

July, 1963

1963 USITT CONFERENCE  
Reported by Henry W. Wells

On April fifteenth and sixteenth, 1963, at the Juilliard School of Music and Dance in New York, the USITT held its third annual Conference with a large attendance participating actively in the discussions. The general subject was "Performing Arts Centers: Civic, Community, Academic." These were exemplified in three centers recently completed or shortly to be opened: the Los Angeles Music Center; the Tyrone Guthrie Theatre at the Walker Art Center, Minneapolis, Minnesota; and the Arkansas Arts Center, Little Rock, Arkansas. Differing widely in function and size, these centers presented problems and solutions in a wide field of equipment and design. To provide the Conference with still more extensive glimpses into current activity in theatre building and management, a few briefer panels offered other views. Under the appropriate heading "Applications of Modern Technology to the Theatre," a description was given of the large and splendidly equipped Teatro Municipal General San Martin, Buenos Aires, and a presentation was offered on "Pert Programming." Finally, reports from the USITT committees were reviewed, with plans laid for future action. The program provided the Conference with both definition and breadth. A large number of widely known technicians in the different areas of research contributed to the proceedings. The chief objective of the Institute was served by bringing together these people and others similarly employed in the widely disparate fields, to the benefit of all who attended. Architects and their various collaborators exchanged views as a rule based upon recent experience. Although in this year's Conference the playwrights, directors, and artists still more intimately engaged in performance took a minor part in the more formal proceedings, their presence, influence, and occasionally their voices were notable, as a rule by remarks from the floor. Thus the full scope of the Institute's interest was represented. The following summary of the Conference may recall its high points to those who were present and inform those who unfortunately were not. A fair number in attendance travelled from considerable distances, as, for example, from Hawaii and Alaska.

Because this year's Conference for the first time introduced the stimulating feature of slides and extensive pictorial exhibits, the USITT NEWSLETTER inaugurates the use of illustrations. All the principal talks were generously illustrated by slides and plans; photographs were also displayed in the halls used by the Conference. A particularly revealing display on the design of cultural centers was shown through the courtesy of the American Federation of the Arts. Although the verbal presentations were extensive and generous, they were much enhanced by these ample visual aids.

In the instance of each of the three centers in the United States chiefly examined, the architect on the project gave the principal exposition. Consultants explained special aspects of the theatres. Four persons offered criticisms of the centers. Speaking on all three centers were Mr. Arthur Drexler, Director of the Department of Architecture, the Museum of Modern Art, New York City; Professor Joel Trapido, Co-Director of the University Theatre and East-West Theatre, University of Honolulu; and Mr. Thomas S. Watson of the Department of Dramatic Art, Western Reserve University, Cleveland, Ohio. Mr. Richard Snibbe, architect, New York City, spoke as critic of the Arkansas Arts Center.

Much the largest and most ambitious of the three centers discussed was the Los Angeles Music Center. For this, Welton Becket & Associates, Los Angeles, are architects and engineers, the project architect being John C. Knight, whose summary account opened the first meeting of the Conference. Consultants on the Memorial Pavilion were: for lighting, Jean Rosenthal, New York City; for stage, William Nolan, Nolan Scenic Studios, Brooklyn, New York; for seating and sightlines, Ben Schlanger, New York City; for general lighting, Jaros Baum & Bolles, Consulting Engineers, New York City, with the services of Mr. William Richardson; for acoustics, Vern O. Knudsen, Paul S. Veneklasen, and Robert Leonard, all of Los Angeles. The Consultant on the Forum, as regards the theatre, stage, and lighting, is Jo Mielziner, New York City, for the Center Theatre as regards theatre and lighting, Jo Mielziner, and for the stage, William Nolan. The project will cost approximately \$25,000,000.

The Center was described in much detail by Mr. Knight. It provides a 3,300 seat Memorial Pavilion, a 1,833 seat Center Theatre, a 730 seat circular Forum, a mall and a large parking facility. The land, in a prominent position in the city, has been furnished by the County of Los Angeles, which has also assumed the architectural fees. Half the funds for the building are being raised by private subscriptions. The rest of the construction costs, including landscaping the handsome mall, are being met by bond issues supported by County lease. The Center is scheduled to open in the spring of 1964. The garage, on four levels, for 2,000 cars, will be provided directly underneath the Center itself.

The Pavilion is designed with extreme flexibility to accommodate large orchestras, major opera companies, light opera companies, and all large-scale performances within the performing arts. The building is 330 feet long, 252 feet wide, and 92 feet high, with curved sides and a surrounding colonnade. The structure itself is faced with dark granite and glass.

Seating on the orchestra floor will be in continental style but that in the tiers employs aisles. The orchestra seats 1523. There are 27 rows, approximately 40 inches back-to-back. The last row is 98 feet from the stage.

The first tier is 85 feet from the curtain, the second 91. The first seats 508, the second 350, and a third, separated by a cross aisle, 453. The last row is 130 feet from the stage. Ninety percent of the audience is closer than 105 feet to the stage. This stage, designed with great versatility, has a proscenium capable of varying from 36 feet to 58 feet in width with a maximum height of 30 feet. Carefully planned to serve all types of travelling shows, it is 64 feet deep and 169 feet wide but when the back-stage portal is open, the rear wall is 104 feet from the curtain. An orchestra-shell of novel design is on a wagon with complete acoustical flexibility. This opens at the back for chorus levels; it will receive a pipe organ. A permanent acoustical canopy projects outward from the top of the proscenium and is adjustable to three positions. The first is for grand opera and concerts. The second is for light opera, which needs electro-acoustical reinforcement, here the canopy will be raised, baring loudspeakers. The third position aids special lighting effects. A five-channel stereophonic system is used. Dressing rooms are exceptionally ample and are located on the auditorium floor. Accommodations for 100 ballet and 100 chorus are provided.

The decor will be lavish, with much glass, gold, and honey-toned onyx walls. Mirrors line the grand stair, complete with a reflecting pool. Deep coral carpeting and seats contrast with the gold stage curtain. Near the broad second level promenade will be the main refreshment bar. This level also contains a two-story-high Founders Room. Two large restaurants are provided, one at street level, the other, together with smaller dining facilities, is on the fifth floor. Music-library and offices are in the basement. The fourth floor contains four large rehearsal halls above the back-stage area, one equal in size to the stage playing area. Various offices are on the third, fourth, and fifth floors. The building, in short, offers magnificent facilities for the performing arts.

Between the Pavilion and the Theatre is the Forum, a small structure of radical design, to be used chiefly for intimate drama, chamber music, and special lectures and receptions. A colonnade joins the Forum and the Center Theatre. The Forum is round, 140 feet in diameter. It will be surrounded by a reflecting pool. The thrust stage is partly surrounded by the seating. There is a cyclorama screen at the rear, a movable transparent screen 10 feet in front of the cyclorama, and a movable floor section between the two for prop changes and special effects. The prop changes and some of the movements of actors will be hidden from the audience by lighting in the risers of the steps to the stage, which will present a "curtain" of light. There will be a honeycombed ceiling for theatrical lighting. The decoration of the auditorium, in contrast to that of the Pavilion, will be relatively austere. This, however, will not be true in the case of the Forum foyer.

The Center Theatre is for legitimate drama and musical comedy, light opera and ballet. Three of its exterior walls will have vertical panels, the fourth, facing the other structures of the Center, will be glass for its entire height of 70 feet. The house is wider than it is deep, with the orchestra floor below plaza level. The stage is provided with an orchestra shell 60 feet wide, 36 feet high, 37 feet deep. The front 12 feet of the stage is on a hydraulic drop. Floor sections have been smoothed with special care to accommodate dancers. The designing presumes visiting companies, providing little storage and no workshops. A five-channel system is used for acoustics; orchestra sound reaches the back stage and stage sound is transferred to the pit.

Seating is on three levels. The first 11 rows of the orchestra's 869 seats will be continental style. Behind them will be 11 rows of conventional seating. 400 seats will be on the level above, with 564 in the balcony. The stage has a bowed and projecting fore-stage area, enclosed by curved house curtains and fire curtains. The proscenium extends to the ceiling, with no conventional arch. An adjustable orchestra pit accommodates up to 70 musicians. Some sections of the pit also provide for entrance in theatre presentations. The ceiling has three specially lighted fins.

These major features of the Center were analyzed at length by Mr. Knight, with the aid of many slides. His talk was followed by specialized comments from the leading consultants. Jean Rosenthal emphasized the care taken in the lighting to assist visiting companies. She described the large switchboard. William Richardson examined the complex problems

of auditorium lighting and William Nolan those of stage equipment. Ben Schlanger raised general principles in seating and sidelines, arguing for wide proscenium openings with lighting to focus attention, thus bringing more of the audience closer to the stage. Jo Mielziner commented especially on the Forum, observing that the problem of a circular building was one that he would not himself have chosen but nevertheless found highly stimulating. The Forum, as he described it, presents one room for stage and auditorium both acoustically and visually. The stage projects 24 feet into the auditorium. A screen of neutral gray can open and shut. There is no curtain in the regular sense. Mielziner believes that projection lighting will be acceptable. Arthur Drexler, as critic, enlarged the area of discussion by analyzing the problem of theatre architecture in terms of surrounding structures, as well as that of uniting several buildings into a single unit of composition. He valued the garage more highly than the colonnade. Joel Trapido looked favorably on continental seating.

The main presentation of the Tyrone Guthrie Theatre fell to its architect, Ralph Rapson. He began by commenting on the Walker Art Center with which the theatre is intimately associated both physically and functionally. This Center has facilities for events on a small scale in music, dance, and drama, and for lectures. It functions in some measure as an art school, which relieves the new theatre of problems to be faced by the building of a drama school, though its activities seem certain to complement the large drama department of the University of Minnesota. The Guthrie Theatre itself represents fundamentally the convictions of its director, Tyrone Guthrie, whose views are best known as embodied in the Shakespeare Theatre, Stratford, Ontario. Guthrie desires a building in which productions have a sentiment of ritual. He prefers the open stage, though he admits some compromise with the proscenium. The performance is not to create an illusion of reality but a conviction of the poetic. He seeks effects akin to sculpture where the sculpture itself revolves, that is, imaginative figures in real space, or the antithesis of TV. Mr. Rapson stressed his constant collaboration with Mr. Guthrie as an unusual experience in the profession of an architect and felt that the collaboration had borne valuable fruit. The theatre was described as far from what it would have been if either of the two men had made all the decisions.

The cost of the building as first planned was to have been around \$2,300,000, but this had to be reduced by approximately one fourth, so that certain features originally planned have been omitted, especially in the back-stage area and the provision for various facilities. Arrangements have been made so that some of the latter may in time be secured. The theatre seats a maximum of 1,440 at the modest cost of about \$1,200 a seat. Side seats are cut off when the proscenium is in use. The design is in innumerable respects original. Asymmetry characterizes all features of the auditorium and stage. Moves have been taken to integrate balcony and orchestra, one extreme side of the balcony projecting boldly forward. Certain seats disappear for the proscenium. For most performances, especially of classical or explicitly poetic drama, the open stage will be used, around which the audience is seated on three sides. The raised stage area itself is relatively small and irregular, roughly 40 feet square. A highly flexible back stage wall is provided, with two large sliding sections. An invisible orchestra sits in a balcony. Much glass is used in the building's exterior.

It is expected that the asymmetry of the seating will prove stimulating and will induce people to seek different seats on successive visits. The asymmetry of the stage itself is designed to stimulate the imaginative vigor of the production, or, in other words, to be dynamic. In general conception the theatre is at once modern and classical; what it clearly is not is conventional or Victorian. It compromises between the ancient and the Elizabethan but makes no compromise with what the man in the street expects on entering a theatre. All its critics, it seems, favorable or unfavorable, agree that it is exciting. In its broadest features it is not unlike the Stratford, Ontario, theatre, and it adds the idiom of modernity in virtually every element of its design. In decor the theatre at Stratford has Finnish overtones, that at Minneapolis, Swedish.

The slides shown at the Conference had been very recently made and were thus not only intrinsically but also literally new. The pictures of detail exhibited in particular the strongly Scandinavian features of decor. No albino shells were applied, as in the lobby of the Forum in Los Angeles. Walls are generally neutral, with bright colored doors, as suggested by a psychological logic. The total effect suggested Cezanne, Matisse, and Picasso all in conjunction. Rapson said he might have liked the auditorium a bit brighter but Guthrie wishes to be sure that the building frames the play and not the other way round. All in all, Rapson's talk and illustrations proved this a breathlessly exciting collaboration and we all wished that we were there to see it. But the talk was the next best thing to it. Some of us may not approve of the age in which we live, but, be that as it may, this is it.

Drexler as critic declared that he loathes having actors in his lap but thinks the theatre beautiful. He expressed reservations regarding the exterior. Trapido stressed interest in the asymmetry. Watson especially liked the irregular sight lines and design of the cat walk; for his part, he found the exterior inviting.

The presentation of the Arkansas Arts Center by Edwin B. Cromwell commenced with an account of its aims and history. As described by Mr. Cromwell, the theatre is in this case even more intimately associated with the unit as a whole than is the case at Minneapolis. The architects had an old building, an art museum, to assimilate into the plan. They were allowed to alter the Museum radically and were invited to create a complex to serve all the arts in a relatively small American city. Cromwell expressed strong conviction that the unification of the several projects represented was desirable and, in fact, important.

Three major functions were to be combined: an art museum, an art school, and an all-purpose theatre, all of comparatively moderate size and at the cost of \$1,500,000. As completed, no part can be fully understood without reference to the whole. The complex stands in a relatively small park, so that pains were taken to keep the buildings from encroaching on their setting. This setting is favorable from the viewpoint of access, because of main-highway intersections. The logic of the setting caused a radical change in the art museum, whose main entrance was shifted from one side to another. A space rectangular, except for minor though deliberate variations, was designed with the art museum to the north-east, the theatre to the south-east, and the art school on its western half. The exterior is surrounded by what may be described as a garden wall. The inner elements

are themselves rectangular. Museum and theatre share a single delivery entrance. Small side entrances are provided for the school. The main entrance compels the visitor to be aware of all the major functions of the complex. He passes courts primarily for sculpture. Five sections are, as invited by the climate, open to the sky. The two larger are described as outdoor studios, two of the smaller as sculpture courts. One of these opens unto the entrance lobby. The large studio building, with a single floor, is divided into four equal parts; a few movable screens are used. In the precise center of the complex is a comparatively small lounge. (Large lounges in the Los Angeles Center are provided for "relaxation," though from what one relaxes may not be at once clear; the Arkansas Center is clearly a workshop.) Between theatre and art museum are a dining court, a tea room with small kitchen, a gift shop, and a workshop, as well as the theatre office and toilets. One sizable room between school and museum is described as "multipurpose." The roof-line over the auditorium has been designed with care as to its height, midway between the high stage structure and comparatively high museum to the east and the low school to the west.

The Center operates as an eminently working unit. Its first offspring, for instance, is the "Artmobile," a vehicle with a 40 foot trailer, carrying excellent exhibits throughout the State. The Artmobile is the gift of Winthrop Rockefeller, David Rockefeller, and the Barton Foundation. In April the Artmobile carried a John Marin exhibit with 22 water-colors, 19 oil paintings, and 4 drawings. Another exhibit contains works attributed to Hobbema, de Hooch, Metsu, Jacob van Ruisdael, Jan Steen, and other major Dutch painters. Extraordinary is too mild a word!

Joseph N. Carner has acted as theatre consultant and is director of the theatre. This building, seating 389, generally conventional in its design, has features of special interest. The proscenium is 40 feet wide and 18 feet high. The stage is 40 feet deep; gridiron level is 50 feet. At 30 feet from the floor there is a lighting catwalk around the entire stagehouse perimeter. Communication on lighting is provided between auditorium and back stage. Seats are in 14 rows, continental and gently bowed. The orchestra pit accommodates 20-25 musicians. This may be covered for an enlarged stage. The trap room extends beneath the front half of the stage. The stage has small extensions into the auditorium to right and left. The ceiling is designed with flexible sound control. In style the auditorium is in keeping with the Center as a whole; it is modern, angular, and simplified. No pains have been spared to make the theatre at once functional and attractive and to facilitate performances of all sorts--drama, music, dance--which may be given with dignity though without the aid of elaborate mechanical assistance.

Discussion of this project was generally cordial. Richard Snibbe suggested that this Center might have felt too strongly the various elements on the programming committee. Arguments for and against the proximity of schools for different arts were raised. Russell N. Johnson approved a treatment giving a small theatre the intimacy of a living room. Ben Schlanger commented broadly on continental seating, noting that elsewhere errors have been made both in leaving too great and too small space between rows.

Between the extensive presentations of the Guthrie Theatre and the Arkansas Arts Center two shorter presentations were given under a common

heading aptly chosen "Applications of Modern Technology to the Theatre." The Chairman was Marvin Gelman, Lighting Services, Inc., New York City. The first of these presentations was made by Isaac Goodbar, Consulting Illuminating Engineer, New York City. He described the Teatro Municipal General San Martin, Buenos Aires, one of the most elaborately equipped of large theatres, in a city with an intensely active theatrical life, which, because of its location in the southern hemisphere, enjoys equally lively seasons in winter and summer. This is a very large theatre constructed at great expense and especially remarkable for the intricacy and modernity of its stage machinery and lighting systems. Mr. Goodbar's slides were themselves especially dramatic as they showed the extreme mobility of the huge stage floor. He gave detailed data on the comprehensive lighting controls.

The panel on Pert Programming, dealing with the application of computer technique to management of production schedules, as presented by Joseph A. Buongiorno and E. Kenneth Kiefer, Management Consultants, New York City, and Andrew Lohr, Service Bureau Corporation, a subsidiary of IBM, disclosed the logistics of their method. It was received as a substantial contribution to the field of research conducted by the USITT Committee on Theatre Administration.

On the afternoon of the Conference's second day discussion was chiefly devoted to problems before the Institute's committees, with the recurring thought of the responsibilities of theatre consultants. As in the Institute's previous conferences, the concluding session evoked by far the most animated and widely distributed discussion among the members, who were by this time thoroughly warmed up for cooperative debate on major issues. Experience shows it natural that even those who know each other well but who meet only too seldom will converse more freely after they have reestablished ties that have been to some degree relaxed by distance. On Tuesday afternoon the members obviously felt altogether at home and on familiar terms, with fresh and accumulative enthusiasm for the subjects before them. In this they were aided by the effectiveness of the chairman, notably Dr. Joel Rubin, as Technical Secretary for the Institute and Chairman of the Program Committee, and Mr. Hilyard Robinson, Chairman of the very active Committee on Theatre Architecture. The session was promptly converted into a general meeting of Mr. Robinson's Committee. In his introductory remarks he stressed the importance of over-all consultation, so that the needs of the general fabric should be kept continuously in mind and no single feature viewed without its proper relation to the whole.

Back stage facilities and dressing room requirements came up for urgent consideration. Mr. Robinson announced his hope to have a report during 1963. Institute President DeGaetani reported on the relations in the investigation of this subject between the USITT and Actors Equity. The Actors Equity statement recently issued was regarded as preliminary and by no means exhausting the rigorous inquiry which the field still demands. Here the Institute hopes to make a substantial contribution. The location and equipment of dressing rooms were discussed. Wallace A. Russell of Toronto spoke of the desirability of providing space for pianos and other musical instruments and Mr. DeGaetani spoke for such necessary items as clothes racks. From the wealth of his researches, Harold Burris-Meyer contributed to a unique discussion of lavatory facilities. Ben Schlanger told of rapid progress in the report on

orchestra pit requirements. The use of a movable rail was examined. The conversion of the pit area into enlargements of either stage or seating was considered. Thomas DeGaetani pointed out that the shape as well as the area of the pit may determine the number of players who may be accommodated. From his wide experience as conductor of opera, Hans Busch discussed the distinct problems of plays demanding large or small orchestras, especially as regards acoustics. The position of the conductor was examined, his access to and position on the podium and his visibility from either auditorium or stage. Wagner's ingenious solutions of the problems relating to orchestra and conductor were praised, especially as regards the acoustics for his own operas. Acoustical treatments in terms of the auditorium itself were noted by Russell N. Johnson. Noise control was examined. Mr. Burris-Meyer spoke on electronic controls, observing that it has now become possible to design a production by this means as readily as by lighting. The use of distant sounds so produced in productions of The Mad Woman of Chaillot was instanced as a striking case in point.

The study of the building code was discussed as an outstanding enterprise of the Institute. Mr. DeGaetani outlined as a much-needed project an investigation of procedures concerning theatre tickets. He suggested mutual efforts of the Institute and the Ticket Tellers Union. Hilyard Robinson referred to the great advantages of the continued and cordial collaboration between the AIA and the Institute. In this William Briggs warmly concurred.

On the completion of the session chaired by Mr. Robinson, the Conference met as a session of the Committee on Theatrical Administration, chaired by John F. Havens. Here the problem was defined as how to run a theatre already built and equipped. Mr. Havens pointed out the imperative need for bibliography on the subject. The Committee plans memos digesting the matter under specific heads, as public relations, fund raising, budget and finance, operation and administration. Operation is in turn to be broken down into box office procedure, house management, and stage management. Since reports on these matters to the membership are presently to be expected, no enlargement in the Conference's discussion here need be expected. Mr. DeGaetani referred to the extensive interest taken on the subject by the Ford Foundation and to the three-day conferences held by the National Association of Theatre Administrators. Mr. Howard Bay of United Scenic Artists participated in these discussions.

The Conference next convened as a meeting of the Committee on Theatre Engineering, Hans Sondheimer, Chairman, which Mr. DeGaetani complimented as the most active committee of the USITT. Mr. Sondheimer spoke of his efforts to enlist participation of persons outside the New York City area and especially of a regional meeting of the Committee held in Chicago. He reviewed the series of investigations presently being carried out, including a clarification of a standardized filing system for technical information and a glossary of technical terms. Joel Trapido, who has worked intensively and with great skill on the glossary, gave a progress report that evoked long and helpful comment. He stressed the necessity of keeping clearly in mind the specific uses of such a glossary. The conflicting British and American usages were noted. A preliminary draft is shortly to be sent out and the enlistment of all members of the USITT in behalf of this work is urgently asked.

The Annual Business Meeting was convened. It was announced that the following members have been elected for two years to the Board of Directors: Arthur Benline, Harold Burris-Meyer, Art Cole, Edward C. Cole, John Cornell, Thomas DeGaetani, Rev. Gilbert Hartke, David Hays, James Hull Miller, Eric Pawley, Joel Rubin, Wallace A. Russell, Ben Schlanger, Hans Sondheimer, Nathan J. Sonnenfeld, Donald Swinney, David Thayer, and Henry Wells. James Jewell was elected for a one-year term as a replacement for the late Felix Graham.

As the Conference neared its close, President DeGaetani raised a question which he described as vital to the fulfillment of the aims declared in the Institute's Constitution. He observed that technicians have participated in its activities in considerable numbers, with much energy and deeply gratifying results. Without special drives for membership the number in the Institute is now 300. But the playwright, the composer, and the choreographer have not been as prominent in the Institute's activities as would reasonably be desired. Although such leaders are at least represented with distinction in the membership, they are few in number and as yet relatively ineffectual in their participation. Its earnest efforts notwithstanding, the Committee on Theatrical Presentation has labored under considerable difficulties. For the Institute's health and welfare the continued cooperation between technician and artist is required and so recognized in the Constitution and acknowledged as a basic fact in the progress of our modern theatrical life. New means to attain this necessary interplay of minds and efforts were proposed as among the most urgent needs of the Institute. It was observed from the floor that Mr. DeGaetani himself embodied the conjunction of insights in art and technique which we envisage as a goal for our general thought on all theatrical problems.

Plans for progress in various fields were proposed. Members heartily expressed their gratification with the Third Conference. It was generally acknowledged, however, that the plans and location of this event had been determined at too late a date and that no such delayed action would be allowed in any way to diminish the effectiveness of the Fourth Annual Conference in 1964.

At the meeting of the Executive Committee and Board of Directors which immediately followed the sessions of the Conference, Dr. Joel Rubin was unanimously elected President of the Institute.

On Sunday, April 14, the day before the opening of the Third Annual Conference, Institute members participated in a program that included rehearsals and tours. The members attended an operatic rehearsal at Carnegie Hall, toured the construction site of the New York State Theatre at Lincoln Center, and its completed Philharmonic Hall. This informal part of the Institute's program was especially valuable and attractive for the considerable group that took part in it.

The Board of Directors elected the following to the Executive Committee for the work year:

President--Joel E. Rubin

Vice-President--Ben Schlanger  
(also serves as Chairman, Special Projects Committee)

Technical Secretary--Donald Swinney  
(also serves as Chairman, 1964 Conference Program Committee)

Secretary-Treasurer--Richard Thompson  
(also serves as Chairman of Ways and Means and Membership Committees)

Chairman, Committee on Engineering--Hans Sondheimer  
Vice-Chairman--Marvin Gelman

Chairman, Committee on Architecture--Hilyard Robinson  
Vice-Chairman--C. Ray Smith

Chairman, Committee on Administration--John Havens  
Vice-Chairman--(election to follow)

Chairman, Committee on Presentation--(election to follow)  
Vice-Chairman--(election to follow)

Chairman, Committee on Publication and Research--Henry Wells  
Vice-Chairman--Carolyn Lockwood

Chairman, Committee on Public Relations--Thomas DeGaetani  
Vice-Chairman--Helen Marie Taylor

Members-at-Large (2)--(election to follow)

The immediate Past President also serves on the Executive Committee.

## THE CHAPTER OF THE USITT IN CANADA

The Inaugural Meeting of the Chapter of the USITT in Canada was held in the Edward Johnson Building of the University of Toronto on May 9, 1963. W. A. Russell acted as chairman.

The meeting proper began after a tour of the Edward Johnson Building, including the 500-seat Concert Hall and the 800-seat Theatre. Mr. Russell read briefly from the By-Laws of the parent Institute and gave an outline of the committee structure, in order to acquaint those present with the general aims and aspirations of the Institute. A Committee of three persons was established to commence the work of organizing the Canadian Chapter. The Committee consists of Harry Horner, Philip Rose, and W. A. Russell (Chairman).

In a brochure already circulated, it is observed that nearly 400 theatres are presumably to be built in Canada in the next twenty years, according to official estimates. The Institute in Canada has been formed to help ensure proper planning and operation for these theatres. The organization will attempt to disseminate information about new developments. It will attempt to organize colloquys at which theatre performers, designers, directors, administrators, and technicians can share their experiences.

Persons interested in the Chapter may address inquiries to W. A. Russell, Edward Johnson Building, University of Toronto, Toronto, Ontario, Canada.

#### REGIONAL COMMITTEE MEETING

In view of the desire clearly evidenced in the announced policy of the USITT and various tentative moves already taken, it is especially gratifying to recall the meeting of the Sub-Committee on Theatre Engineering, held at the Edgewater Beach Hotel, Chicago, Illinois, on December 4, 1962.

Hans Sondheimer was chairman and Professor Theodore Fuchs presented in a very lively manner the views of persons in the Chicago area. Certain peculiar problems of the area were noted by several of the members in attendance. The Chairman suggested that the Chicago members send their requests to the Sub-Committee in New York and promised that this group would give such requests their most serious attention.

The growing scope of the USITT was felt by all those who participated in this initial gathering.

DEATH OF INSTITUTE MEMBER

The Institute has extended its deepest sympathy to the friends and relatives of the late Charles M. Getchell, whose untimely passing occurred in April of 1963. Professor Getchell had been Chairman of the Department of Speech at the University of Mississippi; he will be remembered for the active part he played in the Institute's Conferences. His death followed his return to the University following the April Conference of the USITT.

FURTHER PROFESSIONAL RECOGNITION

The Institute has congratulated member Clinton E. Brush III, A.I.A., upon his advancement to the rank of Fellow in the A.I.A. at the 1963 A.I.A. Convention in May. Architect Brush is chief partner with the firm of Brush, Hutchison and Gwinn, Architects in Nashville, Tennessee, and is a member of the A.I.A. Committee on Theatre Architecture.

THEATRE DEDICATIONS AND OPENINGS

Playhouse Theater and Laboratory Theater  
Department of Theater Arts  
University of California  
Los Angeles, California ..... March, 1963

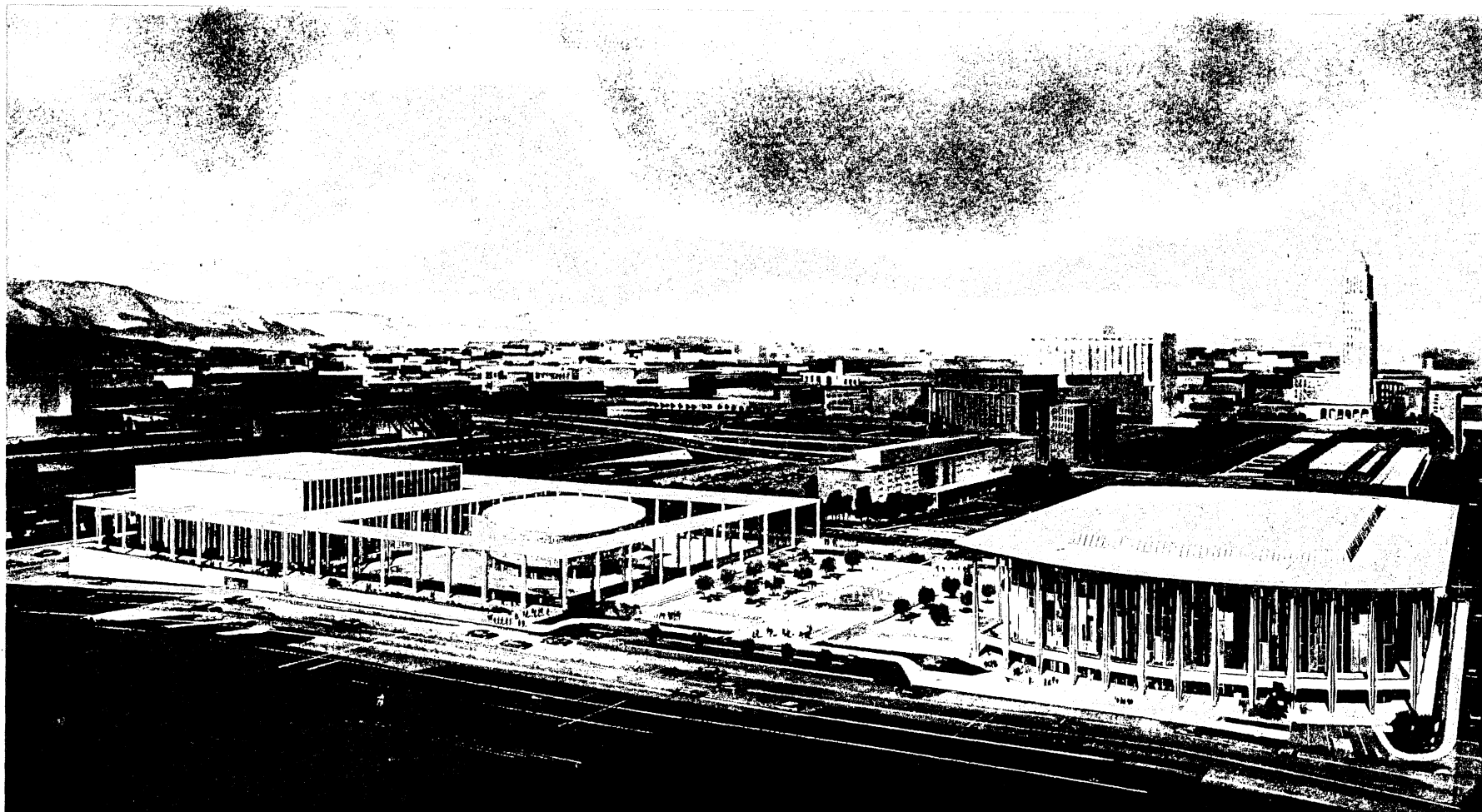
Assembly Hall  
University of Illinois  
Urbana, Illinois ..... May 3, 1963

Tyrone Guthrie Theatre  
725 Vineland Place  
Minneapolis, Minnesota ..... May 7, 1963

Pavilion Theatre  
Pennsylvania State University  
University Park, Pennsylvania ..... May 7, 1963

Arkansas Art Center  
MacArthur Park  
Little Rock, Arkansas ..... May 18, 1963

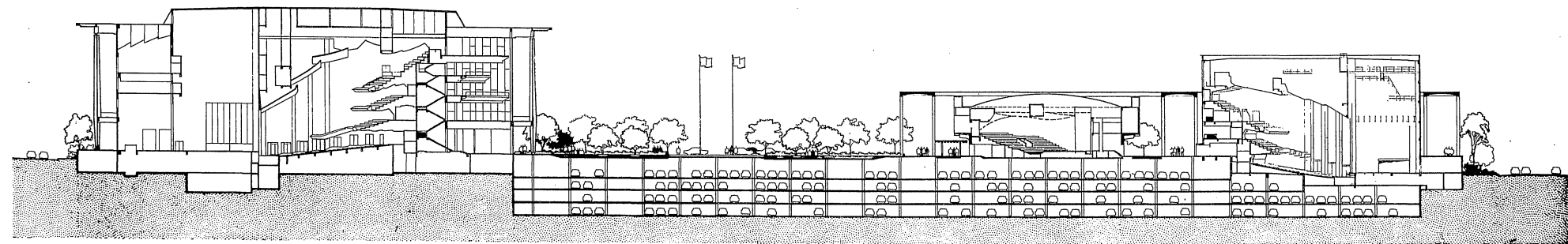
Minor Theater  
Hamilton College  
Clinton, New York ..... June 8, 1963



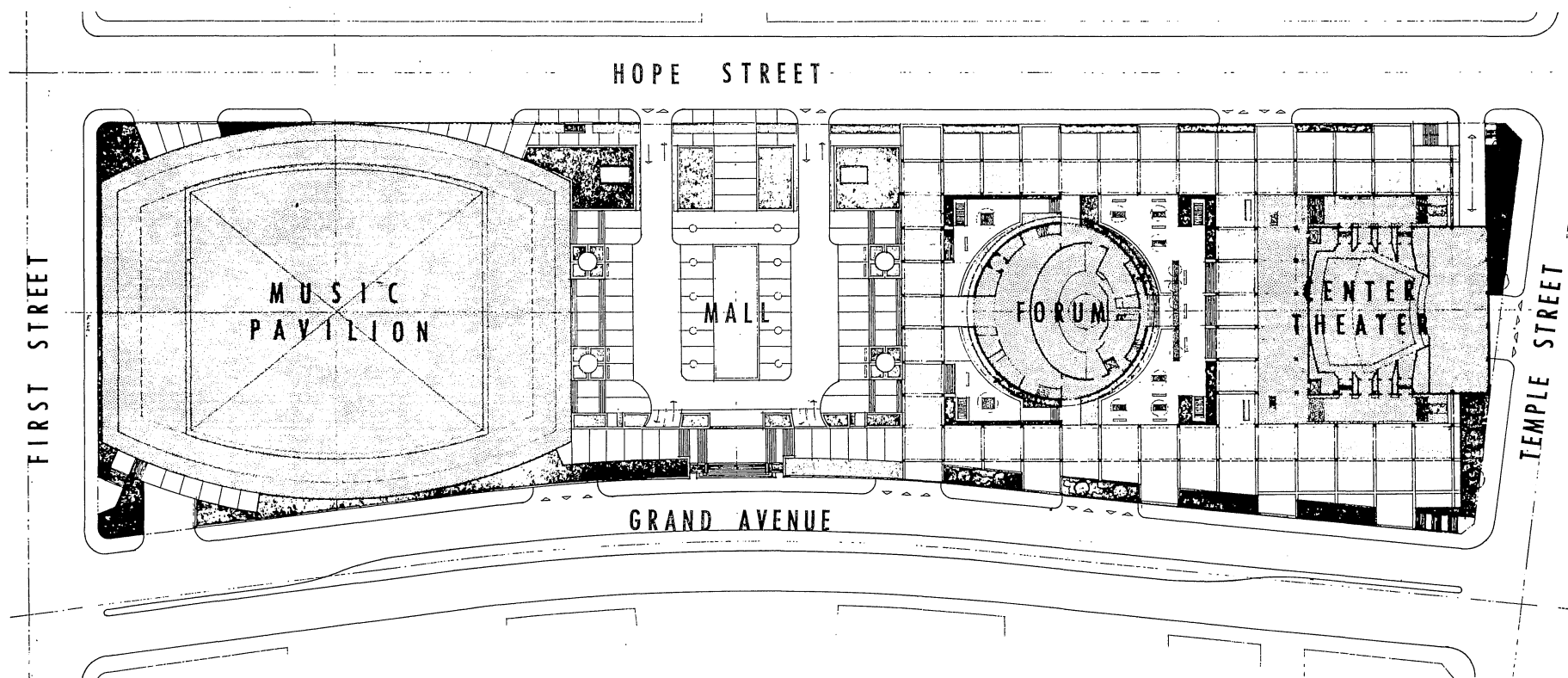
MUSIC PAVILION — FORUM & CENTER THEATER

WELTON BECKET & ASSOCIATES  
ARCHITECTS ENGINEERS

VIEW SITE FOR CULTURAL FACILITY--The new Los Angeles Music Center will overlook governmental buildings from its site above the Civic Center. Located near the hub of the freeways, the Center is composed of several flexible facilities for the performing arts. From left to right: The Center Theater, the Circular Forum Theater, landscaped mall, and Memorial Pavilion.

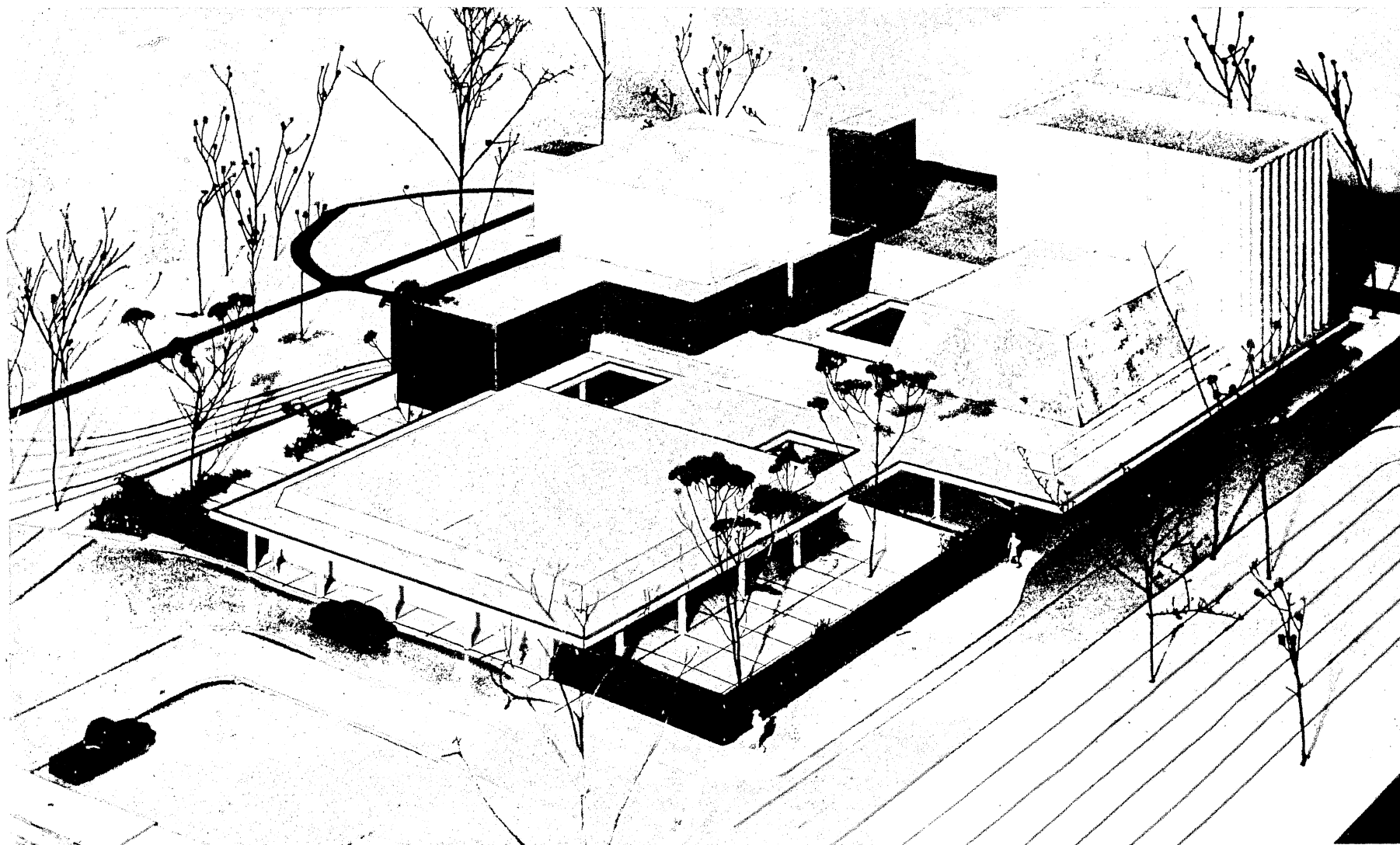


Elevation and cross section of the Los Angeles Music Center.



THE LOS ANGELES MUSIC CENTER

WELTON BECKET & ASSOCIATES  
ARCHITECTS ENGINEERS

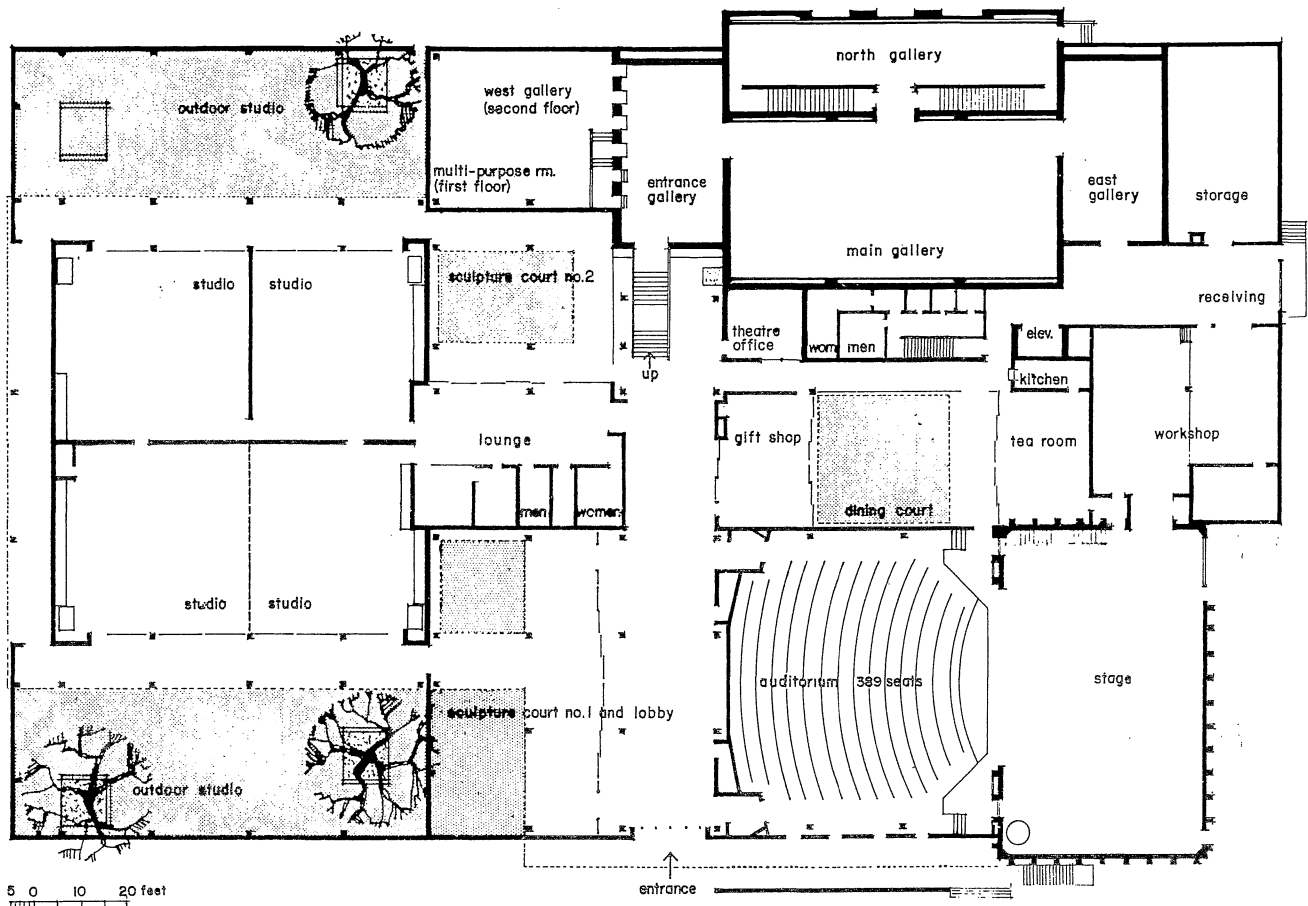


THE ARKANSAS ARTS CENTER, LITTLE ROCK, ARKANSAS

Architects and Engineers: Ginocchio, Cromwell, Carter & Neyland,  
Little Rock. Presentation by Edwin B. Cromwell

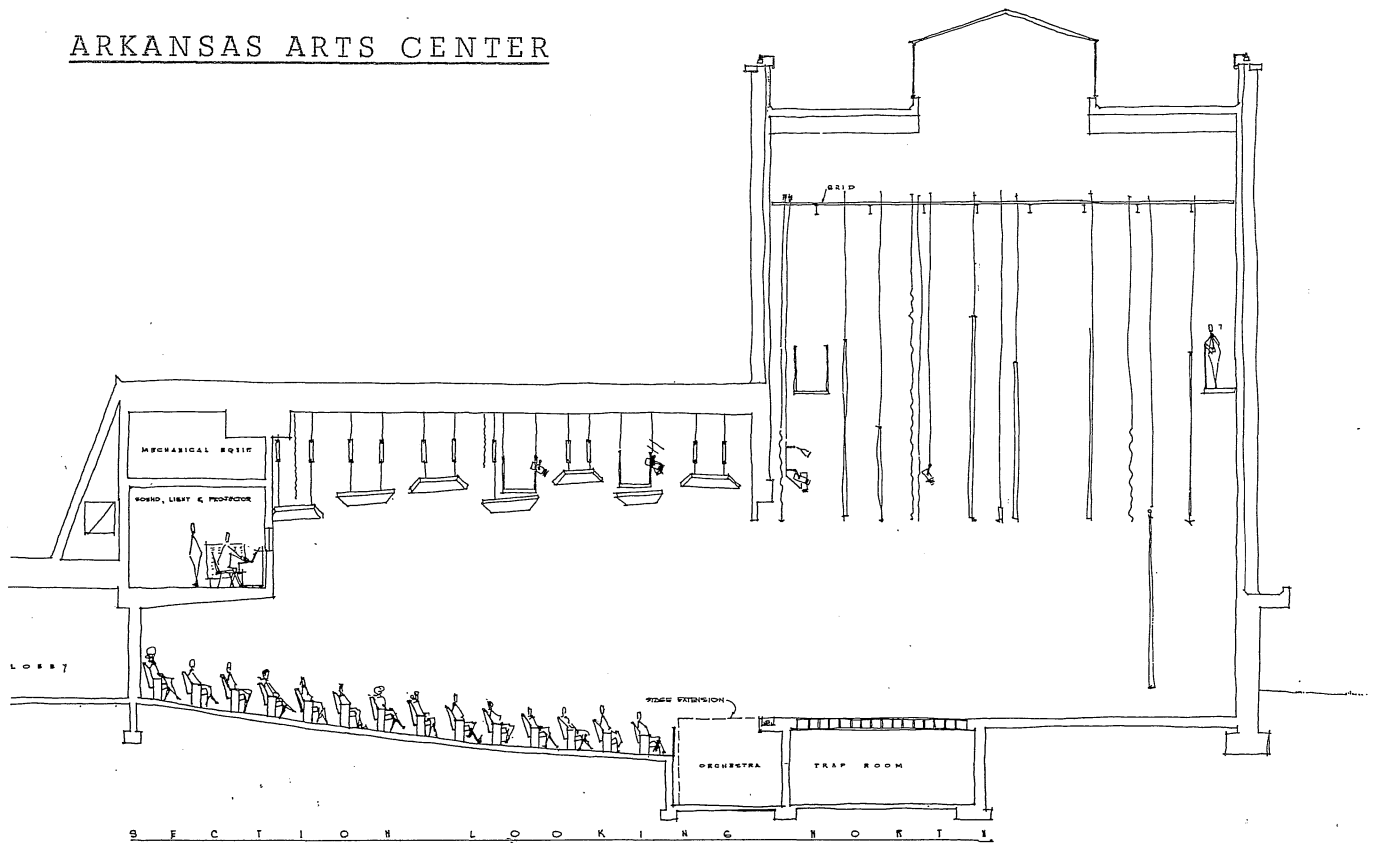
Theatre Consultant: Joseph N. Carner, Little Rock, Arkansas

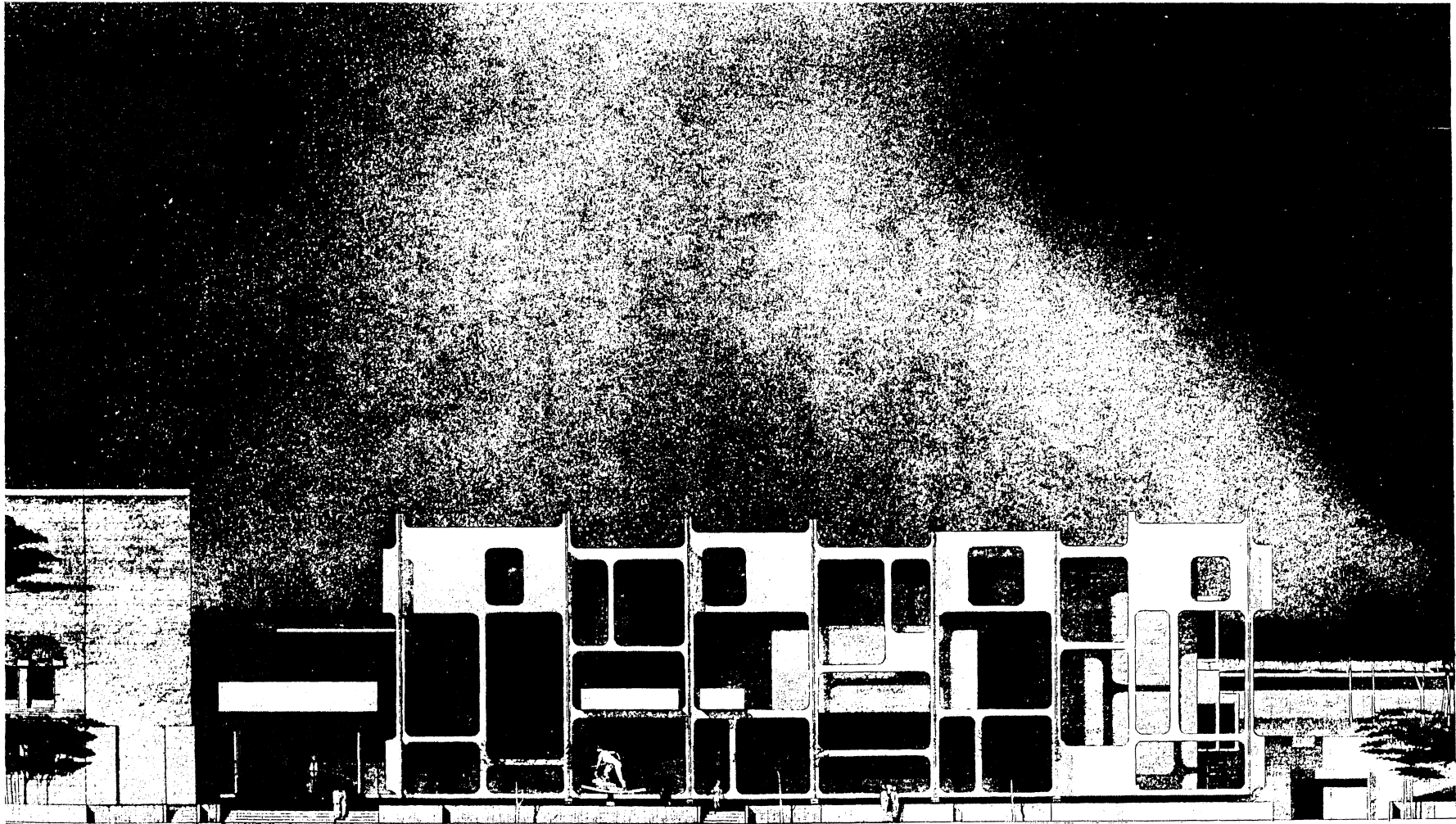
Acoustical Consultant: Bolt, Beranek and Newman, Cambridge, Mass.  
Presentation by Russell N. Johnson



arkansas arts center

# ARKANSAS ARTS CENTER



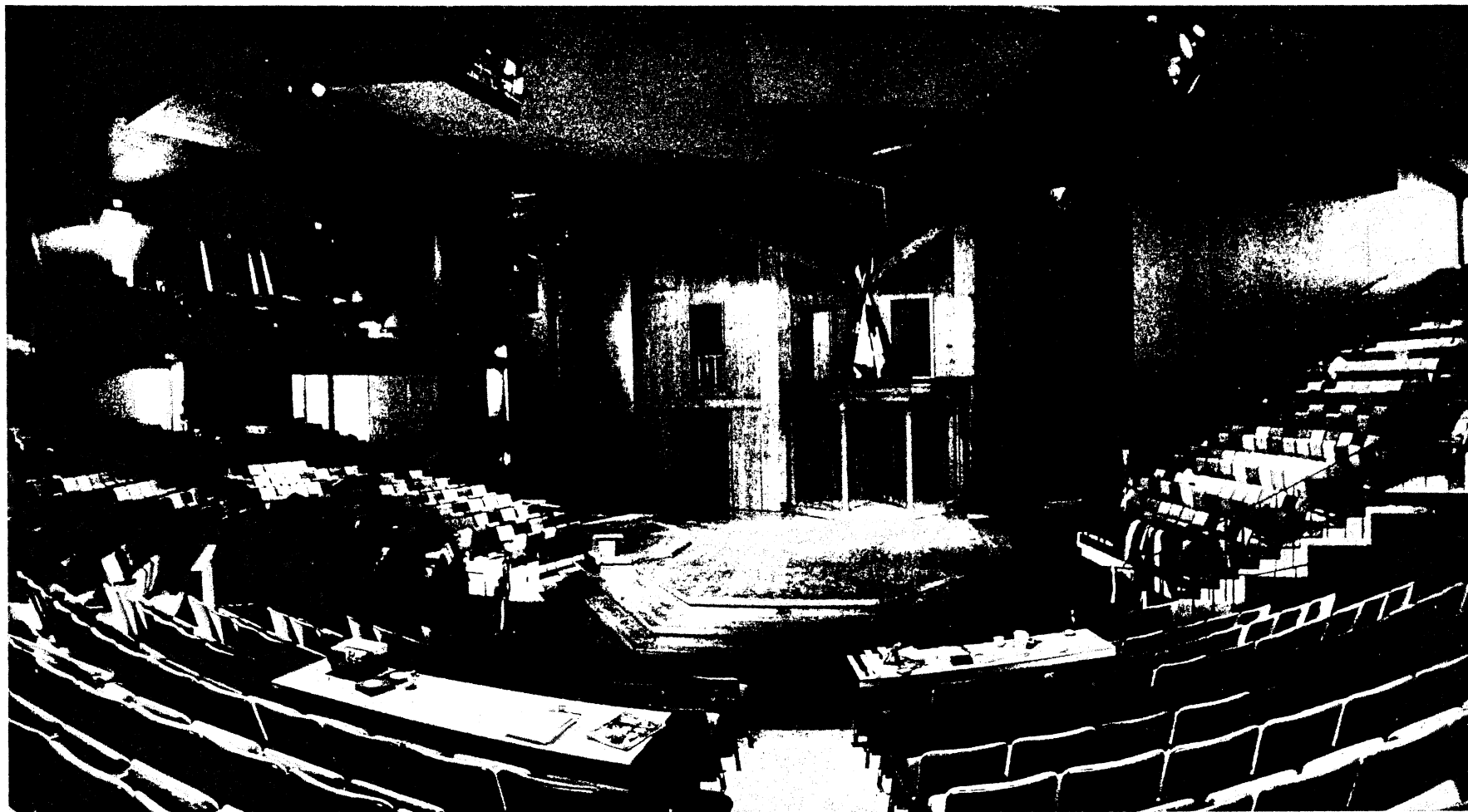


THE TYRONE GUTHRIE THEATRE AT THE WALKER ART CENTER, MINNEAPOLIS, MINNESOTA

Architect: Ralph Rapson, Minneapolis, Minnesota

Consulting Engineers: Oftedal, Locke, Broadston and Associates,  
Minneapolis, Minnesota

Acoustical Consultant: Robert Lambert, Dept. of Physics,  
University of Minnesota, Minneapolis



INTERIOR VIEW  
THE TYRONE GUTHRIE THEATRE AT THE WALKER ART CENTER,  
MINNEAPOLIS, MINNESOTA