Pennsylvania 17603		James Zinky	256-S
Derek Leffew	2578-S	Carl J. Recktenwald	I	846 North 15th Street, N° 22	
4907 Chambersburg Road		1698 Sundown Lane		Milwaukee, Wisconsin 53233	
Dayton, Ohio 45424		San Jose, California 95127			
Richard F. Malone	58-I	Rollins College	1234789B-0		
2204 Senseney Lane		Annie Russell Theatre			
Falls Church, Virginia 22043		Department of Theatre			
University of Massachusetts	0	Winter Park, Florida 32789			
Attn: David Knauf		Carolyn L. Ross	3-I		
Department of Theatre, Room 112		Carnegie-Mellon University			
Fine Arts Center		Department of Drama			
Amherst, Massachusetts 01003		Schenley Park			
Susan T. McElhanev	257-S	Pittsburgh, Pennsylvania 15213			
815 East Walnut		Dave A. Shultz	1-I		
Springfield, Missouri 65806		P. O. Box 22			
Pat McNeil	S	Stanwood, Washington 98292			
1429 West Jones		Charlene Simpson	38-S		
Stephenville, Texas 76401		620 Neblett, N° 9			
Victor G. McQuiston	8-S	Stephenville, Texas 76401			
1517 N. W. 5th Avenue, Apt. N° 57		Carmen T. Slider	S		
Gainesville, Florida 32601		4362 Santa Barbara Drive			
Terry McVicar	2378-S	Columbia, Missouri 65201			
3101 Highland Road, N° 109		Mike Stair	I		
Baton Rouge, Louisiana 70802		128 S. E. 9th Street			
Mary Jane Mingus	34C-I	Sioux Center, Iowa 51250			
2021 Woodland Drive		Susan A. Taylor	14789-S		
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Logansport, Indiana 46947		Drama Department			
Nicholas R. Morrison	58-I	San Diego State University			
7 West 16th Street		San Diego, California 92182			
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Bryan Naylor III	789-S	1116 North 7th Avenue East			
1012 Navarro		Duluth, Minnesota 55805			
San Antonio, Texas 78205					

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Pitts, Deb J., Paradise Valley

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Ambort, Douglas P., Santa Cruz  
Grimes, Catherine E., Daly City  
Recktenwald, Carl J., San Jose  
Teague, Kathleen H., San Diego  
Wood, Christopher J., San Francisco

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Boucher, Vincent G., Middletown

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Welch, Roger J.

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Alvarez, Arthur L., Gainesville  
Belcher, David V., Gainesville  
Connor, Pat J., Palatka  
Kurtz, Kenneth N., Miami  
McQuiston, Victor G., Gainesville  
Nichols, Tood O., Orlando  
Rollins College, Winter Park

### GEORGIA

Nichols, Claudia A., Athens

Cont'd. next pg.



# Geographical Listing

## ILLINOIS

Fletcher, Archie, Lake Bluff  
Gilg, Joseph, Rockford  
United Scenic Artists/Local 350, Chicago

## INDIANA

Abbitt, Jerry W., West Lafayette  
Weist-Hines, Marsha L., West Lafayette  
Moon, Scott Lloyd, Logansport

## IOWA

Buchanan, Phillip J., Cedar Falls  
Stair, Mike, Sioux Center  
Wiese, Max G., Marshalltown

## KANSAS

Fleming, MaryAnn J., Manhattan

## LOUISIANA

James, Paul L., Baton Rouge  
McVicar, Terry, Baton Rouge

## MARYLAND

Taylor, Susan A., Towson

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University of Massachusetts, Amherst

## MICHIGAN

Geerdes, Harold P., Grand Rapids  
Holkeboer, Katherine Strand, Ypsilanti

## MINNESOTA

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Christ, Roxanne, Mankato  
Day, Pamela J., Mankato  
DeFreese, Keith J., Richfield  
Fiege, Elyn Marie, Duluth  
Thatcher, Thomas E., Duluth

## MISSOURI

Atkinson, Patrick W., Columbia  
McElhaney, Susan T., Springfield  
Piacentini, Vincent, St. Louis  
Slider, Carmen T., Columbia

## NEW YORK

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Basch, Peter M., New York City  
Belle, Barbara D., White Plains  
Cunningham, Catherine R., Brooklyn  
Morrison, Nicholas, New York City

## NORTH CAROLINA

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Houchen, Russell, Winston-Salem

## OHIO

Atvis, Arthur E., Wooster  
Leffew, Derek, Dayton

## OREGON

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## PENNSYLVANIA

Quinn, Jeffrey, Lancaster  
Ross, Carolyn L., Pittsburgh

## TEXAS

Bennett, Cathy, Stephenville  
Brazosport Litte Theatre, Lake Jackson  
Bucher, Tammy, Denton  
Butler, Richard, Ranger  
Casbeer, Amelia, Lampasas  
Collins, Tom, Bryan  
Floto, Beverly J., El Paso  
Godwin, Joseph, Dallas  
McNeil, Pat, Stephenville  
Mingus, Mary Jane, Stephenville  
Naylor, Bryan III, San Antonio  
Pomykal, Melenda, Troy  
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## VIRGINIA

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Shultz, Dave A., Stanwood

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Laxdal, Larry, Ottawa, Ontario  
Thomson, Robert J., Niagara-on-the-Lake

## NIGERIA

Ukpong, Moses U.M.

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3132 North 53rd Drive  
Phoenix, Arizona 85031

### BOSWELL, Walter C.

1752 North Atherton Street N° 85  
State College, Pennsylvania 16801

### BOWEN, Breece W.

1320 1st Street West  
Dickinson, North Dakota 58601

### BROWNING, William L.

4445 Woodburn Street  
Shorewood, Wisconsin 53211

### CALVERT, Don

204 Maple Street  
New Britain, Connecticut 06051

### CAMPBELL, James N.

Office of the Dean  
College of Visual & Performing Arts  
Northern Illinois University  
DeKalb, Illinois 60115

### CHRISTENSEN, Sue

922 West Oakdale, N° 2-N  
Chicago, Illinois 60657

### DAVIS, Ford G.

Spectra Dynamics  
415 Marble, N.W.  
Albuquerque, New Mexico 87102

### DOYLE, Mary Alice

Theatre Arts Department  
Stephens College

Columbia, Missouri 65215

### EUGENE ARTS FOUNDATION

140 West 8th, Suite 205  
Eugene, Oregon 97401

### FLAKS, Charles E.

22 Gene Drive  
Huntington, Connecticut 06484

### GLEASON, William H.

1612 Cara Jo Drive  
Norman, Oklahoma 73071  
GOETZ, Laurel E. (Formerly Roosa)  
1153 Dorchester Circle N° 301B  
Lansing, Michigan 48910

### HANES, Michael C.

320-1/2 Watson  
Ripon, Wisconsin 54971

### HAYWARD, R.W.R.

John Abbott College  
P. O. Box 2000  
Ste. Anne de Bellevue, Quebec,  
Canada H9X 2E4

### HEAD, Jane C.

380 Riverside Drive, Apt. N° 3-D  
New York, New York 10025

### HEFTER, Mitchell K

145 Ravine Glade  
Glencoe, Illinois 60022  
HUMES, Theresa Lynn

P. O. Box 5039

Seattle, Washington 98105

### IANIRO, Giovanni

QuartzColor Ianiro Trading S.r.l.  
Via Paolo Albera, 82

00181 Roma

### JAGER-WALKER, David

3803 Rural Court West  
Pittsburgh, Pennsylvania 15221

### JENKINS, Brent W.

1641 Hillsdale Avenue, N° 1  
San Jose, California 95124

### JONAS, John

1083 Wyoming Avenue  
Ft. Lauderdale, Florida 33312  
KOSATKA, Gina (Formerly Haacke)  
Box 5464

Nacogdoches, Texas 75962

### LESTER, Lawrence H.

9258 East Oak Avenue  
Bellflower, California 90701

### LEWIS, Norman F.

4111 East Amazon Drive  
Eugene, Oregon 97405

### LONG, Debi

1104 Vattier, N° 9  
Manhattan, Kansas 66502

### MILLER-SHIELDS, Megan

4493 Clay Street  
Denver, Colorado 80211

### MIXON, David

c/o Bestek Theatrical Productions  
46A Kean Street  
West Babylon, New York 11704

### MOORE, Martin

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

### NETTLETON, John B.

Westminster Place  
7475 Morgan Road, Bldg 5, Apt. #1  
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1720 Battelion Drive  
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Speech & Theatre Department  
Southern University  
Baton Rouge, Louisiana 70813

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## Change-of-Address

PATTERSON, Oscar III  
P. O. Box 8713  
University Station  
Knoxville, Tennessee 37916

PAYNE, Tap R.  
UMM Theatre  
University of Minnesota-Morris  
Morris, Minnesota 56267

PETERSON, James L.  
1019-2 Derry Lane  
Macomb, Illinois 61455

PHILLIPS, Van  
538 South 7th, N° 1  
Lafayette, Indiana 47901

POTTER, Leonard M.  
2242 Las Canoas Road  
Santa Barbara, California 93105

REID, Francis  
4 Hospital Road  
Bury St. Edmunds  
Suffolk, England

RYNNING, James L., Jr.  
Department of Theatre & Comm. Arts  
Memphis State University  
Memphis, Tennessee 38152

SAVAGE, John  
7909 6th Avenue, N.W.  
Seattle, Washington 98117

SULLIVAN, Mark  
706 North 78th Street  
Seattle, Washington 98103

SYRACUSE SCENERY & STAGE LIGHTING CO.  
1423 North Salina Street  
Syracuse, New York 13208

WATSON, Whitney M.  
Apt. G-23  
2250 North Triphammer Road  
Ithaca, New York 14850

WESTERN WASHINGTON UNIVERSITY  
Department of Theatre & Dance  
Attn: Dennis E. Catrell, Chairman  
Bellingham, Washington 98225

WOOD, Crystal Choate  
1812 Westminster, Apt. N° 6  
Denton, Texas 76201

WOODY, Steve  
c/o Colby College  
Waterville, Maine 04901

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Department of Drama  
Norton, Massachusetts 02766

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51 Alta Vista Drive  
Santa Cruz, California 95060

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  7. [ ] MARKET ANALYSIS IN THE PERFORMING ARTS  
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