



USITT ELECTS NEW OFFICERS:

The USITT Board of Directors, at a meeting during the recent Fifth Annual Conference, unanimously elected Dr. Donald H. Swinney of Hofstra University to the presidency of the Institute for the year 1965-66. Dr. Swinney, in accepting his new post, stated that the Institute must not be a clique operation, but must enlist the active participation of all its many members in order to keep going strong. Citing the work done on the Building Code, the Theatre Survey, and the Journal as examples of recent achievements, the new President concluded by saying that the Institute is now on the threshold of new and bigger accomplishments. Russell Johnson of Bolt, Beranek and Newman, Inc., was reelected as Vice President with a commendation for his fine job as Conference Chairman. Richard D. Thompson of Lighting and Electrics is Technical Secretary and Edward Peterson of Kliegl Bros. Lighting is the new Secretary-Treasurer. Congratulations to all on their unanimous appointments.

USITT FIFTH ANNUAL CONFERENCE

A very successful Conference on Theatre Architecture was held on the campus of Indiana University, Bloomington, during the first few days of May. Nearly two hundred participated in the first conference held away from the New York area, demonstrating that the interest in theatre technology is country-wide, in fact continent-wide, as the Canadians were one of the largest regional groups present. The first day of the conference, Friday, April 30, was spent touring via Greyhound the top and bottom of Indiana looking at many theatres operated by the various universities of that state. The tour commenced on the campus of Butler University, Indianapolis, with a viewing of the attractive Clowes Memorial Hall, a large structure recently opened for use by the various departments of Music and Theatre as well as professional touring groups. From Butler, the two buses lumbered northward to West Lafayette, with a brief stop enroute to view the recent tornado damage to the countryside, and arrived on the campus of Purdue University in time to enjoy a quick lunch in the school cafeteria.

Purdue University had many theatres to show, starting with the University Experimental Theatre, a small flexible room, seating about 150, used for both central staging as well as proscenium productions. The Loeb Playhouse, seating over 1000, was an extremely well equipped theatre used by the campus Theatre Department as well as other groups. The shop was located behind the stage and was separated from it by a huge asbestos covered steel frame which when raised produced an effective stage depth of nearly 70 feet. The highpoint of the afternoon was the visiting of the Hall of Music, a 6000-seat auditorium with an electronic delayed sound reverberation system to give more life to musical performances in the hall. Front lighting in the hall was accomplished by 14 follow spots operated from various ceiling positions. Due to the 180-foot distance between the stage and the projection booth, special slide projection equipment had to be engineered to carry the distance without burning the slides. Before commencing the return trip south, the buses stopped on the Purdue campus to view the new music shell, a simple but dramatic structure used for band performances.

The trip from Purdue to Indiana University was a long one, and it was a hungry crew that registered that evening at 8 P.M. at the various hostelryes. That evening a few members managed to attend a performance of Squaring the Circle by the University Drama Department, and these members were joined after the show by a larger group who then toured the Indiana University Auditorium. This was the final official event of the first long day in Indiana.

The next day, Saturday, May 1st, never really ended. It all started early in the morning in the lobby of the Indiana University Theatre

with coffee and greetings from Joel E. Rubin, President of USITT, Richard Moody, Director, University Theatre, and Ray L. Heffner, Vice-President and Dean of the Faculties, Indiana University. The initial excitement of the meeting was the presentation of the first issue of Volume One, Number One of the USITT Journal to Dr. Rubin by Dr. Ned A. Bowman, Editor. In addition, a plaque containing the names of the Publication Committee was also presented to Joel as President of the Institute. This event marked the end of a five year period of planning and the beginning of a new era of publication sponsored by the Institute.

After everybody present received his advance copy of THEATRE DESIGN AND TECHNOLOGY, the first session began with discussions of various theatre structures ranging from the Bowlus Fine Arts Center, Iola Kansas, to the elaborate J. F. Kennedy Theatre, Honolulu, and including the very interesting project for an enclosed Greek Theatre in Ypsilanti, Michigan. The second session concerned itself with programming and planning performing arts facilities. In addition to the usual physical and technical requirements presented as necessary for proper operation, it was apparent that auditoriums should be of sufficient size to make theatres economically profitable to allow professional road companies to play them. The particular size needed produced some debate.

Time was already proving to be in short supply when the third session began with an analysis of lighting control systems by Glen Twombly, and the interest generated by this and many other papers as well, pushed the meeting into the dinner hour. Hugh Hardy finished with a very clever comparative analysis of Lincoln Center and the Pennsylvania Railroad Terminal with slides and newspaper quotations. The fourth session was held in the Fine Arts Auditorium that evening after dinner with a determined and faithful group of participants present. Many University Theatre projects were presented, demonstrating that just about everybody has a new theatre building in the works now, and these are equipped to the hilt with every kind of mechanical, electrical and electronic device manufactured today. Turntables and elevator lifts are practically standard equipment it seems. With the ending of the last paper at eleven o'clock, Herbert Kliegl announced a party to be held later that evening at the Indiana Motor Inn, courtesy Kliegl Bros. Lighting. It was a smashing success; many thanks, Herb.

Sunday morning found the University Theatre readily filled with members eager to listen and discuss auditorium facilities in Secondary Schools which was the topic of the fifth session, already a day late. From this topic the meeting pressed on into electric

winch systems to be installed in the Metropolitan Opera at Lincoln Center, Herbert Kliegl's demonstration of Quartz-iodide lamp equipment, and finally, demountable concert shells. The Canadians and their culture centers were the contributors to the seventh session. They are experiencing a culture boom proportionately more expansive than the United States due chiefly to the direct subsidy financing of the Federal as well as the Provincial governments. Many attractive as well as technically efficient centers were described. The eighth and final session dealt with the problems and needs of the Music Theatre and Opera. Sunday was to be a disjointed day for many, as the only way out of Bloomington was to drive, bus, or taxi to the nearest airport in Indianapolis where the appropriate planes could be taken. But in spite of the thinning attendance that afternoon, the USITT Board of Directors met with a quorum to elect a new slate of officers as reported on the front page.

In addition to the many fine papers presented, the Conference also displayed the AIA-AETA Architecture Exhibit and its own USITT Conference Exhibit throughout the lobby, lounges and Green Room of the University Theatre. Complementing all this food for thought were the very tasty and tasteful Saturday and Sunday Luncheons held in the splendid Indiana Memorial Union.

It is a tribute to Russell Johnson, the Conference Chairman, and to the Host Committee, the Program Committee, the Tour Committee, the Session Moderators, and to all those who presented papers, that a conference of such magnitude went off so well. They are all to be congratulated.

A soft-cover publication "Proceedings of the 1965 USITT Conference on Theatre Architecture" which will include all the papers delivered at the Conference, is to be published in the fall and will be available to USITT members at that time.

IES TELEVISION-THEATRE LIGHTING SYMPOSIUM

The Theatre-Television Committee of the Illuminating Engineering Society presented a two-day Symposium on Television and Theatre Lighting at CBS Studio 50 on June 8th and 9th. The first session Tuesday morning led off with an introduction by Schuler Bramley of General Electric and Carlton Winkler of CBS, and was followed by a roundtable discussion of lighting from various viewpoints by a panel of eight practitioners in the field. Rollo G. Williams discussed Color Lighting for Theater and T.V. and Imero Firontino presented a Lighting Director's viewpoint to finish the session that morning.

During Tuesday afternoon and all day Wednesday, twelve papers were presented on all aspects of stage and T.V. lighting ranging from Richard Thompson's Dimmers For Theatre and Television to The European Viewpoint On Lighting by Phillip Rose of Strand Electric. The only element of lighting equipment that was not discussed was the lens; conversely, reflectors seemed to receive much attention in luminaire design. Considering the fact that four of the twelve lectures dealt with Quartz-iodine lamps and their associated fixtures, it is apparent that these new light sources are to be basic to the industry in the very near future. The Symposium was very neatly organized by Charles J. Neenan, IES Theatre-TV Committee Chairman, for which he was warmly applauded by the symposium participants. Collectively, the papers submitted to the symposium during those two days represent a valuable compendium of ideas on current lighting methods and materials, and should be added to the files of all those interested in the field. For copies of the 16 papers delivered at the IES Symposium, write to: Charles J. Neenan, CBS Television Network, 51 West 52nd Street, New York, N.Y.

5TH NATIONAL LIGHTING EXPOSITION

Concurrent with the IES Symposium was the 5th National Lighting Exposition and World Lighting Forum held at the New York Coliseum. Some 25,000 lighting units were on display for the lighting trade specialist, with products ranging from tiny grain of wheat sources to giant floodlights so powerful they could not be turned on for fear of damage to the eyesight. Much of the floorspace at the exhibit was devoted to a multitude of decorative luminaires, with industrial fixtures and equipment making up the rest of the display. Although only a few specifically theatre lighting concerns were in evidence at the Exposition, it was illuminating to view the widespread variety of equipment that is now available. If the multitude of companies producing lighting equipment is any indication of the current demand, there should soon be no corner of the American Stage that is not thoroughly glowing with its myriad lights.

USITT THEATRE SURVEY

A draft of the STATEMENT OF PURPOSE and FORM AND USES OF THE SURVEY was presented by project director Carol V. Hoover to the Committee on Theatre Architecture at its May meeting. After discussion of revision suggestions, the final draft was made, printed, and is enclosed with the mailing of this Newsletter. At the same meeting, a Guide to completing the check-list data card was approved, printed and is also enclosed. The Committee urgently requests all members who have not sent in cards, due to uncertainty about the purpose or scope of the Survey, to do so immediately. Any information you can

provide on any theatre, even if only the name and location, will be helpful. As of June 1, only eighty cards had been returned on theatres constructed since 1960 in the USA and Canada. In order to bring the Survey up-to-date as rapidly as possible, the Committee would appreciate the assistance of the membership in any of the following ways:

1. Represent the Survey in their region or state to check on new and recently constructed (since 1960) theatres and report on them to the Committee on a continuing basis. The following have already volunteered to do this:
FLORIDA - Robert W. Folff, c/o U. of South Florida, Tampa, Fla.
OHIO - Lyman C. Brenneman, c/o Miami U., Oxford, Ohio.
2. Send in information on Surveys, Listings and Directories of theatres and how they may be obtained for the Survey files. These listings will be cross-checked for theatres, organizations, and firms to whom check-list data cards will be sent for the detailed information required.
3. Firms and individuals in the designing, consulting and manufacturing fields are requested to send in lists of contemporary theatres with which they have been connected.
4. Volunteers are needed to check through back issues of architectural and theatrical magazines and publications and other organizational newsletters for articles on new and planned theatre construction, make listings of theatres from these publications, and keep these sources up-to-date for the Committee.

Please address all correspondence regarding the above to USITT, Attention: Theatre Survey. Also please note that previous requests for additional data cards will be mailed in the near future with the Statement of Purpose and card Guide enclosed.

The USITT Theatre Survey is pleased to announce that the following individuals and firms have sent in lists of theatres to be checked on for the survey. These lists represent theatres for which the individuals and/or firms have provided services in recent years, or notations from their personal files and surveys. Several have also requested and returned cards on the theatres listed.

William R. Taylor, Stage Decoration & Supplies, Inc. Greensboro, N.C.
Joel Rubin, Kleigl Bros. Lighting, Long Island City, N.Y.
James Hull Miller, Consulting Designer, Shreveport, La.
Lyman C. Brenneman, Miami University, Oxford, Ohio
Siebolt Frieswyk, National Recreation Assoc., New York, N.Y.

- Richard G. Borgan, Tyrone Guthrie Theatre, Minneapolis, Minnesota
(U. of Minnesota 1962 Survey Listing of Educational Institution
Theatres recently constructed and being planned.)
- Arthur C. Risser, AIA, University of Wichita, Wichita, Kansas
(AETA Committee on Theatre Architecture Exhibit Listings)
- Edward C. Cole, Yale U. School of Drama, New Haven, Conn.
(List 1 - Theatre Index, AETA Committee on Theatre Architecture
Project)
- Mrs. Berkall Stein, American Ballet Theatre Foundation, New York, N.Y.
(List of constructed and planned Cultural Centers - Time, June, 1963)
- National Recreation Assoc., Publication - "Cultural Centers - Some
Facts and Figures" (Reprint of 1961 Survey - "Night and Day -
Richmond, Va.".
- Maurice D. Sornik AIA, Massapequa Park, N.Y.
Architectural Space Design, Inc. of Finch, Alexander, Barnes,
Rothschild and Paschal, Atlanta, Ga.

As additional Lists are received, similar mention will be made in future issues of the Newsletter. The Theatre Survey Project expresses earnest thanks to the above contributors.

BRANDEIS UNVEILS THEATRE CENTER

On June 11, the new \$3.5 million Nate B. and Frances Spingold Theatre Arts Center was dedicated as the latest addition to the Waltham, Massachusetts Campus. The Spingold Center, Designed by Max Abramovitz of Harrison and Abramovitz, follows the basic geometric design of one of the earliest known theatres in the western world at Epidaurus, Greece. But the new structure bears little other resemblance to the ancient one. On the main floor is an art gallery that will house an exhibition of the collection of Mrs. Spingold as well as displays of theatre scenery, costumes, posters and works of art from the University collection. This floor also contains the main auditorium with a seating capacity of 750, a 150-seat director's theatre, and a flexible theatre with facilities for proscenium, arena, or television production. Shops, seminar rooms, individual study units and a Green room will be on the other two floors below.

Three men prominent in the theatre world have been appointed to the faculty of the Theatre Arts Department effective September 1966 in connection with the establishment of the new Graduate Theatre Program at Brandeis. Morris Carnovsky, actor-director, will direct two plays each year with professional casts in the new Center. Howard Bay, stage designer, will be Professor of Theatre Arts and Horace Armistead will be a Visiting Professor.

QUEENS PLAYHOUSE

William M. Mandeville has been named as the architect and P. Donald Howard as the designer of the new Queens Playhouse in Bayside, Queens. Joseph S. Kutrezeba, founder and producer, is raising the \$150,000 needed to cover the cost of converting a former warehouse to a 400-seat non-profit theatre. The theatre is to have an open-end auditorium with an off-center stage at the audience level. The auditorium floor will be dished with the rear seats above grade. As there is no grid, scenery changes must be effected by a jackknife wagon or revolve. A large lobby is envisioned at the front of the 60' by 120' building, with dressing rooms located near the stage. Storage is to be in the basement.

MINEOLA THEATRE: NEW 19TH CENTURY GLAMOR

The Mineola Theatre, Long Island's only year round legitimate theatre, has a new look of 19th Century glamor and grandeur with renovations just completed. Jack Lowery was commissioned by theatre owner Dr. Frank Calderone to plan the \$65,000 refurbishing job. It includes redecorating of the theatre's entire interior. There are fountains, chandeliers, mirrors, new wall covering, new carpeting and new seat covers -- all in red, white and gold decor. New drapery to simulate grand boxes has been added in the arches on either side of the proscenium and lighting equipment is mounted in the ceiling, hidden from audience view. Lowery said the new decorations respect most of the existing architecture. He said special lighting effects will be employed to show the original architectural detail of the exposed arches and elaborate plaster work.

SUFFOLK ALL-PURPOSE THEATER

The \$2.5 million Candlewood Junior High School under construction in Suffolk County, N.Y., will have a 750-seat theatre-in-the-round that may be divided into enclosed sections for other purposes. Frederic P. Wiedersum Associates are the architects and engineers. The major element in the school's design is a two-story circular wing, hub of a three-wing complex, whose core is a large group instruction area, theatre-in-the-round style. Its 750 seats slope downward and surround a central circular stage. The auditorium area may be divided into several self-contained sections by means of electrically operated folding partitions. When divided, each section will have its own lighting, heating and ventilation, all operated by individual transfer switches.

An auxiliary gymnasium will have a floor three and a half feet higher than the adjoining gymnasiums. The raised floor will permit it to function as a stage, with provisions for chair storage beneath it.

With all gymnasium partitions open, the auditorium can be used for full school assemblies. The Wiedersum firm is designing an addition to this complex, scheduled for completion in 1966, that will have a 2000-seat auditorium with an orchestra pit and stage for opera, ballet and symphony orchestra performances. The seating will be in the continental style, eliminating the center aisle. The architects believe it will be the country's first school auditorium of its type.

INAUGURAL MEETING - TORONTO SECTION USITT

The Inaugural Meeting of the Toronto Section of the USITT was held on Wednesday, the 14th of April, 1965, at 8 PM in Room 116 of the Edward J. Johnson Building, Toronto. Mr. Arthur Gelber was speaker. Mr. Wallace A. Russell, Chairman of the Toronto Section, outlined the aims and objectives of the Toronto Section, USITT, and announced the obtaining of a charter from the parent body in January 1965. He then introduced Mr. Gelber as one of the leading contributors to the Arts in leadership and support from the private sector.

Mr. Gelber spoke first concerning the Ontario Arts Council work which he said had spent \$600,000 in Ontario in the past two years. This has been used to stimulate professional activity, and to take many forms of arts and crafts to communities that had not had opportunities previously. He then described the work of the Metropolitan Arts Council which distributed approximately \$200,000 of the Special Grants Section of the Metro Toronto budget to some 18 groups within the metro area over the past ten years. Next, he outlined the Canadian Conference of the Arts, a group of private citizens, formed on a national basis, which had acted as a lobby for cultural progress with the Federal Government. They had been active in the areas of taxation in an attempt to obtain the relaxation of sales tax procedures for non-profit artistic organizations. Recently, at the request of the Secretary of State, they held their second conference at St. Adele, to which 100 professional theatre, opera, ballet, and visual arts persons were invited. The suggestions of this group have been incorporated into a report which will be used to direct the activities of government in these areas.

Mr. Gelber then went on to describe the Toronto Arts Foundation, which is charged with the responsibility in implementing the City of Toronto Centennial Memorial program. At the moment, these plans include the sum of \$3,500,000 for a Festival Hall containing an 850-seat theatre, 750-seat Concert Hall, and a supporting facilities building for theatrical activities, rehearsal halls, workshops, storage, etc. He particularly described the Concert Hall as a place where a great many other activities could take place. Mr. Gelber reported that the

Canada Council had received a supplementary \$10,000,000 grant to be used to help existing artistic organizations, prepare for Centenary projects, and to bolster the general financial situation of these companies. He also reported that the Centenary Commission had received \$3,300,000 for projects of an artistic nature which would be used to promote a festival activity across Canada in 1967. Mr. Philip Rose, Vice President of the Toronto Section, thanked Mr. Gelber for a stimulating and informative talk.

MEMBERS IN THE NEWS

Richard D. Thompson has been named to the newly created position of Theatre Division Manager of Lighting and Electronics, Inc., Brooklyn, N.Y. Mr. Thompson was formerly with the Theatre Dimmer Division of Ward Leonard Electric Co., Mount Vernon, N.Y. and has ten years experience in cultural theatre and television lighting design and application. The demands of school boards, civic groups and educators for help and creative guidance in the lighting of theatres and auditoriums was a deciding factor in establishing this new division.

Edward O. Lutz has been elected president of the Musical Theatres Association, an organization of musical arena tent theatres. He succeeds the late David M. Holtzmann.

IN MEMORIAM

Eugene Braun, director of stage lighting and chief electrician for Radio City Music Hall since its opening in 1932, died April 9 in Bellevue Hospital after having suffered a stroke. Mr. Braun designed the lighting for both the stage and auditorium of the hall, which is the world's largest indoor theatre. The varied and often spectacular lighting effects that he created have been seen by nearly 200 million persons.

Mr. Braun, who studied electricity at a technical school in Budapest, came to New York at the age of 16 and worked as an electrician, operating the spotlight at Lew Fields Theatre and at the Winter Garden. Then he became the chief light man for the producers Morris Gest and F. Ray Comstock, working on the spectacular "The Miracle" produced at the Century Theatre in 1924. When Samuel L. Rothafel was managing director of the Roxy Theatre at Seventh Avenue, Mr. Braun was the head lighting man, as he was for the Center Theatre, once part of the Radio City development at 49th Street and the Avenue of the Americas.

ORCHESTRA PIT REQUIREMENTS

The Committee on Theater Architecture is looking for people to assist in the assembling of information for its Project on Orchestra Pit Requirements.

Anyone who has informational resources in this area or has time to write several letters to solicit data should write C. Ray Smith, Chairman, Committee on Theater Architecture.

COMMITTEE MEETINGS

There are no regularly scheduled committee meetings during the months of July and August except for the Executive Committee, which will continue to meet the last Thursday of each month in the ANTA Board Room, 245 West 52nd Street.

AETA CONVENTION

Plan now to attend the 29th Annual Convention of the AETA to be held this year at the fabulous Hotel Americana, Miami Beach, August 25, 26, 27. The theme of the Convention is "Toward A More Creative Theatre". General Session Topics will be:

- "Discovering and Nurturing Creative Talent"
- "International Theatre", with Miss Rosamond Gilder
- "The New Playwright: Prophet or Sheep?"

Sectional meeting topics will include Architecture for the Theatre, Experimental Theatre Research, Scene Design, and many others. Special off-season rates will be available for the luxury accommodations.

This Newsletter is made possible by the Following Sustaining Members:

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