

USITT NEWSLETTER

United States Institute for Theatre Technology, Inc.

Vol. 2, No. 1



JANUARY, 1962

SECOND ANNUAL CONFERENCE OF THE USITT

"Building the Theatre: the Community Theatre; the Theatre in the Civic Center," will be the general subject of the Second Annual Conference of the USITT, to be held Saturday, March third, and Sunday, March fourth, 1962. The meeting-place will be the Ponti Auditorium, 111 West Fiftieth Street, at the corner of Sixth Avenue (the Avenue of the Americas), New York City. The events will be from nine a.m. to six p.m. each day. A preliminary program will be sent to all members of the Institute approximately February first, in which principal speakers and details of procedure will be announced.

The topic has been chosen in view of the greatly increased importance of these types of theatre in the United States. In our largest cities civic centers have been rising with remarkable success; in smaller communities the centers are being created with as notable frequency. The new growth in America of the community and civic theatres is actually the chief phenomenon of our decade and a source of incalculable challenge and hope. The community and civic theatres rise with new strength and already shine with new lustre. But these new and promising energies cannot be fully liberated unless adequate physical facilities are secured. What should the aims of these theatres be, how should the projects be financed, how should the buildings be planned and equipped, and what programs and methods will their directors use? These questions will be raised in the five successive sessions of the Conference.

The first program will present a discussion on the orientation of the entire subject, with the special aim of defining its terms. It proposes to state the facts with which later sessions will deal. Both community and civic theatres are conceived as essentially cultural projects with profits, if any, turned back into themselves. They are alike in serving the broadest possible part of the local population, ideally speaking, all ages and classes of its inhabitants. Were they not democratic, they could be neither civic nor communal. Their demand for sound artistic standards is presumed high. Neither the community nor the city is thought of as a cult; snobbishness for either mind or purse is shunned; the theatre may well be experimental but hardly a laboratory; its plays are neither so far advanced as to be precious nor prices of the seats so high as to be prohibitive to the ordinary pocketbook. The civic theatre building is defined as a relatively large type of theatre, which may be rented to many groups, especially those coming from afar. The community theatre is in general a smaller type theatre designed first of all for a permanent company. In each case a fair degree of flexibility is, of course, implied, as a rule with some attention to possible use for musical plays, pure music, dance, film, and childrens' productions. Clearly, the architectural programming is different for the two major groupings and, moreover, calls for careful attention to the unique requirements of each individual theatre. This program will clarify the primary questions in the field.

The second program will deal with the basic questions of fund raising for construction, operation, and maintenance. Should bonds be issued and, if so, how?

Can county, state, or federal subsidy be obtained? How may fund raising organizations function best? What of subscription drives? How should the theatre advertise itself? What plans for support are applicable to both civic and community theatres and which are profitably followed by one of these types only? This session will deal with purely physical means to give material support to the art and imagination for which the theatre exists but without which in actual experience no theatre can be maintained.

The third session deals specifically with programming for the civic theatre centers. By this is meant, again, not repertory nor artistic production but the overall architectural program. The architect cannot properly plan a theatre without knowing with some reasonable accuracy who will use it and to what purpose. What various attractions are to be anticipated and how can his plans aid them? What role may the labor unions be expected to play? How can touring and industrial shows be accommodated and what are the special needs of each? Should the theatre be located in a shopping center, where shops and theatre will aid each other? The session will explore the ground-work for success.

The fourth session deals specifically with programming for the community theatre. How can flexibility be achieved in a relatively modest project of this type and what flexibility will be desired? Can the educational theatre in, say the community high-school, provide the home for community theatre? What are the legalistic problems of renting school facilities? What are the grass roots of the American theatre?

The fifth session will consider directorial concepts in current theatrical presentation in civic and community theatres and how these concern the architecture and equipment. Types of plays and of presentation will be considered as known or intelligibly anticipated by directors and others in these fields. There are some problems peculiar to the popular theatres considered in the Conference that relate to the universal problem of relation of art to fabric, the soul to the body, of the stage. Can the architect or technician know his own job if he does not know something of the job of the artistic director? And if he must, what then?

During the Conference it is expected that all those who attend will take active part. Each session will begin with some three or four more-or-less formal, but short, "position" papers, after which the meeting will be thrown open to approximately an hour's general discussion initiating from the floor.

Although the focus is strictly on the civic and community theatres in this country, as already observed it is expected that some attention will be given to practices under similar circumstances abroad. Countries large and small have much to teach us and within recent years have witnessed much successful building and administration in this area. Civic theatres are, of course, conspicuous throughout Europe. Community theatres have grown rapidly in number in countries having a relatively large proportion of comparatively small towns, as India, Czechoslovakia, Poland, and the Scandinavian lands. A revealing account of civic and especially com-

munity theatres and small theatres operated by unions and various local organizations may be read, for example, in a recent special number of **World Theatre**, "Theatre of Finland," published by UNESCO. This small but architecturally and theatrically progressive country has much to teach theatre architects of civic and community theatres anywhere. (A special exhibition on the Finnish Theatre timed to coincide with the USITT Conference will be shown throughout March in the Brander Matthews Dramatic Museum, 412 Low Library, Columbia University. Inquiries may be made to its curator, Henry W. Wells.)

Arrangements at the Conference will be made for luncheons on both Saturday and Sunday. A business meeting will be held Sunday afternoon after the last regular session. There will be working sessions of the standing committees and a meeting of the Board of Directors. The Committee for the Conference is as follows: Thomas De Gaetani, John Cornell, Felix Graham, Ben Schlanger, John Havens, Don Crabs, Joel Rubin (chairman).

THIRD AITT CONGRESS, LONDON, JUNE 26-30, 1961

Under the auspices of the newly formed Association of British Theatre Technicians (ABTT), the 3rd biennial Congress of the International Association of Theatre Technicians (AIIT) was held in London from June 26-30 on the theme, "The Planning of Adaptable Theatres." The Congress was attended by a total of approximately 350 theatre personnel from 20 nations, the largest representation being, naturally, British.

Twenty-eight papers were delivered, and approximately sixty individuals participated in the heated discussions terminating six of the eight sessions.

Any evaluation of this Congress must, necessarily, use as its point of departure the fact that the Congress host and programmer, the Association of British Theatre Technicians, did not exist prior to April, 1961. The very fact of the Congress, when seen in this light, represents a magnificent achievement indeed.

The Congress was launched with keynote speeches by Peter Hall and Michel St. Denis, both of whom, albeit in different terms, emphasized the need for education of the public as theatre audience. Richard Southern then delivered a somewhat scholarly paper on "The History of Adaptable Theatres," which was followed by Thomas DeGaetani's, "The Adaptable Theatre in the American University and the Loeb Drama Center," which was a last-minute substitution for a paper by Robert Chapman, who was unable to attend. Percy Corry's "A British Visitor's Impression of the Loeb," used total cost and insufficient number of hanging lines as the basis of his critique rather than success or failure of design and function.

That neither Corry or DeGaetani prompted serious discussion from the floor can be attributed to the breakdown of the three-language translation system, which left the bulk of the foreign delegates either politely perusing the contents of the American gift packet or sleeping.

Happily the Congress got down to business from the second day on. Norman Branson's elaboration of the development of the plans for the "love and volunteer services" Questor's Theatre in Ealing seemed most appropriate in that it reflected British trends away from the picture frame. James Hull Miller's, "Design Principles at Western Springs, Ill." was pertinent to the issue of modest community theatre architecture predicated on the bedrock of economy, whereas Peter Moro's, "Civic Theatre in Nottingham" reflected the high-cost civic project which,

in this case, only makes token gestures to adaptability. Hans Theil's, "Adaptable Theatres in Germany" elaborated on efficient, if inflexible, West German accommodation of traveling shows in educational and community facilities, while John English and Herbert Jackson's, "Cannon Hill Theatre, Birmingham" reflected concepts of dynamism and flexibility to make some American examples static by comparison! Although this presentation was wafted heavenward by the applause following its delivery, it wasn't too long before it suffered the Loeb's fate, in being shot down by British ack-ack.

Sean Kenny's iconoclasm, running rampant through "A Scene Designer's View," was not as well received by his British cohorts as it had been by the foreign colleagues gathered in Berlin. The American delegation, however, warmed to aspects of Kenny's talk, which bore certain similarities to the American concept of the Community Arts Center, and his exhortations for the imagination to be liberated from its architectural and technical restraints were certainly well received.

Richard Pilbrow, representing Brand "Y," took the delegates (from those countries where stage lighting has already reached the level of an art) through Lecture 1, Stage Lighting 101, with his "A Lighting Designer's View." Frederick Bentham's jolly "Lighting vs. Architecture" was Stage Lighting 102, Lecture on Placement of Instruments, which departed only in that the representative of Brand "X" appealed for 30° as ideal angle of throw, instead of the diagonal of a cube.

Further comic relief was provided by Michael Scott's whimsical narrative on "The New Abbey Theatre, Dublin," which, like Nottingham, was not related to the theme, but unlike Nottingham, was most refreshing.

Mr. Eric Jordan of the London City Council then delivered a significant contribution with his "Panic and the Adaptable Theatre." Mr. Jordan contends that elimination of the iron or asbestos curtain compounds the problem of the visual source of fire panic, and consequently the fire curtain may be with us for some time to come. Ian Albery's rebuttal, suggesting the use of a "soporific gas" to assuage the panicked audience, was some indication of the level on which West End producers are operating.

Peter Wood's "Directing at Stratford, Ontario," was interesting in that it spoke of the disadvantages of staging at Stratford. But to this observer, at least, Mr. Wood's directorial concepts as applied to his production of "As You Like It" seemed to be at odds with the basic concept of the theatre.

Stephen Joseph's "Newcastle-under-Lyme Civic Theatre" was certainly one of the Congress high water marks. Mr. Joseph rated the respect and enthusiasm which greeted his impassioned plea on behalf of arena theatre and his concise exposition of the Newcastle arena project.

Ernst Brundig's "Multiple Theatre in Germany" attempted to offer the State Theatre in Kassel as a West German example of adaptability, when either the small house at Mannheim, or Ruhnau's experimental theatre at Gelsenkirchen would have been more to the point and valid. Derek Martinus' tale of trial and tribulation, "The Pembroke and Ashcroft Theatres, Croydon," bore certain resemblances to the problem of housing the off-Broadway non-proscenium theatre, or adapting facilities to uses for which they were not designed. In this narrative the Croydon Fire Department played the villain.

The final morning saw a series of "bread and butter" papers, each approximately 10 to 15 minutes in length, which included the aforementioned Ian Albery's con-

demnation of any theatre style except the gilt-edged proscenium; Robert Goodwin's workmanlike treatise on sound control; Disley Jones, who chose Criticism instead of Design as the content of his talk; Ken Ackerman's most interesting paper on seating units for adaptable theatre; and last minute addition of Herbert Marshall on "The Theatre in India," and Grobelaar's, "The Theatre in South Africa," and George's LeBlanc's now classic, "Lighting Control and Color."

If the Congress had shortcomings, any enumeration of them should include the following: a total lack of representation of playwrights, composers, and choreographers; an almost complete lack of participation by representatives of the "new and emerging nations," and the unfortunate placement of the Loeb Drama Center as a first-day paper, which tended to place it outside the content of the rest of the Congress.

AITT EXECUTIVE COMMITTEE MEETINGS

Among the many business items transacted by the Executive during the Congress week were the following:

1. Acceptance of a proposal that the 1963 Congress be held in Stockholm, Sweden, on a theme to be decided.
2. Acceptance of an invitation by the Lincoln Center Board of Directors that the 1965 Congress be held at Lincoln Center in conjunction with the second year of the New York World's Fair.
3. Re-evaluation of the AITT statutes to encompass, encourage and expedite the growing number of AITT National Centers.
4. Re-evaluation of the AITT statutes to eliminate any sense of conflict with the more generalized aims and purposes of the International Theatre Institute.
5. Call of a two-day series of Executive Committee meetings in Paris, June, 1962.
6. Election of the AITT officers as follows:

President — Jean Mourier (France)
 Vice-President — Walther Unruh (W. Germany)
 Vice-President — Briton, to be ABTT-appointed
 Secretary General — Thomas DeGaetani (U. S. A.)
 Treasurer — Andre Boll (France)

AMERICAN PARTICIPATION BY PERSONNEL AND MATERIEL

In keeping with its aims and purposes, ANTA's U. S. Center, AITT, between the time of the Berlin Colloquy last November and early June, 1961, sought moral and material support to ensure American participation in London. Despite the fact that on this occasion the Center was able to effect only one grant, from the Ford Foundation's Educational Facilities Laboratory, for Vernon DeMars, the American delegation numbered nine, the majority attending at personal expense and/or last minute changes in long-standing European plans.

Delegation Chairman: Thomas DeGaetani, President USITT, Director, U. S. Center, AITT
 James Hull Miller, USITT, Theatre Design Consultant, Shreveport, Louisiana
 Vernon DeMars, AIA, USITT, Chairman, Architecture Dept., University of California at Berkeley
 Rosamond Gilder, Director, U. S. Center, ETI
 Thomas Schroth, USITT, Architect, Community Theatre, Warren, Ohio
 Joseph Gifford, USITT, Fine Arts Dept., Boston Univ.
 Jerome Landfield, Speech Dept., Oberlin College
 Austin Pendleton, Yale Univ., Student Observer
 Alec Pendleton, Student Observer

As in Berlin, the U. S. Center, AITT, distributed gift packets which contained literary and graphic material reflecting American achievement and philosophy in the-

atre architecture and technic. The packet contents were contributed free of charge to the U. S. Center, AITT, which then paid for packet printing and shipment.

Contents:

1. **USITT Newsletter**, Vol. I, No. 1.
2. **LINCOLN CENTER FOR THE PERFORMING ARTS**, 4 pp. Illustrated.
3. **RECOMMENDED PHOTOMETRIC PERFORMANCE OF INCANDESCENT LIGHTING UNITS**, Illuminating Engineering Society.
4. **INITIAL FACTORS IN THEATRE PLANNING**, AETA's Theatre Architecture Project.
5. **AUDITORIUM ACOUSTICS FOR MUSIC PERFORMANCE**, by Russell Johnson, reprint from **Musical America**.
6. **BACKSTAGE ISN'T BACKSTAGE ANYMORE**, by Edward C. Cole, reprint from **AIA Journal**.
7. **A HAT IN THE RING**, by William Davis, reprint from **AIA Journal**.
8. **THEATRE AUTOMATIQUE**, reprint from **Architectural Forum**.
9. **LIGHTING — A CRITIQUE — AN APPRAISAL OF TODAY'S LIGHTING APPARATUS**, excerpt from 1961 ANTA Assembly panel discussion.
10. **PROFILES OF SIGNIFICANT SCHOOLS. A and M CONSOLIDATED SENIOR HIGH SCHOOL, COLLEGE STATION, TEXAS**, an Educational Facilities Laboratories Report.

— Thomas DeGaetani

AETA CONVENTION

The Silver Anniversary Convention of the American Educational Association met at the Waldorf Astoria, New York, August 28, 29, and 30. Through the courtesy of A. S. Gillette, Second Vice-President of the Association, the reports of the secretaries of the sectional meetings have been placed at the disposal of the NEWSLETTER and constitute the basis of the following summaries.

Lighting: Revealer of the Dramatic Event. Donald Crabs, chairman, James Kuser, secretary. The meeting was attended by more than 150 people with great interest shown by the question and answer period following the talks. These began with an address by Jo Mielziner. He stated that the lighting and scene designer should be only one man, who works with competent technicians, in whom he has the highest confidence. There must be a single aesthetic leader. Stanley McCandless said that lighting for the theatre encompasses both the ability to utilize the technological material to the best of its potentiality as well as the creation of the aesthetic requirements. The designer should be fully aware of the technical aspects of the equipment he uses. The tremendous advancements in equipment now enable the designer to accomplish his task with a great deal more ease. Slides were shown to demonstrate the different effects and achievements possible through lighting. Jean Rosenthal explained that there is and was vast difference between European and American equipment. In touring the City Center Ballet this difference was brought to light. American lighting was brighter, more intense, and had more "sparkle." European lighting had fewer types of units, more manpower, and more accessibility to units. Certain lights (Fresnels) and locations (Tormentors) were used in America but not in Europe. Within the last decade, however, coordination and cooperation have brought the two into closer alignment.

The Building of the Theatre. Nat Eek, chairman, Howard Fox, secretary. This panel approached the subject of theatre architecture from the standpoint of planning

with the architect, selecting the right equipment, and allowing space for it. Henry Wright, Vice-President of the American Institute of Architects, presented the professional viewpoint. William Davis discussed equipment selection, and Lewis Stoerker, of the University of Missouri, presented his university's theatre plant as an example of planning and design. Wendell Cole, Stanford University, and Arthur Risser, University of Wichita, commented on the panelists' discussions. Four main points were stressed: (1) know what you want and be specific; (2) build correctly and then add equipment; (3) have as few people as possible make the final decisions; (4) start planning room specifications now — one never knows when he may be called upon to build a theatre.

The Designer and the Technician: a Collaboration.

Henry B. Williams, chairman, E. T. Volkert, secretary. Donald Oenslager, assisted by Klaus Holm, demonstrated mastery of the numerous problems encountered in preparing **A Majority of One**, with its four complete acts for presentation in out of town and New York theatres. Designing and mounting a budget setting was demonstrated by George Hendrickson and his technician, Roy Longmere, for their production of **Oedipus** in the arena theatre at Tulane University. Collaboration between the designer-technician and the light artist in interpreting a highly symbolic play was presented by Arnold Gillette and David Thayer, the State University of Iowa, for their production of Paul Claudel's **Break of Noon**. The speakers dealt with such problems as effective use of painted scrims and projections, the importance of research, use of masks, wagon stages on casters and tracks. Slides, sketches, and plans were used effectively. In discussion Oenslager emphasized especially the influence of spatial limitation of theatres as an influence on design for a multi-set production.

Technical Production. James Clay, chairman, Ned Bowman, secretary. Ralph Alswang, New York designer, stated that design for the past no longer serves our needs. He noted the emergence of a new audience and the increased amount of money available for the theatre. He declared that we need more theatre as exciting as the headlines and expressed hope for the return of a spectacular stage. "The Living Screen" was described as a new art form with complete fusion of film and living theatre. In the past the theatre was said to have been too full of carpentry. The Ford Foundation Grant Theatre, designed with Paul Rudolph, was described as having a new "free-form" shape, translucent side walls, no frame for a stage picture, screens that may be used in two or three dimensions, and to be mechanically not expensive. It presupposes ability to move smoothly from cinematic action to stage action. It was said that we are today essentially romantics. The distinction between the Brechtian technique and the living screen is that the latter attempts to "fool the eye." Drawings of the Alswang-Rudolph Foundation submission were shown. During the discussion Burris-Meyer asked why one should mix the media; if film is central to the idea, why not do it all in film? The reply was that the proposed method is a total technique but only a technique to be used with living theatre. The motion picture projector may serve as a magnificent lighting instrument.

PANEL DISCUSSION ON THEATRE ARCHITECTURE HELD AT KENT STATE UNIVERSITY

(Reported by Prof. G. Harry Wright of Kent State Univ.)

A panel discussion on Theatre Architecture was a feature of the Fourteenth Ohio Conference for Speech Education held at Kent State University, Kent, Ohio, on

October 14, 1961. The panel was arranged by the Division of Theatre of the School of Speech of Kent State University with Professor G. Harry Wright as moderator. The general topic was "Theatre Architecture: Planning the Modern Educational Theatre Plant" and the purpose was to present information helpful to university administrations and directors planning for the building of new campus theatres. Speakers were Dr. Homer N. Abegglen, Director of Theatre at Miami University, Oxford, Ohio; Franklin Scott, A.I.A., of Mellenbrook, Foley and Scott, Architects, Berea, Ohio; Dr. Walter S. Dewey, Technical Director, The Ohio State University Theatre, Columbus, Ohio; and Dr. Joel E. Rubin, Kliegl Brothers, Lighting, New York. The discussion was held in the new E. Turner Stump Theatre in the Music and Speech Center on the Kent campus.

USITT COMMITTEE PROGRESS REPORTS

Standing Committee on Theatre Architecture and Engineering:

Chairman, Felix Graham

"to provide collective experience and exchange of ideas and authoritative data relating to the workable, effective design, equipment, and construction of theatres."

Sub-Committee on Theatre Architecture:

Chairman, Eric Pawley, AIA

"to provide collective experience and exchange of ideas on effective theatre architecture, based upon evaluation of the theatre program as it relates to techniques, material, and economics."

Current projects:

1. **Architectural Programming for Theatres:** A comprehensive analysis by Helge Westermann, AIA. For possible development as USITT Policy Statement. In progress.
2. **Theatre Categories:** Richard Southern, James Hull Miller and Wendell Cole. Preliminary report "On the Clarification of Names" by Mr. Southern distributed to Standing Committee, September, 1961.
3. **American Theatres:**
 - 3A. Built since 1945
 - 3B. Good examples prior to 1945
 - 3C. Evaluation of theatres in 3A and 3B

This project is being undertaken by USITT, American Institute of Architects, and the American Educational Theatre Association as cooperating agencies. In progress.

4. **Demands of Television on Theatre Architecture:** Sol Cornberg. In progress.
5. **Acoustics and Sound Control:**
 - 5A. Acoustics and Design: Russell Johnson. In progress.
 - 5B. Noise Control: Cyril Harris. In progress.
 - 5C. Sound Control: Harold Burris-Meyer. In progress.
6. **Analysis of Orchestra Pit Requirements** (In conjunction with Committee on Theatrical Presentation) Gunther Schuller, Project Chairman, assisted by Jack Beeson, Frederic Cohen, Thomas DeGaetani, Felix Graham, Carolyn Lockwood, Jean Rosenthal, Helge Westermann.
7. **Responsibilities of Professions:** Eric Pawley, AIA. For possible development as USITT Policy Statement. In progress.
8. **Analysis of Rehearsal Space Requirements:** (In conjunction with Committee on Theatrical Presentation) Thomas DeGaetani. In progress.
9. **Analysis of Dressing Room Requirements:** (In conjunction with Committee on Theatrical Presentation) Burgard Engele, Howard Fox, Hillyard Robinson.

Sub-Committee on Theatre Engineering:

Chairman, Hans Sondheimer

"to encourage, develop, and communicate effective techniques for optimum coordination of all elements and forms of equipment, old and new, necessary for theatrical presentation and theatre operation, and to review traditional, contemporary and legal requirements for theatre construction, and to make and implement recommendations for the encouragement and facilitation of theatre construction."

Current Projects:

1. A report on **"Space Requirements for Mechanical and Electronic/Electrical Equipment"** by Felix Graham. In progress.
2. **"A Glossary of Technical Terms"** by Carolyn Lockwood. Preliminary report distributed to Standing Committee, July, 1961.
3. **"Compilation of a Syllabus for a One-Year Comprehensive Graduate Course in Theatre Engineering"** by William Davis and Leland Watson. The complexity and importance of this project have prompted its expansion to include preparation for and by undergraduate technical and related studies. The Messrs. Davis and Watson will be assisted by Edward Cole, Tom DeGaetani, Doris Einstein, Robert Mann, Joel Rubin, Steve Skirpan and Ben Schlanger.
4. **"A Report on the Synchro-Winch System"** by Donald Swinney. Preliminary report distributed to Sub-Committee, October, 1961.
5. **"A Report on Dimming System Types"** by Stephen Skirpan. Preliminary report distributed to membership, November, 1961.
6. **"Horizontal and Vertical Scenery Handling"** by Anton Maurer, assisted by Hans Sondheimer and Bernard Weiss. In progress.
7. **"Geometric Requirements for Projection Lighting"** by Leland Watson. In progress.
8. **"Turntables, Pro and Con"** Translation from the French of an international survey appearing in the April, 1961, issue of *Theatre*. Thomas DeGaetani. In progress.
9. **"Classification of Elements to be Considered in New Code Writing"** by Commissioner Arthur Benline, who will be assisted by committee members doing research in the following areas:
 - a. Sprinkler Systems — James Church
 - b. Audience Seating — Ben Schlanger
 - c. Smoke and Exhaust Ventilation — Vincent Bianculli
 - d. New Materials — Carolyn Lockwood
 - e. Substitute for the Curtain — William Davis
 - f. Electric Code Problems — Bob Mann
10. **"An Evaluation of the Multiscreen Projection System"** by Charles Levy and Carolyn Lockwood. In progress.
11. **"Sound Control and Intercom Equipment for the Theatre"** by Arthur Schneider. In progress.

Standing Committee on Theatrical Presentation:

Chairman, Carolyn Lockwood

"to stimulate and reflect the creative and interpretative elements that will enable us to use the theatres of today and build the theatres of tomorrow."

In view of the fact that new thoughts in the theatre must be evaluated not on a physical basis first, but rather on their ultimate successful contribution to the creative and interpretative artists, the Standing Committee sees itself as both stimulus to and evaluator of the Institute's basic research projects.

Current projects:

1. **An Analysis of the Creative and Interpretative Artist's Attitudes toward the Various Auditorium-Stage Relationships**, a committee project in progress.
2. In conjunction with the Sub-Committee on Theatre Architecture:
 - a. **Analysis of Orchestra Pit Requirements.**
 - b. **Analysis of Rehearsal Space Requirements.**
 - c. **Analysis of Dressing Room Requirements.**

RECENT PUBLICATIONS AND MATERIAL AVAILABLE

With this issue of the NEWSLETTER, USITT inaugurates a continuing informational service section.

(The following is a listing of publications and materials recently received by USITT and available to its members. In some cases the material is directly available from USITT, where not, the address for direction of inquiries is listed.)

ACOUSTICS OF THE QUEEN ELIZABETH THEATRE, VANCOUVER, a 55 pp. analysis available free from Bolt, Beranek and Newman, 50 Moulton St., Cambridge 38, Mass.

THE GENERAL AUDITORIUM by James Hull Miller, an AIA reprint available from USITT.

INDUSTRIAL AND TECHNICAL PUBLICATIONS by Robert Burroughs, a bibliography. An investigation of AETA's Technical Developments Project. Available at \$1.25 a copy from Robert Schneideman, Executive Secretary, AETA, Northwestern Univ., Evanston, Ill.

INITIAL FACTORS IN THEATRE PLANNING, an AETA Theatre Architecture Project available free from USITT.

NATIONAL FIRE PROTECTION ASSOCIATION: INDEX OF PUBLICATIONS ON FIRE PREVENTION AND PROTECTION. Available free from NFPA, 60 Battery-march Street, Boston 10, Mass.

THE NINTH CONGRESS OF THE INTERNATIONAL THEATRE INSTITUTE, VIENNA, JUNE 5-10, a report by Rosamond Gilder, available free from USITT.

THE OPEN STAGE THEATRE CHECKLIST, a booklet prepared by the N. Y. Chapter of ANTA's Board of Standards and Planning. Suggested contribution of \$2.50. Available from N. Y. Chapter of ANTA, 1545 Broadway, New York 36, N. Y.

SCHOOL PLANT STUDIES by Eric Pawley, an AIA reprint available free from USITT.

SOUND CONTROL TECHNIQUES FOR THE LEGITIMATE THEATRE AND OPERA by Harold Burris-Meyer and Vincent Mallory, a reprint from *The Journal of the Audio Engineering Society* available free from USITT.

A SURVEY OF FACTORS IN CONSIDERATION OF REVOLVING STAGES, available from Robert Allred, 67 Willow Drive, Brea, Calif.

THEATRE ARCHITECTURE AND TECHNIC, a reprint from the August, 1961, *AIA Journal*, containing illustrated articles by USITT's Rubin, Pawley and DeGaetani. Available from USITT at 25¢ a copy.

II. MANUFACTURER'S LITERATURE

(Requests for copies of these materials should be addressed directly to the manufacturer.)

CENTURY: THEATRE LIGHTING; REMOTE CONTROL SYSTEMS; CATALOG ITEMS DATA SHEETS; CATALOG ITEMS PRICE SHEETS. Century Lighting, 521 West 43rd Street, New York 36, New York.

HUB: EFFECTIVE STAGE LIGHTING FOR ELEMENTARY SCHOOL STAGES (Bulletin ES-54); LIGHTING AND CONTROL EQUIPMENT FOR THE MODERN SCHOOL STAGE (Bulletin SL-56); LIGHTING AND CONTROL

- EQUIPMENT FOR OPEN STAGE THEATRES (Bulletin 102); LIGHTING SYSTEMS FOR CHILDREN'S THEATRES (Bulletin 104). Hub Electric Co., 2255 West Grand Avenue, Chicago 12, Illinois.
- KLIEGL: LIGHTING CONTROLS SYSTEMS (Catalog S-65); THEATRICAL LIGHTING (Catalog T-61); TELEVISION LIGHTING (Catalog TV-6); ARCHITECTURAL LIGHTING (Catalog A-11); THE HISTORY OF STAGE LIGHTING (Reprinted from *Illuminating Engineering*, January, 1956). Kliegl Bros. Lighting, 321 West 50th Street, New York 19, New York.
- PARAMOUNT THEATRICAL SUPPLIES: THE MULTISCREEN PROJECTION SYSTEM. Alcone Inc., 32 West 20th Street, New York 11, New York.
- THEATRE PRODUCTION SERVICE: CATALOG—EVERYTHING FOR THE THEATRE. Theatre Production Service, 52 West 46th Street, New York, New York.
- TIMES SQUARE: STAGE LIGHTING CATALOGUE. Times Square Stage Lighting, 349 West 47th Street, New York 36, New York.
- VICKERS: DESIGNS FOR THE MODERN THEATRE by Edgar Lustig. Vickers Inc., Electric Products Division, 1815 Locust Street, St. Louis 3, Missouri.
- WARD LEONARD: DIMMERS FOR LIGHTING CONTROL. Ward Leonard Electric Co., Mt. Vernon, N. Y.
- WAAGNER-BIRO: STAGE MACHINERY AT THE NEW SALZBURG FESTIVAL HOUSE; REBUILDING THE BURGTHEATRE, VIENNA (in English, illus.). Waagner-Biro, Margaretenstrasse 70, Vienna, Austria.

III. USITT PUBLICATIONS AND REPRINTS

Since February, 1961, the USITT has collected, compiled and/or distributed the following:

- A BIBLIOGRAPHY OF TECHNICAL TEXTS by Carolyn Lockwood, a preliminary report on Sub-Committee on Theatre Engineering project. Limited in distribution to Standing Committee on Theatre Architecture and Engineering.
- ON THE CLARIFICATION OF NAMES by Richard Southern, a preliminary report on USITT Sub-Committee on Theatre Architecture research project on clarification of theatre types. Limited in distribution to members of the Standing Committee on Theatre Architecture and Engineering.
- DIMMER SYSTEMS FOR THEATRICAL LIGHTING CONTROL by Stephen Skirpan, report on USITT Sub-Committee on Theatre Engineering research project.
- FLEXIBILITY AND PRESENT CONTROL BOARDS by David Thayer, reprint from the *Educational Theatre Journal*.
- LIGHTING — A CRITIQUE — AN APPRAISAL OF TODAY'S LIGHTING AND APPARATUS, an ANTA 1961 Assembly report.
- A PRELIMINARY REPORT ON THE THIRD BIENNIAL CONGRESS OF THE INTERNATIONAL ASSOCIATION OF THEATRE TECHNICIANS, LONDON, JUNE 26-30 by Thomas DeGaetani.
- SYNCHROUOUS WINCH SYSTEM by Donald Swinney, a preliminary report on USITT Sub-Committee on Theatre Engineering research project. Distribution limited to members of the Sub-Committee on Theatre Engineering.
- THEATRE AUTOMATIQUE, reprint from the October, 1960, issue of *Architectural Forum*.

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compiled by Ned A. Bowman and Glorianne Engel

This bibliography is prepared as an activity of the

Theatre Architecture Project, American Educational Theatre Association. Suggestions, comments and additions are welcomed. Further information is available by writing to The Department of Speech and Theatre Arts, University of Pittsburgh, Pittsburgh 13, Pa.

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47. Strudthoff, Inge. "Bericht vom Berliner Colloquium," *Bühnentechnische Rundschau*, LV, Heft 1 (Februar, '61), 9-15. Following this report on the Berlin meeting are German language texts of papers delivered by Philip Johnson ("Modern Theatre Architecture"), Carolyn Lockwood ("University Theatre in the USA") and Walther Unruh ("Theatre Construction and Engineering").
48. "Le theatre de Nottingham, Grande Bretagne," *l'Architecture d'Aujourd'hui* (Decembre, '60-Janvier, '61), p. XXXIX. Also see Item 14, this bibliography.
49. "Theatre Municipal de Gelsenkirchen, Allemagne," *l'Architecture d'Aujourd'hui* (Septiembre-Novembre, '60), p. 46-49. Also see Items 13, 15, and 27, this bibliography.
50. "Theatre National de Luxembourg," *l'Architecture d'Aujourd'hui* (Septiembre-Novembre, '60), p. XXXIX. Designed by Alan Bourbonnais, the theatre is scheduled for completion in 1963. See also Item 9, this bibliography.
51. "Theatre populaire italien," *Aujourd'hui, Art et Architecture*, V (Juin, '60), 88-89. A 2,000-seat portable theatre designed by Alberto Spinelli for Vittorio Gassman. Canvas stretched over a tubular network.
52. Thompson, Richard D. "A Proposed System for Fire Protection of the Proscenium Arch in the Flexible Theatre," *American Institute of Architects Journal* (January, 1961), p. 73-78. Proposes a system of automatic sprinklers with improved vents, in place of the asbestos curtain to prevent passage of fire smoke and gasses from one architectural chamber to another. Contains an appendix reprinted from the *NFPA Handbook of Fire Prevention* (1954).
53. "Academie des Beaux-Arts, Berlin," *l'Architecture d'Aujourd'hui*, N. 96 (Juin-Juillet, '61), p. 104-107. Contains a theatre complex with a single stage between a large and a small auditorium.
54. Anikin, V. ("Summer Theatre in Rostov-on-the-Don,") *Arkhitektura SSSR* (Moscow), No. 6 (1961), pp. 62-63. An outdoor theatre.
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58. Buigas, Carlos. "Musical Water and Light Theatre in Ciudad Trujillo," *International Lighting Review*,

- XII, No. 2, pp. 52-54.
59. "Buildings in the News: New York State Theatre at Lincoln Center," **Architectural Record**, No. 8 (August, '61), p. 13. Philip Johnson's 5-tiered horseshoe plan to seat 2800. Sketches, photograph of model.
 60. Bykov, V. and I. Malcin. "Problems of New Theatre Building Design," **Arkhitektura SSSR**, No. 1 (1961), pp. 27-36. Untranslated; considerable illustration of contemporary projects.
 61. "Centre d'art dramatique Loeb, Harvard, Etats-Unis," **l'Architecture d'Aujourd'hui**, N. 96 (Juin-Juillet, '61), pp. 100-103. Hugh Stubbins and George Izenour's Loeb Drama Center. See also Items 6 and 29, this bibliography.
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 63. Creighton, Thomas H. "Kiesler's Pursuit of an Idea," **Progressive Architecture** (July, '61), pp. 104-23. A survey of the theorist's work, including the Endless Theatre, Universal Theatre, unit setting for Juilliard School, Eighth Street Cinema (with four screens).
 64. "A Cultural Center," **Arts and Architecture** (August, '61), pp. 20-21. Project for a space frame auditorium by R. F. Malcolmson. Arrangement of space is unclear, since article lacks a building plan.
 65. Davis, William M. "Tonight at Eight Twenty-Nine," **AIA Journal**, XXXVI, No. 2 (August, '61), pp. 87-92. Job descriptions for each of the participants in an educational theatre production. Attempts to justify spatial needs for each function performed. Good orientation for the school planner with little or no educational theatre experience.
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 74. "Johnson Gives a Fillip to N. T. Theatre Design," **Progressive Architecture** (August, '61), p. 38. Philip Johnson's New York State Theatre in Lincoln Center.
 75. Jordan V. Lassen. "Fragen der Akustik im Theater," **Bühnentechnische Rundschau**, LV, Heft 3, pp. 11-14. Address before the Berlin Colloquium, November, '60.
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 92. "Die Stadthalle Ahaus," **Bühnentechnische Rundschau**, LV, Heft 3, pp. 19-21. Auditorium for the city of Ahaus, Westphalia; architect Hein Schaefer.
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