



NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
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ANNUAL AWARDS GO TO PAPP, BOWMAN, BOGUSCH

Highlighting the Institute's Tenth Annual Conference was the Awards Dinner which honored the New York Shakespeare Festival and its producer, Joseph Papp.

The scene was April 17 at the beautiful St. Regis Roof--where some 145 members of the Institute, their guests and Mr. Papp's well-wishers gathered for a reception followed by the dinner at which the awards were presented.

The USITT Award 1970 for outstanding contribution to the American Theatre went to Joseph Papp and the New York Shakespeare Festival. (Just a few days later Papp and the Festival also received a Tony.) Since 1956 the Festival has risen to a position of eminence unequalled by an American theatre in the past hundred years. It has been the curmudgeon of the New York arts world, the populist movement within the arts, the challenger of doctrine, the innovator, pace setter and prototype for almost a dozen other cities concerned with creating a theatre for people rather than profit.

Both Hugh Southern of the Theatre Development Fund and Leonard Harris, critic for CBS TV News, were present to speak about Joe Papp and to put his present work and future goals into perspective. Miss Julie Harris, who counts among her many other credits the role of Ophelia for Papp's Central Park production of "Hamlet," presented the award. Producer Papp was cited for his "whirlwind pizzazz which defied New York City authorities to provide the plays of William Shakespeare free of charge to all our citizenry for fourteen years," and for his "unfettered imagination which has created new environments for theatre--pioneering performances in our public parks on the mobile theatre unit, the demountable stage, and the Delacorte Theatre, and preserving an architectural landmark in the Public Theatre."

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BOARD AUTHORIZES EXECUTIVE POSTS SMITH ELECTED TO THIRD TERM

Precedent was shattered on April 15 and 16 as the USITT Board of Directors moved ~~very~~ to adopt those organizational and personnel changes which will equip the Institute to achieve its objectives in the "savage seventies." C. Ray Smith, A.I.A., was retained as president, the first in the 10-year history of the association to occupy the post for a third term. Two paid positions, an executive director and a director of publications, were authorized and a committee directed to search for the right persons to fill these posts. Student chapters were encouraged in a revision of the by-laws and a special committee was empowered to study education in the performing arts. A Texas convention was set for 1971 and Atlanta, Boston, and San Francisco were set for future years. Virtually the only sign of conservatism was the board's recommendation that a proposal for change of the institute's name be returned to committee for reconsideration.

Each action of the board is the subject of separate articles in this issue and brief biographies of the officers for 1970-71 appear on page 3.

BOARD NAMES EDITOR

Mr. J. Wesley Ziegler has accepted an appointment as Interim Editor of Theatre Design and Technology. As editor of the AIDART publication, Theatre Today, Mr. Ziegler has produced a journal which is significant not alone for its content but for its exciting lay-out especially as it is achieved on a most modest budget. The Institute is pleased that he has opted to fill Ned Bowman's shoes if only for an issue or two.

CHICAGO: Arnold Reports on Dance and Props —

The March meeting of the Midwest Section was held at DePaul University, 25 E. Jackson, Chicago, Illinois, on Friday evening, March 6th. Thirty-two people attended the meeting devoted to a discussion of the subject of THE CHOREOGRAPHER AND THE TECHNICIAN. Guests of the evening were Warren Ruud and John Green. Mr. Ruud, a dancer choreographer who has been associated with a number of dance and ballet companies, is the founder and director of the Synthetic Theatre of Chicago. Mr. Green is a prominent Chicago lighting designer who has designed the lighting for several dance programs.

After a brief discussion of their backgrounds and associations in staging of dance, each of the guests presented a preliminary statement of the unique problems of dance production. The rest of the meeting was spent in discussion and in question and answer interchange with the members in attendance. The requirements of stage space for various dance presentations was discussed. Mr. Ruud spoke of the special needs of the stage floor construction. He also discussed at length the difference between one-dimensional dance in the proscenium arch theatre and three-dimensional dance in the open stage, a theatre form in which he was currently working.

Costumes for dance was a subject of some interest. This included the types of fabrics desirable, the fit of the costume, construction techniques, needed rehearsal time, types of shoes to be worn and who usually makes the decision on the design of the costume.

Mr. Green talked of the proper placement of lights for dance, the most effective angles of light, the necessity of keeping the off-stage areas clear for dancers exits and entrances.

Discussion also included the needs of the dance studio, the size of the rehearsal area, the placement and dimension of mirrors, studio lighting and light control, location of studio equipment and the proper ventilation and air conditioning.

Both of the guests were very articulate and informative. The discussion was lively and useful. The meeting ended at 10 P.M.

OFFICIAL NOTICE

Beginning with the next issue, Theatre Design and Technology will accept display advertising. Those interested in rate schedules and other information about ads should contact Dr. Donald Swinney, Hofstra University Theatre, Hemstead, New York, 11550 (telephone area 516, 560-3281).

Seventy-five people crowded into a room arranged for fifty and many others were turned away at the April 11th meeting of the Midwest Section in the Sherman House Hotel, Chicago. A program on STAGE PROPERTIES AND SPECIAL EFFECTS was prepared in conjunction with the annual convention of the Central States Speech Association. James Campbell served as chairman for the session and the participants were:

Louise Erlich, DePaul University
and University of Chicago
"Constructing Properties:
Methods and Techniques"

Barry Stone, Founder of The
Finders, Inc.
"Locating Properties:
Where to Search"

James R. Bakkom, Guthrie Theatre
"Creating Properties:
New Materials and Discoveries"

Louise Erlich described several simple and inexpensive techniques for constructing properties. Skill of technique and proper use of materials was demonstrated. She presented a number of photographic slides of actual properties she had constructed to illustrate her points. The effective use of elastic, felt and cellulose were among the many materials discussed. She recommended lightweight materials such as styrofoam, styrofoam cups and foam core products for large and usually heavy properties. The mixture of liquid latex and Elmer's glue (half and half) for ornamentation on props and tapestries was explained.

Barry Stone spoke of the methods that he uses in locating props. He emphasized the need of getting to know the right people, keeping them interested in the program, knowing when to contact them and where to find resource materials (journals, books, shops, etc.) useful to the property master. Places to search for properties and fair rental prices were discussed. He answered questions on where to locate fake fire-arms, chandeliers, furniture frames and other difficult items.

Mr. James Bakkom discussed the many uses of plastics in property construction. He stressed that many varieties of plastic materials are readily available, are very useful for properties and are not as expensive as commonly thought. He described the use of thermo shaping of plastic sheets, strips, rods, and tubes. Acrylic resin tubes, bars and rods, flexible and rigid polyvinyl chloride sheets and tubing are a few of the various items that have considerable use. The Guthrie Theatre stocks various products including polyethylene foam (Ethaflex), urethane foam, styrofoam, bead board (Dervon) and flexible foam. He described the tremendous value of the new Insta-Foam Kits manufactured by Insta-Foam Products, Inc. A number of new adhesives that are useful with plastics

INTRODUCING ---- YOUR OFFICERS --

President	C. Ray Smith
1st Vice-President	Walter H. Walters
2nd Vice-President	John Rothgeb
Technical Secretary	David Thayer
Secretary	Charles Levy
Treasurer	Terry Wells
Past President	Donald Swinney

C. RAY SMITH attended The Choate School, Kenyon College, Yale University, and the Royal Academy of Dramatic Art, studying English Literature and theatre. He had no formal training either in architecture or in interior design, but he points out that a prerequisite of being a critic, as we know from the daily papers, is not to know anything you are writing about. As a consequence, he is the senior editor of "Progressive Architecture" magazine and has been writing for the past 8 years about interior design and architecture, especially theatre architecture. He is a member of the American Institute of Architects, a former board member of the American Educational Theatre Association, and is currently President of the U. S. Institute for Theatre Technology-- a national organization that promulgates an awareness of the problems in good theatre design and usage. In addition, he is the Editor of "Theatre Crafts" magazine, and has edited a book on theatre design for the dean of Broadway stage designers--Jo Mielziner (pron. mill'-zeener). He has written for "Art in America," "Interior Design," "Theatre Design and Technology," and the "New Standard Encyclopedia." His recent series in "Progressive Architecture" on the new design movement that he has named "Supermannerism" and on its special effects, such as "Supergraphics" (another of his terms that has been generally accepted) has been acclaimed nationally. And he has lectured on the subject to the American Institute of Interior Designers, Parson School of Design, the Henry Francis DuPont Winterthur Museum, the American Studies Institute at Lincoln University, Pratt Institute, and Cornell University.

CHICAGO (Continued)

and other materials were listed. Other materials mentioned were fibreglass, pre-cast or pre-formed plastic bricks, capitals and other ornamentations, vacuum-form plastics, form tubes, polysar products and other products. Slides accompanied his presentation.

A lively discussion extended the meeting long past the closing time.

A report of the May 1 meeting on "Lighting Projection Techniques" will appear in the next issue of the NEWSLETTER.

Check the calendar on page 12 for information on the meeting scheduled for June 5 in the Goodman Theatre.

WALTER H. WALTERS, Dean of the College of Arts and Architecture of Pennsylvania State University, has served on the board of the Institute since 1966 and was the editor of the NEWSLETTER for two years. Dean Walters earned the doctorate at the University of Wisconsin, the M.F.A. at Western Reserve and the B.S. at Troy State College. He has taught in the public schools and in several universities, and for four years produced the Pennsylvania State Festival Theatre. Affiliations include A.E.T.A., The Childrens Theatre Conference, The University Film Producers Association, the Theatre Association of Pennsylvania, and the Advisory Council of the American Academy in Rome. He is the father of three children and makes his home in University Park, Pennsylvania.

JOHN R. ROTHGEB is now Associate Professor of Drama in the College of Fine Arts of the University of Texas, where he has taught since 1958 and has designed nearly 50 productions. A graduate of Knox College, he earned the M.A. at the University of Michigan, the M.F.A. at Western Reserve University, studied in New York under Mordecai Gorelik, and is now a doctoral candidate at Western Reserve. With Walter R. Volbach he co-authored Problems of Opera Production, published by Archon in 1967 and his production photos are to be found in many texts as well as in the pages of TD&T. As a consultant he has been associated with theatres in Texas and New York and as a designer with civic, university, and professional theatres from New York to Colorado. He is a member of United Scenic Artists, Local 350, A.E.T.A., and the American Society for Theatre Research and will, in very large measure, be responsible for the welcome you will receive at the Texas USITT Conference next year.

CHARLES LEVY is now an Associate in the firm of David A. Mintz, Inc., New York City lighting consultants. A graduate of Yale Drama School, Chuck was formerly engaged as Director of Research and Development and later as Director of the Theatre and TV Department of Century Lighting, Inc. He is a member of United Scenic Artists, Local 829, the T.T.F.L. Committee of I.E.S. and now enters his second term as Secretary of the Institute. Mr. and Mrs. Levy make their home in New York City.

TERRY H. WELLS, beginning his third year as the Treasurer of the Institute, attended St. John's College at Annapolis, Md., received his B.S. from the University of Wisconsin, his M.A. from the University of Illinois, and did post-graduate work at Michigan State University. Currently an Assistant Professor in the Department of

(Continued on page 4.)

ANNUAL AWARDS (cont.)

Mr. Papp, obviously moved by the tributes paid him by his colleagues in the theatre, accepted the Award with thanks to the Institute and reproach to New York City, who only that day had voted not to aid the Festival by purchasing the Astor Library which houses the Public Theatre.

The USITT FOUNDERS AWARD in recognition of his outstanding support of the Institute went to Dr. Ned Bowman, retiring editor of "Theatre Design and Technology." As editor, he has led the Journal for the five years since its inception to its present position of esteem. Dr. Bowman was also cited for his unstinting efforts on behalf of all the activities of the Institute for the past nine years which include speaking, writing, and cajoling at Institute Administrative meetings, inter-arts panels, and distinguished representation at conferences in this country and abroad.

The other Award presented that evening was the USITT JOURNAL AWARD for the outstanding article in "Theatre Design and Technology." This went to George Bogusch for his article "Norman Bel Geddes' Production of Saint Joan in Paris" (Issue 18, October 1969).

Full coverage of the Conference proceedings, photos, renderings, and the text of several vital papers on sound production and reinforcement, the technology of dance production, and architectural considerations will be printed in the October issue of THEATRE DESIGN AND TECHNOLOGY.

Introducing (continued)

Theatre Arts and the Technical Director of the Theatres at Pennsylvania State University, Mr. Wells has also been on the staff at the University of Massachusetts, the University of Miami, North Carolina College at Durham, and Michigan State University. He has functioned as a technical director, scenic designer, lighting designer and Stage Manager in University Theatre and summer stock, and is a member of A.E.T.A., S.A.A., I.E.S., I.E.E., S.A.E.S., S.M.P.T.E., a charter member of Theatre Association of Pennsylvania, and the chairman of their Committee on Planning and Development. As Treasurer of the Institute, as well as paying bills and accepting checks, he is Chairman of USITT's Ways and Means Committee, currently concerned with funding the Institute's advancing programs. He lives in a red house on top of a mountain in Pleasant Gap, Pennsylvania.

(Editor's Note: The biographies of David Thayer and Donald Swinney were not available at press-time. These vitae will make good reading in a later issue of the NEWSLETTER.)

EXEC. COMMITTEE NAMED:

TEN STATES REPRESENTED

C. Ray Smith has announced the following standing and special committee appointments for 1970-1971. Together with the elected officers and members-at-large of the Board of Directors, the regional Section officers, and such additional persons as the president shall designate, the chairman of each committee will serve as a member of the Executive Committee meeting on a schedule printed on page 12 of this issue. Meetings are usually scheduled for New York City but extensive use has recently been made of a WATS line enabling members on the Coast and in the central states to participate in the discussions and action. Virtually every committee now includes active representatives from all regions of the country.

Members-at-large,	Ben Schlanger
Board of Directors:	Joseph McCarthy
Mid-West Section:	Richard Arnold, Ch. George F. Petterson
So. Calif. Section:	William Crocken, Ch. Randall Davidson
Domestic Liaison:	Tom DeGaetani, Ch. Richard Thompson William Crocken Don Swinney Mark Sumner
International Liaison:	Joel Rubin
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Architecture:	Leslie Cortesi, Ch. Jules Fisher John Marsteller
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Presentation:	Ann Folke Wells, Ch. Ron Olson Terry Wells
Publications:	Ned A. Bowman
Public Relations:	Ed Peterson, Jr., Ch. George Howard Glenn Naselius
Membership:	Tom Lemons, Ch. David Mintz Charles Williams Fred Buerki Mert Cramer

MARGE'S CORNER

Marge Sundgaard writes that a few members still have not send in their annual check for dues. Why not save six cents by mailing your check today? Copies of the Conference program are available on request for those who could not get into New York.

COMMITTEE SEEKS STAFF:

USITT POSITIONS OPEN

The Board of Directors of USITT has moved to authorize employment of an Executive Director for the Institute and a Director of Publications. This action was taken not only in response to the rapid growth of Institute membership but in anticipation of that expanded role which USITT is now and will be called upon to play in the national cultural matrix. Recent demands on and opportunities for the association have exceeded the capacity of a volunteer staff. This action will insure not only a more efficient and capable organization but one which will be able to serve its membership fully and promptly.

A search committee is now accepting and reviewing applications for both posts. That of the Executive Director will be New York based and will be full-time. The director will be responsible for administrative, organizational, research, and liaison functions. The Director of Publications will be responsible for editing and producing both the quarterly journal and the NEWSLETTER. Employment may be part-time and no criteria for residence are stated.

Inquiries and requests for complete job descriptions for both posts should be directed to the National office.

The Search Committee in particular asks that any member who may have recommendations in regard to potential candidates or in regard to criteria for candidates write or call the National Office as soon as possible. The future of USITT hinges on the selection of the right persons for these posts. The decision must reflect the counsel of members representative of every phase of USITT involvement and application.

A LETTER:

Dear Messrs. Smith, Peterson and Marsteller:

May I congratulate you and commend your organization for that which by rights you should not do best. After all, dinners and tributes, I wouldn't think, are particularly your bag. But I enjoyed, was touched and moved by Friday night's events more, I think, than by any similar occasion. The style and grace that attended every aspect of the evening gave great pleasure to me and made me very proud, not so much for myself as for the Festival and the appreciation which you accorded our work. Please convey to your colleagues my kindest regards and thanks.

Sincerely,

Joseph Papp

THE USITT NEWSLETTER

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

Since the next issue of the NEWSLETTER will carry a new name in this box this seems to be the appropriate, if not the only, time and space to say "Thanks" publicly to a few, privately to many others. My gratitude to Walt Walters who to begin offered me better advice than I knew; to Marge Sundgaard for waiting so patiently for my paste-ups; to Dick Arnold for "beautiful copy;" and to Marcie McCarthy for hours of drudgery at the keyboard. The Editor.

WALTERS CHAIRS USITTEDCOM

An ad hoc committee on Performing Arts Education was authorized at the USITT board meeting on April 15. President C. Ray Smith charged the committee in broad terms to define the role of the Institute in this area. Walter H. Walters, chairman of the committee stated at the initial meeting "that we will be expected to undertake a broad survey of other organizations and their various emphases on 'education'; that there is a 'missing' unit or division in the organizational structure of the Institute (we have research, engineering, presentation, administration, architecture) and we should develop recommendations toward establishment of a new area of emphasis to complement the activities of the Institute; and most importantly, that 'education' be approached first in terms of a broad service function. Comments, suggestions and observations from the membership are invited."

Members of this special committee are Harold Burris-Meyer, William Crocken, Thomas DeGaetani, Joe McCarthy, and Alvin Reiss.

Thomas M. (Tom) Lemons, P.E., has announced the formation of TLA--Lighting Consultants. This new consulting firm offers its services to design lighting installations, design lighting products, design optical systems, evaluate and test systems, and provide product and market planning.

The offices and laboratory of TLA--Lighting Consultants are located at 72 Loring Avenue, Salem, Massachusetts 01970.

STUDENT CHAPTERS GET O.K.

The by laws of the USITT have just been ammended to allow the formation of student chapters. In the past, student membership has mainly been the result of student participation in regional or New York City activity. It is felt that the formation of a student chapter will give the Institute new scope as it meets the challenge which these chapters will present to the Institute. The students will benefit from the knowledge they gain as they conduct programs at their chapter. We urge all members who are associated with institutions to consider the formation of a student chapter in accordance with the following by-law addition:

ARTICLE XVI

Student Chapters

SECTION 16.01 Purposes. The purpose of the formation of Student Chapters of the Corporation is to stimulate activity in meeting the purposes of the Corporation through the activity of student members located at an Institution.

SECTION 16.02 Membership. The members of a Student Chapter shall number at least eight (8) persons who are registered students at the Institution requesting such a Chapter and also student members in good standing of the National organization. At least one (1) sponsor who is an individual member in good standing of the National organization and who has an affiliation with the Institution must be designated to provide guidance and council for the Chapter.

SECTION 16.03 Application. The Executive Committee shall have the power to accept or renew by Charter Letter the application for a Student Chapter for a term not to exceed one year. The application must include the names and addresses of all student members, the name and address of the sponsor, organization information about the Chapter including the officers, by lawa and budget, if any, and the project (s) or program(s) planned for the year for the Chapter. At the end of the year a written report to the Executive Committee should outline the accomplishments of the Chapter, and such a report must be received before an Application can be renewed for another year. The Application must also include a certification from someone of reasonable authority within the Institution (nor a sponsor) that the student members are registered at the Institution and that the proposed activities of the Chapter are acceptable to the Institution.

SECTION 16.04 Funds. The Chapter is empowered to levy, at its discretion, local dues in addition to the National membership dues. It may also, if conducting a project of national interest, seek financial assistance from the Corporation through the Executive Committee. Other methods of fund raising should be cleared by the sponsor through the Executive Committee.

SECTION 16.05 Powers. The Chapter shall be empowered to hold meetings and carry on the project(s) or program(s) outlined in their application and approved by the Executive Committee. The Chapter shall not be permitted to present, print, distribute, or advocate any official statement representing the National organization without the expressed written approval and consent of the Executive Committee. The Chapter shall not bind, or enter into contracts binding the National organization, nor shall it prescribe, print or disseminate information which is contrary to the By Laws or Articles of Incorporation of the U. S. Institute for Theatre Technology, Inc., or engage in any activity from which the Corporation is enjoined by law. The Chapter shall also be subject to all regulations required of student organizations by the Institution where it is located.

Adopted 4/15/70

Inquiries from students or faculty members may be directed to Membership Chairman Tom Lemons, 72 Loring Avenue, Salem, Massachusetts, 01970.

A four-day Workshop in the Administration of the Creative and Performing Arts Program in the Secondary School will be conducted at Shippensburg College, Pennsylvania, June 23-26, 1970, under the direction of the Fine Arts Division of the State Department of Education. The goal of the meeting is to introduce the public school arts administrator to the philosophies and modes of administration which characterize the most significant community arts programs in the belief that this knowledge will lead to more comprehensive and meaningful operations within the schools. Today's students are tomorrow's audiences as well as tomorrow's performers. Among the USITT personnel who will participate in this workshop are Thomas DeGaetani, Robert Wolff, Alvin Reiss, and Walter Walters.

The Harvard Summer School will hold an Institute in Arts Administration, July 6-31, to consider problems in the administration of civic arts centers, university arts programs, museums, arts councils, and other groups concerned with fine arts and the public. Participants will include undergraduate and graduate students interested in arts administration, persons with administrative experience, and non professionals. For information, contact Douglas Schwalbe, director, Harvard Summer School Institute in Arts Administration, Holyoke Center 735, 1350 Massachusetts Avenue, Cambridge, Mass. 02138.

STREET THEATRE PROBE SET FOR SUMMER

Members of the USITT Architecture Committee and their guests met on March 16 to discuss "Street Theatre" and to initiate plans for an evening program devoted to the study of the exterior environment. Tentatively scheduled for an early summer date, the meeting will be titled "The Theatrical Environment" and will focus on urban spaces and their inter-action with the cityscape to produce areas of theatrical character stimulating the inter-relationship of people. The exterior environment, which will doubtless be the locus for this program, will be studied as "a container for action" shaping by its form, situation and style the character of events which take place within it, whether that action be theatrical or purely pedestrian. The environment controls action, either stimulating it or prohibiting it.

Leslie Cortesi, Chairman of the Architecture Committee, has designated John Marsteller of Spatial Light Environments as chairman of this project and he in turn has assembled a panel including Theodore Hoffman, New York University; Gordon Duffey, Artistic Director of the Phoenix Theatre; Doris Friedman, Director of Cultural Affairs for the New York City Parks Department; and M. Paul Friedberg, environmentalist and architect.

The March 16 meeting, which was attended by persons representing the areas of theatre production, architecture, public service, and publication, was directed to an analysis of the term, "Street Theatre."

Mr. William Coco, of The Drama Review, noted that street theatre had many forms ranging from Macy's Thanksgiving Day Parade with its huge puppets through neighborhood block parties where home movies are shown to what is sometimes known as "Leftist Theatre." The last includes groups like the Pageant Players, who performed at Columbia University during the "revolution," the mass release of black balloons in Central Park, and the Washington Moratorium. Mr. Coco contends that in this kind of theatre the frustrations of the last effort create the basis for the next. Hence, the form itself must become increasingly theatrical and professional. Taken to the nth degree, it will become like Aeschylus. In any case, Leftist Theatre expresses the need of young people to articulate their ideas and confusions in group form. That it takes place out of doors may be significant: "If the people involved in the program were permitted inside the buildings which house the people to whom their comments are addressed, they would work there. As it is, they work outside these buildings, but in their shadow."

By way of answering the same question, Mr. Duffey cited his experience with street theatre in East Harlem, beginning with a puppet show which engaged the attention and enthusiasm of the neighbor-

hood literally hours before the curtain and which led to the development of an outdoor actor training workshop in an East River park. He noted that the ultimate effort, a production of William Schuman's opera, The Mighty Casey, extended into the street, which had to be closed, and stimulated neighborhood involvement to the extent that the whole production took on the appearance of a huge neighborhood baseball game.

In response to this success Mr. Duffey and his associates set up a sort of "think-tank" to determine what ideal theatre should be. The sessions were held outdoors and involved participants who were not engaged in the professional theatre. The conclusion: that the theatre must be concerned with Folk Arts and with the people in the street. The team then went into the city's roughest neighborhoods, armed only with a tape recorder, asking the question: "Were there a play on your street, what would you like it to be about?" The answers were: "Junkies; race relations; problems with the superintendant and the landlord; rats; roaches;" and the like.

Mr. Duffey then spoke of the street production of Beautiful Beautiful which played during the summer of 1968 throughout the city and in the Metropolitan Museum and which was recorded on film. Finding this production too elaborate (The sunflower motif was the largest piece ever built in the Nolan Studios.) he turned to basic productions of Brecht and Hindemith and then to a summer workshop funded by the Rockefeller Brothers Foundation. Mr. Duffey observed that the responsibilities of the street theatre director seemed to be inversely proportional to the success of the program!

The subject then turned to the relationship between (street) theatre and the space in which it is performed. Miss Virginia Kahn, The Division of Cultural Affairs, New York City Parks Department, observed that it is requisite for every community to have a space within which to express itself. The articulation of this space (i.e. its architecture) often tends to stymie rather than to encourage the imagination of the community. Mr. Coco noted that it is the very "non-designed" and negative characteristic of the city street with which the Guerilla Theatre works. The architect, he added, must concern himself with creating "the good life" rather than with the good space for the theatre. Mr. Raymond Lifchez, of Paul Friedberg and Associates, Landscape Architects, suggested that the success of the street theatre program is less dependent on environmental considerations than on the strength of that idea, sight or sound which compells people to think, talk, and stand together. But he added that we do require more studies such as Bernard Rudofsky's Architecture Without

STREET THEATRE (cont.)

Architects at the Modern Art if we are to understand the role of environment in bringing people together rather than polarizing them.

Mr. Andre Gregory, theatre director, then suggested that an understanding of street theatre can be achieved only through experiencing it directly and viscerally. He proposed that the committee attend performances of such groups as Vargas' Spanish Theatre, Peter Schuman's Bread and Puppet Theatre, or equally validly, simply arrange an excursion to Coney Island, a street theatre in itself. Mr. Gregory's proposal was accepted as the most relevant of the evening and the committee moved to organize, possibly in cooperation with the Presentation Committee, a series of programs directed to the analysis of the exterior theatrical environments and their impact on the dramatic statement.

AETA X USITT

Tech. Sec'y Ed Peterson has completed plans for a jointly produced session at the annual AETA Conference in Washington, D. C., August 23-26, 1970. Tentatively titled "Planning a Theatre Building Program," the meeting expects to present the development of a specific performing arts center. Those who participated in the planning, the architect, the consultant, the engineer, and the user, will be invited to participate in the presentation. Similar arrangements have characterized recent joint meetings with regional theatre interest groups, among them, the Central States Speech Assn, The California Educational Theatre Assn., and the Theatre Assn. of Pennsylvania.

(Of course it should read "Past Tech. Secretary, Ed ..." but Ed is carrying on many of the projects which he initiated while David invents new ones.
Editor.)

THIS LISTING OF THE BOARD OF DIRECTORS IS PUBLISHED ANNUALLY FOR THE
CONVENIENCE OF THE MEMBERS OF THE INSTITUTE. OTHER USE PROHIBITED.

(TERM EXPIRES 1971)

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(TERM EXPIRES 1972)

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Arts Information International

An information center designed to offer the artist and the arts educator efficient access to existing sources of that information which he requires in his job has been established at the University of Pittsburgh. Dr. Ned Bowman, Associate Professor of Speech and Theatre Arts at Pitt and former Editor of THEATRE DESIGN & TECHNOLOGY has been appointed Director of Arts Information International. Funded by the A. W. Mellon Educational and Charitable Trust, the AII is designed to fill that gap which the Rockefeller Brothers Report on the Performing Arts defined as "the lack of sufficient data and a central source of information" available to the artist/scholar.

Referring to his five years as Editor of the USITT Journal, Bowman said that it was surprising to learn just how much information one can dredge up in a hurry if one only has telephone access to other members of the performing arts world, all of whom are accustomed to working together to solve problems.

Initially the AII will provide storage and dissemination services only for the performing arts, dance, motion pictures, music, radio and other creatively-recorded sound, television and theatre. It is anticipated that the center will serve the plastic and graphic arts in the third year of its operation. On the advice of representatives from major professional arts organizations, the center will assemble and make available data, bibliographic check lists, graphic materials, abstracts

and extracts from appropriate research and production materials. When necessary, complete texts of unavailable materials will be provided. When possible, the Center will use existing sources of information and experienced personnel rather than attempting to reprocess from, or modify programs already underway.

Bowman stresses that "the Center's business is arts information. We have no funds to allocate, no interest in controlling anything or anyone. We don't represent a new organization, although we will have practicing artist advisors from existing organizations. We hope to work very closely with many of the largest performing arts libraries. I think there are ways we can help these great collections of materials to be used better by more people — without interfering in the libraries' other efforts."

A schedule of fees for services rendered to individuals and organizations will be set and term contracts will be offered to university departments. The center will aim to attract other operational funds and will solicit the cooperation of USITT and other professional associations on an in-kind basis.

Inquiries may be directed to:
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theatre development fund

Mindful of the increasingly central role which the nonprofit corporation, Theatre Development Fund, has played in enabling the marginally successful play of some merit to at least continue its run beyond the first Saturday, C. Ray Smith recently inquired of Mr. Hugh Southern, Executive Director of the Fund, how the Institute might ally itself with TDF's operation. Mr. Southern's answer, particularly as it opens the way for USITT members to enjoy TDF-supported productions at prices well below box-office prices, and as it prescribes an imaginative approach to a problem which is in no sense peculiar to the New York theatre, merits notice here.

The Theatre Development Fund is a nonprofit corporation founded in 1967 to stimulate creativity and experimentation in the commercial theatre by providing financial assistance to the production of worthwhile plays which, without such aid, might not be produced or might close prematurely. The critical role of the commercial theatre in providing original works and artistic leadership for all elements of the American theatre underlines the vital importance of such aid.

A secondary purpose of the Fund is the development of new audiences for the commercial theatre and, one must infer, for the whole institution of theatre. These aims are accomplished by pre-production grants to works which the Play Selector, Harold Clurman finds worthy of support. The usual pattern of assistance is underwriting the sale of tickets for performances early in the run and reselling them at a special rate to eligible persons. The contract with each assisted production calls for TDF to recoup the amount of its assistance in the event that the production does become successful. No production in the past two years has, however, been able to make a refund at the 5% of gross which is stipulated.

A significant example of TDF's operation is furnished by Arthur Kopit's *INDIANS* produced on Broadway by Lyn Austin, Oliver Smith, Joel Shenker, and Roger L. Stevens at the Brooks Atkinson opening on October 13, 1969. The play received plus notices, a rave from *Barnes*, and enjoyed highly favorable word-of-mouth comment. But it did not catch on. Tickets sold poorly after the opening. After consuming its advance, a fair number of "parties," Play-of-the-Month, and TDF sales, the play was forced to close on January 3, 1970, an eleven week run. But the producers acknowledge that without TDF support, *INDIANS* would have closed within a month of its opening. The general public was clearly indifferent to the play; not so the patrons on TDF's mailing list! The Fund's initial offering of 8,000 tickets was sold out in ten days. Hundreds of orders, for thousands more tic-

kets, were returned. In December, however, the producers made another bloc of tickets available to TDF and 3,800 of these were sold in a second mailing. The Fund paid the house \$2.00 for each ticket used, marked each at \$2.50 and retained the difference to cover administrative and mailing costs.

Mr. Southern points out that "at the present stage in the funding of the TDF, one new dollar in the hand is worth four in the bank. This is so because of matching conditions attached to three gifts to the Fund of \$100,000.00 apiece from the Rockefeller Brothers Fund, the Twentieth Century Fund, and the National Endowment for the Arts."

Mr. Southern further writes that "we are bound by the terms of our tax exemption to limit out ticket offerings to persons who might otherwise be unable to attend the theatre. In practice we have interpreted this to mean that students, teachers, faculty members, school administrators, union members, retired, persons on fixed incomes, members of the clergy, and of youth groups in general, or virtually anyone under the age of 25 might legitimately make use of our services." He adds that membership in USITT would not automatically qualify one for the TDF mailing list. But, "qualified persons" are invited to write TDF at 1564 Broadway, NYC 10036, and the Fund will consider them eligible for ticket purchases at the discount rate.

Southern adds that, "For a playwright to live, he must live on Broadway!" And TDF is directed to the needs of the living playwright as Padula, Heller, and Keach will testify!

The University of Wisconsin Graduate School of Business has announced a Graduate Program in Arts Administration. The M.A. program will vary in length from three to five semesters, depending on the prior education and experience of the student. A thesis will be required of each candidate as will completion of an approved internship experience in the field of arts administration. Student loan funds are available. Inquiries may be directed to Dean E. A. Gaumnitz, Graduate School of Business, The University of Wisconsin, Madison, Wisc. 53706.

Demand for reprints of the Richard Knaub article, "What To Do Before the Theatre Consultant Comes," has exceeded our expectations. Additional copies are now being prepared and will be mailed at about the same time as this issue.

KUDOS WIRED TO JOSEPH PAPP

Joe Papp
USITT Conference

4/17/70

Dear Joe:

I am truly sorry that my hectic schedule prevents me from being with you tonight. I want to add my congratulations for receiving the citation for outstanding service from the U.S. Institute of Theatre Technology. Please accept my heartfelt thanks and the thanks of all New Yorkers and visitors to the city who have had the opportunity to enjoy the contribution you have made to the cultural life of this city. With every good wish for a productive future and an enjoyable evening.

John V. Lindsay, Mayor
City of New York

Joseph Papp
USITT Conference

4/17/70

USITT honors itself and all of us who are trying to bring the performing arts to the people when it spotlights you for distinguished service to the American theatre and to the people of New York. The New York Shakespeare Festival has set a shining example for other groups throughout the country with its innovation and its courage in blazing new trails and its standards of excellence. The National Endowment of the Arts is proud of its participation in support of the New York Shakespeare Festival and regards it as the finest example of what can be accomplished through cooperation between government and the private sector. I regret that a commitment outside the country prevents me from being with your many friends to pay tribute to you tonight. My best to you and to the Festival for a great 1970 season and for many more years of success.

Nancy Hanks, Chairman
National Endowment for the Arts

ANOTHER HONOR FOR ARTHUR BENLINE

Mr. Arthur J. Benline, past Vice-President of USITT has been selected by the Honors and Awards Committee of the Air Pollution Control Association, Pittsburgh, Pennsylvania, to be the recipient of the Honorary Membership of the association for 1970. The award will be made in St. Louis on June 16. Mr. Benline is now Consulting Engineer, Codes and Air Pollution Control, City of New York and this award is but one of many bestowed on him in a remarkably diverse career.

52 NEW MEMBERS 52

Space limitations preclude listing all of the more than fifty new members who have joined since the last issue. The congratulations of the Institute are extended to all and particularly to Bucknell University mentor Jim Lyon and the nine students who will soon constitute USITT's first student chapter. *

Mr. James D. Lyon, Jr. *
University Theatre Box 243
Bucknell University
Lewisburg, Penna. 17837

Mr. Charles I. Arneo *
446 West Broad Street
Burlington, N. J. 08016

Mr. Roger B. Geer *
R.D. #1 Laurel Pine Rd.
Crevco, Penna. 18326

Miss Carol Bethards *
2733 North 4th Street
Harrisburg, Penna 17110

Mr. David McKenna *
520 Summit Drive
Ligonier, Penna. 15650

Mr. Richard Gardner *
1016 Brent Drive
Wantagh, N. Y. 11794

Mr. Peter Van Brunt *
66 Percheron Lane
Roslyn Heights, N. Y. 11577

Miss Eleanor Heine *
2596 Murray Avenue
Huntington Valley
Pennsylvania 19006

Mr. Der Scutt AIA
229 East 79th Street
New York, N. Y. 10021

Muhlenberg College
Attn: Mr. Harold J. Forner
2400 Chew Street
Allentown, Penna. 19104

Mr. Andre Gregory
115 Central Park West
New York, N. Y. 10023

Miss Jean H. Jackson
1070 Glendon Ave.
Westwood, California 90024

Miss Susan V. Allen
301 South Marietta St.
Verona, Wisconsin 53593.

calendar

June	4	Executive Committee, New York. 6:45
	5	RECENT TECHNICAL DEVELOPMENTS 7:30 Robert Brennan, Theatre Engineer, and others. Goodman Theatre, Chicago.
	15 - 20	INTERNATIONAL THEATRE ARTS CONFERENCE Indiana University at Bloomington Technology Panel on June 18
	23 - 26	ARTS ADMINISTRATION CONFERENCE FOR SECONDARY SCHOOL EDUCATORS Shippensburg State College Shippensburg, Pennsylvania USITT represented on June 24
	25	Executive Committee, New York. 6:45
	—	ARCHITECTURE COMMITTEE MEETING, New York STREET THEATRE: AN ENVIRONMENT FOR THEATRE (Date to be set later)
July	6 - 31	INSTITUTE IN ARTS ADMINISTRATION Harvard Summer School Cambridge, Massachusetts
	30	Executive Committee, New York. 6:45
August	25	AETA-USITT MEETING, Washington, D.C. AETA Annual Conference, Aug. 23-26
	27	Executive Committee, New York. 6:45
September	24	Executive Committee, New York. 6:45
October	17	ORGANIZATIONAL CONFERENCE: KEYSTONE CHAPTER OF USITT. Allenberry, Pa.
	30 - 31	USITT BOARD OF DIRECTORS FALL MEETING NEW YORK CITY
(Additional Executive Committee Meetings are scheduled for November 19, December 17, and January 28, 1971.)		

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