



NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
245 WEST 52nd STREET NEW YORK, N. Y. 10019 (212) 757-7138

VOLUME IX NUMBER 3

MARCH - APRIL 1970

TENTH ANNIVERSARY BILL IS BOFFO!

PUBLIC THEATER GETS AWARD

C. Ray Smith has announced that the Awards Committee has designated the New York Shakespeare Festival Public Theatre as the recipient of the USITT Annual Award for the outstanding contribution to the American theatre in 1970. Joseph Papp, founder and indefatigable producer of the Public Theatre, will receive the award in the name of the theatre in a festive Awards Dinner ceremony at the St. Regis Roof on Friday night, April 17. Whether one identifies Mr. Papp's Public Theatre with the restoration of its Lafayette Street theatres and shops (site of the outstanding session of USITT's last New York conference), with the unique productions of Shakespeare in Central Park, or with the mobile, free, and poly-lingual theatre that tours New York's boroughs, "cooling" the city while it animates it, the magnitude of the vision that informs this undertaking is shattering!

One may expect that Mr. Papp's words of acceptance on the 17th may in themselves constitute a new challenge to the Institute and to the institution of theatre for he is never without a cause or without the fortitude to give form to his vision.

The USITT Awards Committee has other citations up its collective sleeve. These surprises will be among the items to be uncovered at the Awards Dinner. Dress is optional; make your reservations now!

CONFERENCE SCHEDULE

Wednesday, April 15.

- 3:00 Registration, Barbizon-Plaza. (B-P)
- 4:00 Presentation Committee Meeting.
- 6:30 Reception for new and old members in the Barbizon-Plaza Library.
- 7:30 BOARD MEETING I (Dinner served)
Free evening for members. Fun City information available at registration!

Thursday, April 16.

- 8:30 Continental Breakfast; Late Registration; Committee Meetings over coffee.
- 9:30 SOUND IN THE THEATRE. (B-P Theatre)
- 12:00 Open Luncheon.
- 1:30 DANCE PRODUCTION. Henry Street Theatre (buses from the hotel supplied).
- 4:00 BOARD MEETING II. (B-P)
Free evening for members!

Friday, April 17.

- 8:30 Late-late Registration; Committee Meetings over black coffee! (B-P)
- 9:30 LIGHTING FOR COLOR TELEVISION (B-P)
- 12:00 Open Luncheon.
- 1:30 THE PHYSICAL PLANT FOR RIGOROUS TRAINING IN THEATRE. Julliard Theatres.
- 3:00 ANNUAL MEMBERSHIP MEETING. Julliard.
- 7:30 Cocktails and Reception at the St. Regis Roof.
- 8:30 TENTH ANNIVERSARY AWARDS BANQUET.

Saturday, April 18.

- 8:30 No meetings scheduled!
- 9:30 New Techniques and Concepts
- 9:30 NEW TECHNIQUES AND CONCEPTS. (B-P)
- 10:30 ARCHITECTURE AND THE PSYCHOLOGY OF AESTHETIC DISTANCE. *** (B-P)
(Site availability may alter schedule)
- 12:00 Open Luncheon.
- 1:30 THE NATIONAL ELECTRIC CODE AS IT AFFECTS THEATRE PRODUCTION AND BUILDING PROGRAMS. (B-P)
- 4:00 TOUR OF CBS PRODUCTION FACILITIES.
Final Event. (58th Street)
- 5:30 Free weekend for a 11!

A REMINDER!

- ① Mail Conference Registration today!
- ② Read Dance Report on page 2.
- ③ Check new membership list on page 5.

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC. • 245 WEST 52nd STREET • NEW YORK, N. Y. 10019

DANCE REPORT:

ACCOMMODATING THE MANY FACES OF THE DANCE

A digest of the recorded proceedings of a colloquy sponsored by the Presentation Committee of the U. S. Institute for Theatre Technology at the Co-op Theatre, New York City, on October 29, 1969.

MODERATOR	Thomas DeGaetani	Theatre Consultant, Bolt, Beranek, and Newman Founder and Past-President of the Institute
PANELISTS	Joyce Trisler Isabel Fisher Barbara Fusan June Arey Hy Faine Peter Cott Thomas Watson	Artistic Director, Joyce Trisler Dance Company American Association of Dance Companies Director, Tidewater Dance Guild National Endowment for the Arts American Guild of Musical Artists; Arts Administration Program, UCLA. National Academy of T-V Arts and Sciences Theatre Arts Department, University of Delaware

THE STRATEGY.

If dance is to emerge as a continually significant American art form we must direct our attention to means for the precise and comprehensive development of today's dance artists, producers, teachers, and students.

MR. DeGAETANI opened the meeting with the introduction of USITT president, C. RAY SMITH, who challenged the large audience to seek and to state the appropriate means to meet the challenge of the colloquy.

MRS. FUSAN spoke from her experience with a variety of student dance companies outlining the diverse demands placed on the choreographer/teacher/producer at the "grass-roots" level. Marking the absence of criteria for evaluating the competence of the dance educator at any level, she stressed the importance of developing an individualized sense of "taste" in both the novice performer and the untutored member of the audience. Observing the inadequacy of existing dance programs in education, those of the teacher colleges, summer workshops, and in-service sessions, she suggested that we must devise meaningful dance education programs and, above all, disabuse ourselves of the notion that performance skills can be equated with teaching competence.

JOYCE TRISLER, observing that "art is where the money is," spoke to the problems of administering the matching grant. That audience which would be truly supportive of an expanded regional dance repertory simply does not exist! The dance producer must cope with a situation in which the term (i.e. three-year) funded program tends to increase production costs without a corresponding increase in the size of the audience. Mrs. Trisler stated that "... we have expanded the regional dance concept out of pro-

portion to its ability to sustain itself," especially in view of the fact that the regional company fails to compete qualitatively with the touring metropolitan or Continental company. Foundation and public agency support, she concluded, has in fact expanded the horizons for the dance and for the dancer; T-V and cinema have integrated dance into the fabric of our popular culture; but the real challenge remains — that of developing an audience demand for the regional dance company!

PETER Cott prefaced his remarks by recording an altered point of view; once ready to condemn T-V for its treatment of dance, he now described himself as "ambivalent," but anxious to explore the record of T-V's involvement with dance. Initially the television industry can point to some assets which are largely attributable to "the massiveness of the medium" and do not reflect a qualitative index. In the past 20 years the record shows that more dance events have been made available to the public than in the entire prior history of the art; all major dance companies have been featured in T-V presentations. In addition the industry has commissioned a number of major dance works, some of which were designed for children; "The Flood" and "Sunday Ghetto" were cited. The names of some prominent dance figures are now "household words" and the public awareness of dance modes and forms has been enhanced. Mr. Cott concluded that: "... dance has found a champion in T-V."

But there are "debit" factors as well, some of which stem from production limitations. Dance production on T-V has in fact recently decreased in proportion to the whole fabric of presentation. Citing the high cost of dance production in the television studio and the "outrageous" union and craft scales, Mr. Cott suggested that the dance artist must in fact underwrite the cost of his appearance by lowering his scale. He further pointed to the dearth of able directors with experience in both dance and television technology, a shortage which is compounded by the disinclination of most choreographers (John Butler is an exception) to compose for the camera.

Mr. Cott then specified three obligations which must inform any T-V/dance liason:

- 1) to record and to preserve existing ballet and dance repertory (this despite the scale limitations of the T-V tube)
- 2) to inspire and to commission new dance works adapted to and even inspired by the quality of the electronic medium
- 3) to create a whole new dance form derived from a sympathetic understanding of the medium and its audience (see Nikolais's "Limbo" in which the camera is included in the choreographer's schema).

Public television, Mr. Cott concluded, must be the instrument for the realization of these objectives. Commercial T-V fails and will doubtless continue to fail to recognize both the obligation and the opportunity to incorporate contemporary dance forms in its programming. Public T-V, while certainly aware of dance as a major creative source, remains too dependent on the vagaries of governmental control to achieve fully the outlined program. A governmental funding agency fully independent of political pressures seems to be indicated.

MRS. JUNE AREY began her presentation by noting that while dance has minimal representation within the National Foundation for the Arts more support has in fact gone to dance than to any other form. She attributed this phenomenon to recognition of dance as the "eminent creative art" despite the fact that we do not have a national dance company. Mrs. Arey stated that the goal of the Endowment was not "simply to hand out subsidies" but to determine the most appropriate avenues for working with existing companies and agencies consistent with the responsibilities which the Endowment has accepted with respect to both the artist and the public. She then supported the objectives outlined by Mr. Cott and added that the Endowment is aware that no instrument is now available for training the choreographer to either use 2-D media for recording a 3-D dance performance or to use a 2-D medium creatively.

Mrs. Arey then expressed reservations about the quality of dance education programs in this country finding that the dance artist is largely ignored in the demand for matriculation of a quantity of students. The educationalist, she added, is typically not ready to search for a qualified dance teach-

er in his community, to release a student from physical education requirements for training in dance, or to award academic credit for dance instruction. She summarized: "God knows what the teacher can do to dance education!"

Mrs. Arey then specified three commandments for the arts funding administrator:

- 1) Don't mess around with artistic enterprises; if it is good, leave it alone! Simply try to enrichen it with appropriate assistance.
- 2) Preserve the funding programs of the private foundations.
- 3) Strive above all to "make the world possible for an artist to live in!"

MR. THOMAS DeGAETANI then spoke in the absence of Brooklyn's Louis Lloyd. Asserting that there is ample evidence of a cultural explosion ("The shot heard 'round the room!") and that there is a concomitant "arts administration crisis," he asked for a "plan for investment in the arts," one that will unqualifiedly a) specify the objectives within a specific term, b) establish a corps of trained arts administrators, and c) lead to the development of comprehensive academic programs in arts management.

DR. THOMAS WATSON drew upon his 12-year experience as technical director of the American Dance Festival in New London, Conn., to offer some specific recommendations for technological support of the resident and touring dance company. Consideration of the performing area must include unrestricted space as well as facilities for light and sound control and provision for the live musical ensemble. Accommodations must be flexible, must provide clear wing access, and might include removable battleship linoleum panels carefully fitted to the stage floor.

MR. HY FAINE then rose to take issue with Mrs. Trisler's statement insofar as it implied that dance had expanded beyond the "capability of public support." Observing that we have witnessed only the beginnings of public support for the arts in America, he proposed that "... this is the time to insist on more, more, more," and to intensify the campaign to influence those who control the public purse strings. American artists in the last two decades have managed to convince the public that the arts are an essential element of this society. "It would be a fatal error to withdraw or to contract now.... We must keep dance on the agenda of the American society!"

Extracted reports of two dance symposia, THE CHOREOGRAPHER AND THE TECHNICIAN: A DIALOGUE? held in the Co-op Theatre, 106 East 14th Street, New York, on January 28, 1970, and a parallel meeting held at DePaul University, 25 East Jackson Street, Chicago, on March 6, 1970, will be featured in the next issue of the NEWSLETTER.

Likening today's support for the arts to the fragmented support offered medical research programs in the early decades of this century, Mr. Faine suggested that a lapse in foundation support might be viewed as less than fatal, rather as only the logical consequence of the social system in which we live and create. But, he added: "If we are to be a part of this society, we must get out there where the social decisions are made." The artist must be recognized as essential to the society and we must convince the leaders of this society, our legislators, that the total social context does include dance, theatre and the related arts.

The chair then announced that Mr. Faine had recently accepted an appointment as Regents Professor in Arts Administration at UCLA. (See article elsewhere in this issue. ed.)

He further reinforced Mr. Faine's remarks by proposing that we "assist in the identification and enhancement of the role of the artist in today's society." Arts associations, he noted, are "many-splintered things, devisive, fractionalized. We must bond these splinters to form a formidable force for the arts. The word is 'pluralism,' to bond together all art agencies in a common effort." Our present operation, he noted, is inadequate. But for New York State and Missouri, the states arts councils are vastly underfunded. One must conclude that the liason between the National Endowment and the states arts councils has failed to achieve its goals. DeGaetani then singled out the Atlanta experience as a "\$13 million microcosm of the problems facing cultural development in the U. S. today." Basic motivations were "out of place" with the society of Atlanta and the administration of its center "insensitive to the requirements and goals of the artist." The shortage of competent and articulate arts administrators is the critical problem as well as a long/short range one.

The university, he noted, may be able to meet future needs for trained managerial personnel but the ineptitude and insensitivity of our present art administrators calls for immediate action! It is to this problem that the energies of the USITT and related organizations must be directed.

MRS. FUSAN suggested that it may be necessary to re-educate the educator as well as the administrator. She saw much of the resistance to dance development stemming from the entrenched body of secondary school administrators and supervisors. Citing the failure of an eastern state to continue a Title III, ESEA, program in the arts, she

A graduate program in Arts Administration has been implemented at the University of California, Los Angeles. In cooperation with the College of Fine Arts, the graduate school of Business Administration will offer a M.S. in Business Administration in the field of Arts Administration. Hy Faine, Acting Chairman, has characterized the program as encompassing, academic and experimental, and directed to problem-solving. Your cooperation in identifying appropriate candidates is solicited.

THE USITT NEWSLETTER

Editor	Joe McCarthy (717-787-7814)
Mid-West News	Richard Arnold (815-753-1343)
So. California News	James Klain (213-780-3802)
N.Y.C. Office	Mrs. Marge Sundgaard (212-757-7138)

Please assist us in keeping your address correct. Our cost for forwarding an incorrectly addressed JOURNAL is now in excess of fifty cents! NEWSLETTERS cannot be forwarded to you.

proposed closer liason between states arts councils and state offices of education as a possible stimulus to expanded curricular offerings in the arts. MR. FAINE linked Mrs. Fusan's remarks to his earlier plea for legislative action to achieve specific rather than generalized goals.

MRS. FISHER was then recognized to introduce members of the national and New York press. She further announced plans for a study funded by the National Endowment and administered by the American Association of Dance Companies to determine the availability of theatres, concert halls, and auditoriums for dance events. National in scope, comprehensive in character, the study will be conducted by all known professional dance personnel in the country and will enlist the aid of USITT members to assure that future theatres will not be planned so as to exclude the dance company.

In his summation, MR. DeGAETANI proposed that just as the legislator is the appropriate instrument for change, so the performing arts facilities of the local school district may offer a forum for the realization of the objectives of the change. Singling out the stage facilities of the Flint, Michigan, School District as among the few that are fully available to students and community adults alike, he announced agreement with a private foundation for mounting a symposium to measure the adequacy of the facilities of our public schools to accommodate the visual and performing arts. The evening terminated in a series of vigorous discussions which remain unrecorded.

(Funding for the preparation of a transcript of this colloquy is now being solicited. Editor.)

This NEWSLETTER is made possible only through the contributions of the following SUSTAINING MEMBERS OF USITT.

Peter Albrecht Corp.	J. R. Clancy Co.
American Seating Co.	Hub Electric
Bolt-Beranek-Newman	Kliegl Bros.
Electronics Diversified	Lansing Sound
Little Stage Lighting	Major Corp.
I. M. Pei and Partners	Sylvania Electric
Jean Rosenthal Associates	Tiffin Scenic
General Electric Co.	Ward-Leonard
Century-Strand	Wenger Corp.

USITT GREET'S OVER 200 NEW MEMBERS IN '69-'70

LEMONS REPORTS

TWO MONTH RECORD GROWTH

Institute membership in all classes will show a growth of over two-hundred since the Los Angeles Conference in March, '69, meeting the prediction of Membership Chairman, Tom Lemons. Citing the 89 members who joined in the first two months of '70, Lemons noted that this figure sets a new record for the Institute especially as 18 states, Canada, and England are represented. Tom reminds the new members that a reception in their honor will be the first item on the Conference agenda; 6:30 in the Library of the Barbizon-Plaza, Thursday, April 16th.

This listing represents an addendum to the bi-annual Membership Directory, copies of which will be available at the Annual Conference. The code numbers and letters in the right margin indicate class of membership and committee participation or interest as noted below.

- | | |
|-------------------------|--------------------|
| 1. Board of Directors. | I. Individual. |
| 2. Executive Committee. | S. Student. |
| 3. Presentation Comm. | O. Organizational. |
| 4. Architecture Comm. | U. Sustaining. |
| 5. Engineering Comm. | X. Exchange. |
| 6. Administration Comm. | V. Special. |
| 7. Publication Comm. | H. Honorary. |
| 8. Public Relations. | N. Non-Voting. |

Actors Equity Association 3456780
Attn: Mr. Angus Duncan, Exec. Secretary
165 West 46th Street
New York, N. Y. 10036

Mr. Ralph Alswang 4I
295 North Avenue
Westport, Connecticut 06880

Mr. J. Thomas Bacchetti 60
Stanford University
Room 111, Old Union
Stanford, California 94305

Mr. David Nicholas Balfour 345I
Becker and Becker Associates
375 Park Avenue
New York, N. Y. 10022

Mr. Kent J. Barnes 3SN
558 Canyon Road
Logan, Utah 84321

Mr. Robert Barrett 3SN
511 White Hall
Murray, Kentucky 42071

Miss Ursula Belden 3SN
Box 1934
Ann Arbor, Michigan 48106

Mr. Sidney L. Bloom 5I
Barbizon Electric Co., Inc.
777 10th Avenue
New York, N. Y. 10019

Mr. Robert M. Bradbury, Jr. 4I
One Park Avenue
New York, N. Y. 10016

Mr. Robert A. Buckley 3I
University of Oklahoma
560 Parrington Oval
Norman, Oklahoma 73069

Mr. Terrence B. Byrne 3SN
3308 North Shepard Street
Milwaukee, Wisconsin 53211

Mr. Wallace Dace 34I
910 Garden Way
Manhattan, Kansas 66502

Mr. Thomas J. Dalton 35SN
4500-A Chouteau Street
St. Louis, Missouri 63110

Miss Jacquelyn Dlesk 3SN
6101 North Sheridan Road East
Chicago, Illinois 60626

Mr. Alden B. Dow 3456I
315 Post Road
Midland, Michigan 48640

Mr. Silas W. G. Edman 34I
John F. Kennedy Educational, Civic,
and Cultural Center
Firehouse Lane
Garden City, New York 11538

Mr. Clyde P. Foster 3I
2935 North Southport Street
Chicago, Illinois 60657

Mrs. Doris Freedman, Director 34560
Department of Cultural Affairs
The City of New York
830 Fifth Avenue
New York, N. Y. 10021

Mr. Harold J. Frey, Jr. 345I
1365 Campbelltown Road, S.W.
Atlanta, Georgia 30310

Miss Natalie Evelyn Gaines 4I
410 East 79th Street
New York, N. Y. 10021

Mr. Larry Ward Gamble 35I
1428 West Maple Street
Kalamazoo, Michigan 49001

Mr. Max L. Gile 35I
8328 Locust Street
Kansas City, Missouri 64131

Mr. Anthony Giovannetti 3SN
18 Freemont Street
Harrison, New York 10528

Mr. Mordecai Gorelik 3456I
1208 Chautauqua Street
Carbondale, Illinois 62901

(continued)

Mr. Roy E. Green 831 42nd Street Des Moines, Iowa	5I 50213	Mr. Charles Paul Lehman 929 Manchester Drive South Bend, Indiana	34I 46615
Mr. Samuel L. Grossman 518 East Michigan Avenue Albion, Michigan	3I 49224	Professor Donald Loughrie Box 670 Lincoln Memorial University Harrogate, Tennessee	3I 37752
Mr. Jordan Gruzen Gruzen and Partners 1700 Broadway New York, N. Y.	4I 10019	Mr. Glenn C. Martin, Jr. 118 Herweck Drive Castle Hills San Antonio, Texas	(R) 34I 78213
Mr. Rolland Craig Halsbasch 5413 North Fidler Avenue Lakewood, California	345SN 90712	Miss Lynn A. Massinghill Carrawood Apartments #1085 13988 Brookgreen Drive Dallas, Texas	3SN 75240
Mr. Christopher M. Hays 18415 Prarie Street Northridge, California	3SN 91324	Mr. W. S. Matthews, Technical Director Omaha Civic Opera Company 4515 Military Avenue Omaha, Nebraska	345I 68104
Mr. James Hegwood 250 South Clinton Street Oak Park, Illinois	4SN 60302	Mr. Donald T. Middleton Route #1 Murray, Kentucky	3I 42071
Mr. William C. Herring Atlanta Memorial Arts Center 1280 Peachtree Street, N.E. Atlanta, Georgia	3456I 30309	Milwaukee Repertory Theatre Company 929 North Water Street Milwaukee, Wisconsin	3456780 53202
Miss Margaret Melissa Heymann 101 Perry Street (Apt. #3) New York, N. Y.	3I 10014	Mr. David A. Mintz 250 West 57th Street New York, N. Y.	34I 10019
Miss Nancy Houck 103 East Daniel Street (Apt. #8) Champaign, Illinois	3SN 61820	Mr. Ehrman B. Mitchell, Jr. 1319 Arch Street Philadelphia, Pennsylvania	4I 19107
Howell Theatre University of Nebraska 108 Temple Building 12th and R Street Lincoln, Nebraska	34560 68508	Mr. Harold R. Morris 610 Fourth Street (Apt. D) Bowling Green, Ohio	4SN 43402
Mr. Jack Hunt 435 East Riverview Avenue Orange, California	3I 92667	Mr. Thomas W. Morse 40 Nunda Boulevard Rochester, New York	5SN 14610
Mr. Chester I. Jordan 114 Palmer Avenue Bowling Green, Ohio	4SN 43402	Mrs. Alberthine Mount-Burke 171 West 71st Street (Suite 9E) New York, N. Y.	3SN 10023
Miss Margaret Jean Kamper 979 Santa Cruz Avenue Menlo Park, California	36SN 94025	Mr. Richard E. Nelson University of California Santa Barbara, California	45I 93106
Mr. Stanley Benjamin Katz 1104 Wade Street Highland Park, Illinois	3SN 60035	North Carolina School of Fine Arts Attention: Director of Design and Production P.O. Box 4657 Winston-Salem, North Carolina	3456780 27107
Mr. James D. Kemmerling 2008 First Avenue Canyon, Texas	4I 79015	Miss A. Nowak 1925 North Hudson Avenue Chicago, Illinois	36SN 60614
Mr. William H. Kingsley Department of Speech and Drama Shippensburg State College Shippensburg, Pennsylvania	3I 17257	Mr. Michael T. O'Kane Hart Hill, Box #91 Murray State University Murray, Kentucky	3SN 42071
Mr. Richard H. Cressin Famous Players Corporation, Ltd. 130 Bloor Street, West Toronto, Ontario Canada	4I	Palo Alto Community Service 1305 Middlefield Road Palo Alto, California	3456780 94301

Sister Mary Francis Peters Rosary Hill College Box 784 Buffalo, New York	36I 14226	Mr. David F. M. Todd David Todd and Associates 303 East 65th Street New York, N. Y.	4I 10021
Mr. Jaque H. Reidelberger P.O. Box 661 Winona, Minnesota	4I 55987	Miss Marijo Crimont Toner 106 Villa University of Portland Portland, Oregon	4SN 97203
Mr. Donald Rickner 158 South Clark Street Orange, California	36I 92668	Mr. Robert T. Trabucco 150-B Kittoe Drive Mt. View, California	5I 94040
Mr. Jimmie Robinson Box 5104 Dyess AFB, Texas	5I 79607	Transylvania University Library Periodicals Lexington, Kentucky	345678LN 40508
Mr. James Gamble Rogers, II P.O. Drawer 730 Winter Park, Florida	n.s. 32789	Mr. Jon P. Trzaska 1101-1/2 Kern Street Normal, Illinois	45SN 61761
Mr. Robert Loren Rotner 107 East 38th Street New York, N. Y.	4I 10016	Mr. Scott T. Wager 22 West 274 Spring Valley Drive Medinah, Illinois	3SN 60157
Mr. Owen W. Schaub 509 University Avenue (#4-E) Honolulu, Hawaii	(R) 34I 96814	Mr. David P. Walsh Bolt Beranek and Newman One Jackson Place San Francisco, California	4I 94111
Mr. John Lawrence Schmidt 1722-1/2 Seventh Avenue Greeley, Colorado	3SN 80631	Mr. Richard R. Weismann P.O. Box 7 Los Altos, California	3SN 94022
Mr. Dennis E. Shenk 11 East North Avenue Baltimore, Maryland	3456I 21202	Mr. Frank L. Whaley, Jr. Department of Drama and Speech University of North Carolina Greensboro, North Carolina	3I 27412
Mr. C. Robert Shook Box 321 University Station Murray, Kentucky	3SN 42071	Wilmette Children's Theatre Attention: Mrs. Shirley A. Sluize: 825 Green Bay Road Wilmette, Illinois	460 60091
Mr. B. K. Siewerth Evanston Township High School 1600 Dodge Avenue Evanston, Illinois	3I 60204	Mr. Aubrey Wilson 737 West 10th Street Claremont, California	3I 91711
Mr. L. Small Rank Leisure Services 439 Godstone Road Whythleafe CR3 OYG Surrey, England	345I	Mr. Richard A. Wood P.O. Box 156 Normal, Illinois	4I 61761
Miss Beverly A. Sobieski Goodman Theatre 200 South Columbus Drive Chicago, Illinois	4NS 60639	Mr. Peter B. Young 2049 North Broad Street Galesburg, Illinois	34I 61401
Mr. Randolph F. Swartz Walnut Street Theatre 129 South 9th Street Philadelphia, Pennsylvania	34560 19107	Mr. Frank John Zwolinski, Jr. 710-#A Moraga Street San Francisco, California	5SN 94112
Mr. Ronald L. Swartz c/o Disneyland 1313 Harbor Boulevard Anaheim, California	3I 92803	Following are recent changes of address:	
Mr. L. Newell Tarrant Makapuu at Aloha Honolulu, Hawaii	3456I 96816	The George School Department of Dramatics and Related Arts Newtown, Pennsylvania	345678I 18940
Mr. Peter Terroux 18 Upland Road (Apt. #3) Cambridge, Massachusetts	4I 02140	Mr. Thomas W. Lemons 14 Orne Street Marblehead, Massachusetts	5I 01945
		Lycoming College Drama Department Attention: D. Davis Box 79 Williamsport, Pennsylvania	3456780 17701

calendar

April 10 MID-WEST OPEN MEETING; with Central States Speech Association. "Stage Properties and Special Effects," Louis Erlich, University of Chicago; Barry Stone, Finders, Inc. and James Bakkom, Guthrie Theatre. Sherman House Hotel, Chicago, 10:00 A.M.

15-18 USITT ANNUAL CONFERENCE. Barbizon Plaza Hotel, NYC. See schedule on page 1.

17-19 Annual Conference, Theatre Association of Pennsylvania, featuring Terry Wells, Dave Hale, and Herbert O'Dell (all fresh from New York!) in a New Scenic Materials and Techniques Panel on 19 April, 10:00 A.M. The Penn State Conference Center, University Park, Penna.

30 EXECUTIVE MEETING, BB&N, NYC, 6:45.

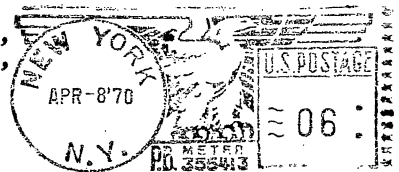
May 1 LIGHTING PROJECTION TECHNIQUES, MID-WEST; DePaul University, 25 East Jackson Street, Chicago, 7:30.

2 4-26 Sixth Annual Theatre, Television, and Film Lighting Symposium. Sponsored by the Illuminating Engineering Society. Hollywood-Roosevelt Hotel, Hollywood, California.

28 EXECUTIVE MEETING, BB&N, NYC, 6:45.

June 5 RECENT TECHNICAL DEVELOPMENTS, MID-WEST; New Staging Concepts and Equipment with Robert Brennan, Theatre Engineer, and others. DePaul University, 25 East Jackson Street, Chicago, 7:30.

Aug. 23-26 American Educational Theatre Conference, Washington, D.C. Joint USITT/AETA Panel, "Planning a Theatre Building Program."



245 West 52nd Street
New York, New York 10019

Dr. Thomas S. Watson
Dept. of Dramatic Arts
University of Delaware
Newark, Dela. 19711

2347 I