

USITT NEWSLETTER

WINTER 1982
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Co-Editors, Cande Jacob
Bill Frein

U.S. INSTITUTE FOR THEATRE TECHNOLOGY INC.
330 West 42nd St., Room 1702, New York, NY 10036 (212) 563-5551

NATIONAL ELECTRIC CODE **ENGINEERING COMMISSION REPORT by Martin Moore**

A formal request for changes to the N.E.C. was submitted by the commission to NFPA (National Fire Protection Association) at the end of November.

The submission was the result of weekly meetings in New York during 1981. A draft submission was mailed, for voting, to active commission members in September. Over 80 votes have been returned. A dozen voters asked for modification to the draft and all modifications were incorporated into the final draft either in letter or in spirit.

Open meetings were held at the USITT Conference in Cleveland and at SMPTE in Los Angeles, as part of PMPEMA (Professional Motion Picture Equipment Manufacturers Association).

The USITT submission covered the following areas:

1. *Rating of Receptacles.* The present code does not let you plug 2000 watts into a 20 amp rate receptacle. Our submission was to allow such practices.
2. *Feed Supply to Portable Dimmer Racks.* The present code stipulates that the only supply that can be used is one specifically provided for the purpose of feeding portable dimmers. Our submission replaced "specific" with "suitable".
3. *Internal Wiring of Portable Dimmer Racks.* Our submission would legalize busbars, printed circuit boards, and light-duty control wiring.
4. *Single Conductor Feeder Cables to Portable Dimmer Racks.* Our submission was to legalize current practice. This submission is seven pages long. The use of single conductor feeder cables has been standard practice in our industry for many years but the legalization of the usage is a matter of contention.
5. *Safe Convertability of Portable Racks Between Single Phase & Three Phase Supplies.* Present practice is, in some cases, unsafe and our submission legislates for safe neutral wiring.
6. *Grounding.* The present code allows ground wires. Our submission legislates for ground wires for

permanent and portable systems, including fixtures.

The submission deliberately concentrated on portable equipment and on those proposed changes on which it was possible to get consensus agreement. No consensus was possible on portable multicore load cables and connectors. The sections of the code on fixed/permanent equipment, both in theatres and in studios, are in need of major revision as they imply the standards of the 1930's, not the 1980's. It will be interesting to see NFPA's response to our very limited submission.

Our Canadian members are putting together a submission to CSA (Canadian Standards Association) in respect of the CEC (Canadian Electric Code) but have been held up by the Canadian Postal Strike.

RIGGING

WE URGENTLY NEED THE MANUAL COUNTERWEIGHT TESTS TO BE RUN IN AS MANY THEATRES AS POSSIBLE!!! The Committee's work is at a standstill awaiting test results. No standard can be proposed until we know which types of manual counterweight systems are best. This information does not exist. **PLEASE HELP.** Copies of the test are available from Martin Moore, at Kliegl Brothers, (212) 786-7474.

PHOTOMETRICS

A Presentation was made at the IES-TTFL Symposium, in Salt Lake City. Further work on a draft standard will start shortly.

DANCE FLOOR

Larry Kirkegaard has volunteered to initiate a more practical unit for testing dance floors. The old unit has been shipped to him for cannibalization.

(Continued on Page 9)

CONTRIBUTING MEMBERSHIPS

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STAGE ENGINEERING & SUPPLY

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90 PARK DRIVE

OWATONNA, MN 55060

IN MEMORY OF HERBERT GREGGS

An acknowledgement to: Contributors to the Hepatitis B Vaccine Program, in memory of Herbert Dana Greggs.

From: Kenneth H. Hannan, Chairman of The Executive Committee of The New York Blood Center.

Your generous memorial contributions honoring Mr. Greggs have been coming to us from many parts of the United States as well as from the New York area. To each of you let me extend our warmest thanks both for your thoughtfulness and your valued help. This is the kind of support which is most heartening to those of us who share in the responsibility of furthering the service and scientific goals of this institution. We are truly grateful.

The following statement was given by Dr. Ron Olson at the December Board of Directors meeting, in Denver.

“Herb always viewed life as a great circle — an experience of friends, community, his special family.

His circle was the universe, and the stars.

He would like, as I do, to thank you for service, self-sacrifice and undying loyalty — which he gave to the Institute, and what the Institute gave back to him — support through the worst of times. There were no services, and there was no burial. As he wished, his ashes will be cast upon the Aegean Sea from the cape at Sounion, Greece. Where once again air, earth, fire, and water will begin the next circle of universal existence.

May the circle continue and never end.”

APPLAUSE!!!

We would like to welcome, and thank, the first CONTRIBUTING MEMBER of the Institute, MR. SAMUEL SCRIPPS! President Watson had this to say: "Would that there were more in the world like yourself! Your most generous contribution of \$100 to USITT's Endowment Fund, plus your Contributing Membership so gladdened the hearts of all of us that it was read and acknowledged at the Board Meeting of USITT, in Denver, on December 5th. Let us hope that you have set an example."

Others are following Mr. Scripps' model. The Endowment Fund has had several contributions from renewing members. As this fund grows, so grows the financial stability of USITT.

We would also like to acknowledge the twelve NEW SUSTAINING MEMBERS who have joined the Institute so far this year.

Aimslite, Inc.	Risk International
Beldon Communications	Rosebrand Textile Fabrics
Peter George Associates	Don Shulman Associates
Goodspeed Opera House	Teatronics, Inc.
Jones & Phillips	TRS, Inc.
Paramount Pictures Corp. (Sound Systems Subsidiary)	Universe Stage Lighting

HELP HELP HELP

Needed for a planned Exhibition as part of University of North Dakota Centennial: original renderings of stage designs, costume plates, drawings, sketches, posters, and programs which were created for the *premiere* performance of plays written by U.N.D. Graduate, 1913, Maxwell Anderson.

Plays include:

Anne of a Thousand Days. 1948
Bad Seed. 1954
Barefoot in Athens. 1951
Both Your Houses. 1933
The Buccaneer. 1925
Candle in the Wind. 1941
The Day the Money Stopped. 1958
Elizabeth the Queen. 1930

Eve of St. Mark. 1942
First Flight. 1925
Gods of the Lightning. 1928
The Golden Six. 1958
Gypsy. 1929
High Tor. 1937
A Holy Terror. (The Feud) 1925
Joan of Lorraine. 1946
Journey to Jerusalem. 1940
Key Largo. 1939
Knickerbocker Holiday. 1938
Lost in the Stars. 1949
Mary of Scotland. 1933
The Masque of Kings. 1937
Night over Taos. 1932
Outside Looking In. 1925
Raft on the River. 1981
Saturday's Children. 1927
Sea Wife. 1932
The Starwagon. 1937
Storm Operation. 1944
Truckline Cafe. 1946
Valley Forge. 1934
What Price Glory. 1924
White Desert. 1923
The Wingless Victory. 1936
Winterset. 1935
 And: **Lost Labor's Love,** UND 1910-11
Masque of the Pedagogues. UND 1912-13

Designers include:

Ackerman, P. Dodd; **Armistead,** Horace; **Aronson,** Boris; **Bay,** Howard; **Jenkins,** George; **Jones,** Robert Edmund; **Lawson,** Kate Drain; **McNuellen,** Janette; **Mielziner,** Jo; **Mitchell,** David; **Robbins,** R.N.; **Sebern,** Theodor; **Segal,** Arthur P.; **Simonson,** Lee; **Smith,** Virgil A.; **Soule,** Bob; **Sovey,** Raymond; **Thompson,** Woodman; **Throckmorton,** Cleon; **Trinam,** Rietla; — Scene Designers.

Aldredge, Theoni; **Anthony,** Sal; **Armstrong,** Betty; **Barr,** Ken; **Bevans,** Frank; **Bogdanoff,** Rose; **Davenport,** Melia; **French,** Carroll; **Johnstone,** Anna H.; **Klinge,** Johanna; **Leeds,** Shirley; **Motley,** (Elizabeth Montgomery); **Pond,** Helen; **Rudofsky,** Bernard; **Sharaff,** Irene; **Valentina;** **Volland,** Virginia; **Ward,** Toni; — Costume Designers.

Attention: Bee Pearce
 c/o Dr. Lawrence Hill
 Dept. of Theatre Arts
 University of North Dakota
 University Station
 Grand Forks, ND 58202

EDUCATION COMMISSION

In early February the Graphics Standard Board of the Education Commission will be mailing a survey questionnaire on lighting and sound symbology to members of the Engineering, Education, Lighting, Sound, and Technical Information Commissions.

If you are not a member of those Commissions and want to participate, or if you do not receive the packet, please write: J. Michael Gillette, Chair, Graphic Standards Board, c/o Drama Department, University of Arizona, Tucson, AZ 85721. We are looking for the widest possible constituency for this survey, and your help is both needed and appreciated.

MIDWEST SECTION

Midwest USITT members were making plans for a joint session with the Illinois Theatre Association, at last report. The agenda was slated to include Design Workshops, Colorimetry in Stage Lighting, and Section meetings.

OFFICERS — MIDWEST 1982-83

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Membership: Richard Miller
Newsletter: Andrea Bailey

NEW ENGLAND

The last word from the "revitalized" New England Section came prior to their Annual Conference in Boston, October 16-18.

Bob McCaw, Section Chairperson, stated in the September issue of the Section Newsletter that the new board was "dedicated to bringing you high quality, diversified programming." This claim was certainly substantiated by the Convention program. Workshops in costuming and vacuum forming, hands-on lighting

sessions, and Health & Safety panels were scheduled. Also slated was a Design Exposition, selected by a panel of Yale Drama School faculty.

Assuming that all went as planned, the New England section does indeed appear to be back on its feet — and running.

NEW YORK AREA SECTION

On November 14, 1981, The New York Area Section held its First Annual Section Symposium. The Symposium was attended by over two hundred people who took part in numerous panel discussions, demonstrations, and tours.

Bob See of See Factor, and Steve Terry of Production Arts spoke about the numerous elements of production touring. They explained and demonstrated the use of chain hoists and the types of trusses designed to be lifted by the hoists. Among the other elements of touring that were discussed were road box construction, box and triangular trusses, pre-hung light trusses, and power distribution. They both agreed on the advantages of multi-conductor cable as opposed to individual runs. The different types and styles of equipment used in touring were discussed and it was stressed that all equipment must be road-worthy in terms of maintenance. Equipment must be capable of on-site repair. Safety was another major area of discussion. All in all, those who attended this session were given a valuable overview of the many components of production touring. A similar seminar is planned for the National Conference in Denver.

Mr. Roger Morgan led a panel discussion on space restoration. Mr. Morgan, along with Mr. Rambusch and Mr. George directed their comments towards the renovation of movies and concert halls and restoring them in the traditional styles.

Dr. Randall Davidson, Commissioner of USITT's Health and Safety Commission and former Commissioner Don Calvert led a discussion on chemical hazards in our industry. It is Dr. Davidson's belief that "There is a horrendous lack of even the most rudimentary of monitoring and surveillance systems for identifying and assessing hazardous chemical exposures in the entertainment industry." Those who attended this session were provided with numerous handouts of technical information relating to specific chemical data, protective devices, protective clothing and safe operating procedures; they were shown samples of respirators, gloves, goggles, face shields, hard hats, and chemical resistant disposable clothing. All of these can and *must* be used to make operations with chemicals safer, particularly in facilities and shops with inadequate or no ventilation systems. The purpose of the panel was two-fold: first, to alert users to chemical hazards; second, to provide

information about ways to continue to operate with a much greater degree of worker/user protection where facility upgrading is not an immediately viable option.

Bob Moody, Professor of Theatre Arts at Brandeis University, gave a full demonstration of numerous scene painting techniques. Professor Moody discussed the techniques as he actually demonstrated them by painting a 12' x 24' canvas drop.

David Robinson, Costume Designer for the Jean Cocteau Repertory Theatre, spoke to the group about period costume construction using plastic materials from Rosco Labs. He demonstrated the use of heat instruments and adhesives. In addition to the actual demonstration he showed slides of his designs which utilized these techniques.

Bran Ferren, of Ferren Associates, most recently acclaimed for his special effects in "Frankenstein" spoke to a large group about the many elements involved in doing special effects. He dealt with the scenery problems one encounters in trying to work with projections. Safety was another major area he discussed. He spoke about the dangers of fog juices, ultraviolet light, and xenon lamps. Mr. Ferren also stressed the need for research in designing special effects.

Representatives of Strand Century and Bash Lighting held intensive hands-on sessions in the use of memory lighting control boards in use on Broadway and on the road.

Many of those who attended the Symposium took advantage of backstage tours of the Metropolitan Opera and tours of A.B.C. Studios. The ABC tours included talks by ABC scenic, lighting, costume and makeup designers.

OHIO SECTION

There is a meeting of the Ohio Section scheduled for late January/early February.

For details contact:

Jimmie Robinson, Chairman
4615 N. Holland-Sylvania Rd., #14
Toledo, OH 43623

PACIFIC NORTHWEST

The Pacific Northwest Section announces the election of officers for 1981-82.

CHAIRPERSON:	Technical Productions Director
Robert Scales	Seattle Repertory Theatre
2933 24th Avenue W.	P.O. Box B
Seattle, WA 98199	Seattle, WA 98109

PROGRAM VICE-CHAIRPERSON:

Jeff Robbins	Technical Director
1131 34th Avenue	Empty Space Theatre
Seattle, WA 98122	919 East Pike Street
	Seattle, WA 98122

MEMBERSHIP VICE-CHAIRPERSON:

Michael Davidson
725 East Pike Street
Seattle, WA 98122

Manager, Broadway Performance Hall
Seattle Central Comm. College
1625 Broadway
Seattle, WA 98122

SECRETARY/TREASURER:

Martha E. Mattus	Seattle Opera
135 North 76th Street	Costume Department
Seattle, WA 98103	P.O. Box 9248
	Seattle, WA 98109

For further information please write.

SOUTHEAST SECTION

The Southeast section of the USITT held the Fifth Annual Master Classes on September 11 and 12 at the University of Florida in Gainesville, Florida. As in the past, turnout was good and a wide range of states were represented. The schedule was loaded with a variety of topics including: Portfolio Review, Color Theory, Scenic Design, Computer Talking to Computer, Lighting for Video, Inside Dimmers, Pneumatic Tools, Hydraulics Demonstration, Microphones, Scenic Rendering, and Costume Design. The sessions were overlapping, thus there were always topics of interest for the people who attended.

This year it was possible to have two leading artists conducting Master Classes. One of these was Dr. Paul Reinhardt from the University of Texas who gave a very informative lecture and demonstration on costuming, on Friday. Then on Saturday, Mr. Bob Moody, from Brandeis University, gave a slide show and painting demonstration.

Also included was a tour of the Constans theatre and the Hippodrome theatre. A performance of *Mornings at Seven* was given at the Hippodrome.

The Southeast section was created to hold two major meetings a year for the states in the Southeast. One of the meetings is held during the Southeastern Theatre Conference's Annual Convention, and is the source of ideas for the Master Classes Sessions. The other concentrates on the development of these Classes. A well-attended "Planning for 1982" meeting brought forth a multitude of ideas for future sessions. Anyone

interested in joining or attending the Southeast section meetings is reminded that at the S.E.T.C., March 6th, in Louisville, KY, there will be a meeting titled, *Where Do We Go From Here?*

This section has always encouraged new members to join the USITT and twenty-six people paid their dues for the National at the Master Classes.

For information regarding the Southeast section of the USITT, please contact:

Dr. Albert F. C. Wehlburg
Southeast Section USITT
485 Little Hall
Theatre Department, Univ. of Florida
Gainesville, FL 32611

SOUTHERN CALIFORNIA ELECTIONS

Preparing to embark on a new year, The Southern California Section has elected officers for '81-'82.

PRESIDENT —

Dick Medvitz, Theatre Visions

VICE-PRESIDENT —

Barry McGee, C.S.U.L.A.

VICE-PRESIDENT, INDUSTRY —

Bob Kitchen, Grosh Studios

SECRETARY —

Joe Bonanno, El Camino College

TREASURER —

Thomas Timm Brucks, Santa Ana College.

Congratulations to all those who were elected. For further information about Southern California USITT, please contact Dick Medvitz, 5426 Fair Avenue, North Hollywood, CA 91423.

TEXAS SECTION — ANNUAL CONFERENCE

San Antonio's Hyatt Regency Hotel will be the site of the Annual Texas Educational Theatre Association/USITT Conference, February 4-6.

Along with seminars, and workshops, there will be a design exhibit featuring works from all the producing theatres in Texas. Students who submit their works will be eligible for a \$300 scholarship.

Meetings are also being held by the National Planning Committee for our conference in Corpus Christi in 1983. if you are interested in helping please contact Victor Siller, Rt. 10, Box 733, Tyler, TX 75707, or David Flemming, Southwest Texas State University, Dept. of Theatre, San Marcos, TX 78666.



The world is becoming computerized. Everything seems to be identified by a number or a letter. No matter how hidden an item is in the world of numbers or letters, my senior citizen friends at the Fresno Learning Center will figure out what to do with said items. To a computer PB stands for Plastic Bottles, C stands for Cards, and W stands for Wallpaper. My friends take it from there. . .

PB = Plastic Bottles: Soak those tall, 2 liter, plastic bottles in hot water until the label and the black cuplike base becomes loose. By that time, the bottle becomes thoroughly clean inside and out. After the black cuplike base is removed, cut out the flat bottom of the clear plastic. Insert anything you want to control or protect.

1. Thread yarn through neck opening of bottle from inside. Insert skein or ball of yarn in bottle. Close base by replacing black cuplike base. Yarn is kept from tangling while in use. It is also kept clean.
2. Store anything from complete dolls to rolled up laces, rickrack, or the like which need to be kept dust-free but visible. (I'll bet ballet slippers or gloves could be stored in these bottles, too.)
3. Close the top and cut the base to make a great scoop for soap, dye, clay, paint or any other dry powder materials. The black cuplike bases could hold pins, buttons, chalk, even a coaster for those cups of coffee or coke that aren't supposed to be in the shop.

C = Cards: Christmas, Easter, Mother's Day, or Birthday cards can make great simple fans. With tongue depressor as handle, and center strength, cut out faces of 2 cards and glue back to back with depressor between. Add a bit of lace on edge of cards for trim if desired. A more intricate fan base can be achieved with several ice cream sticks as base and handle.

W = Wallpaper: Wallpaper neck ruffs and fans can be quick and attractive. Even the prints, especially with simulated lace, are interesting. The vinyl wallpaper will not tear and is washable. Cut width of ruff desired and pleat. One width of wallpaper may be sufficient for a fan. At least 3 widths of wallpaper will be needed for a full neck ruff. Punch holes at base of fan or at neck edge of ruff and string with ribbon. Control expansion with knot. Another technique is simply to thread paper

with needle and heavy yarn or string. Can be trimmed with lace, ribbon, etc. Disadvantage of self-adhesive wallpaper is that body moisture might encourage gumminess. Advantage of self-adhesiveness is that one can easily join extensions with moisture. Also, thinner paper can be adhered to another thinner paper creating a reversible collar or fan.

No matter how many computers there are in the world, the creativity and ingenuity of the human mind must always be with us if we are to survive! (Goodness, I think COSMAK made a social comment.)

NATIONAL THEATRE WEEK

Senate Joint Resolution 131 (see below) is calling for the President of the United States to endorse "National Theatre Week" for June 14-20, 1982.

Individuals, organizations and unions in the United States are requested to show their support of this resolution by writing or phoning their Congressmen. By doing so they shall state they believe the Theatre in America is the best in the world and in addition they will pay tribute to the many who have given years of their lives for this worthy cause — The Theatre Arts. It is also requested they make the general public aware of the Theatre by honoring it through fairs, events and proclamations.

If you have any questions please feel free to write or call your Congressmen or contact the Committee for "National Theatre Week" Chairman, Philip Paskert, 835 Turk Street, San Francisco, CA 94102, (415) 771-1980.

Joint Senate Resolution #131, Designating "National Theatre Week"

Whereas many Americans have devoted much time and energy for advancing the cause of theatre; and Whereas the theatres of America have pioneered the way for many performers and have given them their start in vaudeville and stage; and Whereas theatre is brought to Americans through high schools, colleges, and community theatre groups as well as through professional acting companies; and Whereas citizens of America have been called upon to support the theatre arts in the Nation's interest; and Whereas many individuals and organizations are hailing the strength and vitality of the theatres of America: Now, therefore, be it Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the week of June 14 through 20, 1982, shall be proclaimed "National Theatre Week" throughout the country, and all citizens are urged to support this effort with assistance to theatres throughout the country.

National Theatre Week is endorsed by the USITT. The Institute asks for your support, also.

TECHNICIANS TRICKS

Royal Holbrook, Scene Shop Foreman, University of Northern Iowa, provides the following ideas: Using vinyl self-adhesive numerals or stenciled numerals, label the height and width of all doors and openings leading to the stage, loading doors, acoustical doors, etc. so that everyone using the space will know what will fit through the openings. **GUESTIMATES:** on the upstage side of the proscenium opening, both right and left, stencil a height scale in one-foot increments up from the floor. Also, mark the centerline on the backside of the proscenium and stencil a scale to the right and left. These scales are measurements for setting the trim of portal pieces and teaser and torm locations. Transform the shop floor to a grid surface by marking it out in a one-foot grid pattern to use for laying out scenery for construction. Also, stencil a scale in 3" or 6" increments on the shop floor to a length of 20 or 30 feet to use for measuring cable, rope, fabrics, etc. **STAGE BRACE STORAGE:** If you have space upstage right and left or on a side wall of the stage, build two racks for stage braces, trim chains, stage screws, etc. as follows: attach a horizontal 2 x 4 to the wall at a height equal to the length of your stage braces plus four feet. Attach steel plates the width between the hooks on the stage brace (or use stop cleats) extending 3" above the 2 x 4; Hang the stage braces by their hooks on the plates with the curved feet and clamp facing the wall. Add a second horizontal 2 x 4, 3" below the bottom of the foot irons set out from the wall 3". Drill this second piece at convenient points and install short pieces of tie-line with s-hooks or snap hooks at the end and use the tie lines to hang coils of hemp; use this second batten to hang trim chains. **TOW LINES FOR WAGONS:** A trim chain through a ceiling plate or ring on plate attached to a wagon edge (use a bolt for fastening in addition to screws) may be used for pulling wagons; however, they are noisy. Replace the chain with a 36" length of hemp with a loop at one end (use a piece of PVC pipe as a handle) and a snap hook at the other. Mountaineer hooks are best since they have high tensile ratings.

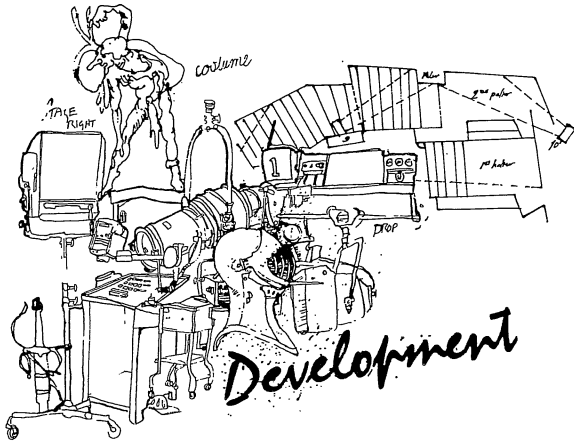
TEMPERED vs. UNTEMPERED — in addition to Upson's E-Z Curve, untempered Masonite or hardboard 1/8" thick may be used for forming curves with 2'-0" or greater diameters. Other recommended materials are mahogany door skins and 1/8" mahogany plywood for these curves. Masonite generally requires muslin over the material; while mahogany may not.

DO YOU HAVE A SOLUTION FOR INEXPENSIVE paneled doors? ART DECO RAILINGS? A SAW TECHNIQUE? WOOD STAINS FROM SCENIC DRY COLOR? We need contributions to the column. Send your ideas to: Harvey Sweet, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, IA 50614.

DENVER '82

USITT

NATIONAL CONFERENCE
DENVER MARCH 24-27, 1982
DENVER HILTON • DOWNTOWN



FOR FURTHER INFORMATION CONTACT
LEWIS A. CRICKARD
UNIVERSITY OF DENVER
DEPARTMENT OF THEATRE
DENVER, COLORADO 80210
PHONE / 303/753-2510

ROCKY MOUNTAIN SECTION
UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY

DENVER CONFERENCE

The programming schedule is not only full, but the most varied and exciting in recent years. The topics range from video tape to 19th Century costuming. Some Program Highlights include:

- Keynote Speaker, Gully Stanford, Managing Director — Denver Center Theatre.
- An extensive retrospective of Robert Edmond Jones and his years at the Central City Opera House. Original renderings will be on display.
- The Second Biennial Scenography Exposition.
- "Surround" Acoustics for concert halls.
- Tours of Boettcher Concert Hall and the Bonfils Theatre.
- Banquet speakers: Roger Morgan, Consultant & New York Lighting Designer Richard Pilbrow, Lighting Designer & author.
- The incomparable weather and scenery of Denver and Colorado in March.

Get your reservations in now!!!!

The USITT, in conjunction with THE ARRANGERS, Inc., has set up a toll-free number for your airline reservations. To make your reservation simply call 1-800-525-9005. Members are advised to take advantage of this service.

For further information concerning registration and reservations at the Denver Hilton please contact Lewis Crickard, University of Denver Theatre, Denver, CO 80210.

For exhibit information, contact F. Robert Bauer, 5138 East 39th Avenue, Denver, CO 80207.

MAKE YOUR ARRANGEMENTS NOW! You don't want to miss this exciting conference! We'll be looking for you. . . .

CONTINUED FROM PAGE 1

DENVER ENGINEERING PROGRAM

Thursday, March 25

9:00 am - 10:00 am	Photometrics
10:00 am - 11:00 am	Dance Floor
11:00 am - 12:00 pm	Electric Codes
12:00 pm - 12:20 pm	Lunch
12:30 pm - 1:30 pm	Commission
1:30 pm - 2:00 pm	Special Rosco Presentation (Coffee & Donuts!)
2:00 pm - 4:45 pm	Rigging

Friday, March 26

9:15 am - 10:45 am

Bob See & Steve Terry of New York rental houses demonstrate and talk about NEW METHODS OF THEATRICAL TOURING. Trusses, multicore cables, single conductor feeders, and much more.

7:00 pm - 8:30 pm

Bran Ferren will talk about SPECIAL EFFECTS. He has done special effects for *Frankenstein*, *Altered States*, *Evita*, and many other plays & movies. As a result of his work, Mr. Ferren has become an expert on laser, ultra violet, and fog safety.

Saturday, March 27

9:15 am - 10:45 am

Richard Pilbrow and Ian Mackintosh will talk about the need for new theatre engineering. In effect a return to the older principles of audibility and visibility, this approach also incorporates techniques developed for rock 'n roll touring and multi-use TV studios.

Engineering Committee meetings continue to be held in New York, during the winter. Those of you who do not live in the New York area will be especially welcome at the Denver meetings.

Now Available...

THEATRE WORDS

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ODDS & ENDS

PRIZES:

\$25,000. Designer Contest: \$5000. Grand Prize, sponsored by Primex Plastics for the "most imaginative use of Prime-Foam-X®. Primex's mount-and-poster board with a foam center." Winners will also be selected in each of the following categories: advertising communications; architectural models; interiors, theatre sets and props; photography; packaging; displays; mounting and framing; and an open category for any unclassifiable design. Contest ends May 10, 1982. Fifteen finalists will be given an expense paid trip to New York City for two nights, in October. For more information: Primex Plastics Corp., Attn: Designer Contest, P.O. Box 196, Oakland, NJ 07426.

SCHOLARSHIPS:

Harry Davis and Leighton Ballew Scholarships: Two \$300.00 scholarships for summer study. You must be a teacher of drama working toward an advanced degree. Deadline is February 1, 1982. For application please write, Dr. Leighton Ballew, Dept. of Speech and Drama, University of Georgia, Athens, GA 30601.

Alvin Cohen Original Theatre Research Award: \$1000.00 total, awarded to one or more individuals for original research. No restrictions on applicants. The main criteria used in awarding the grant is that the work done shall be useful or beneficial to Theatre. For application please write: Alvin Cohen Alcone Co., Inc., 575 8th Avenue, New York, NY 10018. Deadline is 6/1/82.

FACE LIFTS:

For the past six months, the Technical Assistance Group (TAG) has been looking for a new home. American Dance Festival has given them one. As part of the ADF's National Services arm TAG will be known as TAP, Technical Assistance Project.

TAP will continue its referral services for technical personnel, and technical consultation services. Future plans include workshops, seminars, publications, and an upgrading of their standing resource library.

For further information contact, Technical Assistance Project, American Dance Festival, 1860 Broadway, Room 1112, New York, NY 10023, (212) 586-1925.

NEW EDITIONS:

Available January 1982, the fully revised and expanded second edition of *National Playwrights Directory*. A project of the O' Neill Theatre Center, the NPD furnishes information concerning more than 3,000 new and recently written plays, published and unpublished. Edited by Phyllis Kaye Johnson, with a foreword by Edward Albee, each of the 500 entries includes biographical data, lists of plays, and representative productions. Contact: Gale Research Company, Book Tower, Detroit, MI 48226, Attn: Tom Romig. Cost: \$38.88.

MONEY TALKS:

Need dependable data on American arts, artists, cultural organizations, and audiences — who they are; where they are; their relationship to the total economy in numbers, activity, income, and expenditures; and prospects? Listed below are several publications which would be of help, just in case you've forgotten (or never knew).

Publishing Center for Cultural Resources, 625 Broadway, New York, NY 10012. Reports from the Research Division of the National Endowment for the Arts, and related studies. Set of fifteen reports is available for \$15.00. Titles include: *Employment and Unemployment; The State Arts Agencies; Audience Studies of the Performing Arts; Conditions and Needs of the Professional American Theatre; Audience Development; and the Economic Impact of Arts and Cultural Institutions*. Related studies include: *Arts Management: an Annotated Bibliography; Management Assistance; Public and Private Support; and Cases in Arts Administration*.

Association of College, University and Community Arts Administrators, P.O. Box 2137, Madison, WI 53701. Published monthly, the ACUCA Bulletin is packed with grant and tax information, new services, and job referrals. Write for further information.

For Your Information, is a quarterly publication of the Center for Arts Information. Its purpose is to inform artists, arts administrators, researchers and students of new arts management services and publications available to those involved in the non-profit arts. 625 Broadway, NYC 10012

THEATRE HAZARDS CONFERENCE

The Theatre Hazards project of the Center for Occupational Hazards will offer a full day conference on theatre hazards on May 8, 1982, in New York, at a central midtown location. The conference will cover the occupational hazards faced by all types of theatre artists, workers, and the theatre-going public.

The conference participants are expected to be artists, craftsmen, teachers, and managers in all areas of the theatre. The conference is intended to provide practical information on occupational hazards and precautions, and also to give participants from these diverse professions a greater awareness of their responsibilities toward each other and to those they work with, direct, employ, or teach. In addition, panel discussions will encourage participants to discuss health, safety, and legal liabilities from their differing viewpoints. Data sheets will be available at the conference.

For further information contact the Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038. (212) 227-6220.

CALENDAR

FEBRUARY

- 7-14: National Religious Broadcasters
Sheraton Washington, DC
- 27: Community Theatre Conference
Andrews Town Hall, Clinton, CT

MARCH

- 3- 7: Southeastern Theatre Conference
Galt House, Louisville, KY
- 6: SW Texas State/USITT Workshop
San Marcos, TX
- 12-14: NETC 1982 Summer Theatre Auditions
Boston Conservatory, Boston, MA
- 24-27: USITT National Conference
Denver Hilton (Downtown)

APRIL

- 4- 7: National Assoc. of Broadcasters
Dallas Convention Center
- 17: Children's Theatre Festival

FROM THE NATIONAL OFFICE....

The following pages list some 250 members who are currently unable to receive their USITT mailings. These members continue to have their mail returned because either they moved or the address is incorrect for some reason. The National Office is interested in finding out if these people would like to again receive materials from the Institute. Please read over the list to see if your name or the name of a friend is there. Next, notify the National Office so that we may correct our files.

Members are encouraged to use the Membership Information Form on the last page of the Newsletter to update their records with the USITT. It is difficult to send information to the membership if we do not have your correct address, Regional, Commission and Profile information. Many of you have yet to provide this information. Please use this form to enlist your friends to become members of the USITT. We request that you do *not* use it to *renew* your membership in advance of your renewal date. Please use the forms sent to you at the time of your renewal, this would help the National Office greatly. If you have not been sent a renewal notice or have a question on your membership please call or write.

The Board of Directors at their December 5th meeting in Denver voted a dues increase for Organizational and Individual members. This dues increase is now in effect. Organizational members will now pay \$50.00 a year for USITT membership and Individual membership dues have been increased to \$35.00.

Ballots have been mailed to the membership for the terms of office beginning March 27, 1982. Please complete the ballot and mail to the National Office by March 1, 1982.

Deadline for material for the next Newsletter is April 5, 1982. Material should be typewritten and double spaced. All drawings and art should be of camera ready quality. If you have any questions or need assistance please call or write to either Bill Frein, Administrative Secretary or Cande Jacob, Newsletter Editor.

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9. Northern California
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- B. Pacific NorthWest
(WASH/ORE)
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- F. Scenic Design
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Information:

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Experience:

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- | | | |
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Construction | D. Lighting Design/
Operation | P. Sound Equipment
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Design | R. Acoustics |
| 4. Stage Equipment
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