



Chairman, USITT National Administration Committee
Silas Edman
c/o Sweeney/Edman Enterprises
175 Fulton Street
Hempstead, N.Y. 11550

ADMINISTRATION

Administration Committee NEWSLETTER Supplement Vol. I. No. 1 Feb. 1972

Regional Chairmen

Florida: Jerry Bell	New York: Roger Malfatti
Midwest: Glenn Naselius	Northern California: Al Gibson
New England: Elsom Eldridge	Texas: Paul Beardsley

BUSINESS & ARTS SYMPOSIUM

The National Administration Committee sponsored a one-day symposium on "Business & the Arts: A Collaboration" at the Chicago Museum of Science and Industry, 4 February. The program for the session, hosted by USITT/Midwest, was as follows:

9:15 A.M.: THE ARTS: An Overview

Position paper by Walter Walters, President, USITT,
Dean, College of Arts & Architecture, Pennsylvania
State University

Comments on Establishment Arts: Their Role & Their
Needs; Richard Hoover, Managing Director, Performing
Arts Center, Milwaukee

Comments on Non-Establishment Arts: Their Role &
Their Needs; Vantile Whitfield, Director, Expansion
Arts, National Endowment for the Arts

10:30 A.M. BUSINESS: An Overview

Position paper by G.A. McLellan, President, Business
Committee for the Arts

Robert Kingsley, Director, Urban Affairs, Standard
Oil (NJ); Arts & Business Cooperative Council, New
York Board of Trade; commenting on the corporation's
role and needs, and methods of formally interfacing
the arts and business communities

Robert Cheek, Director, Arts Division, North Carolina
National Bank; USITT; commenting on the corporate
role in regional programs, and the role of media in
audience development

Robert Allio, Babcock & Wilcox; President, NY Chapter,
North American Society for Corporate Planning; comment-
ing on the arts as seen from the planner's view, and
"helping the arts to help themselves"

1:30 P.M. STRATEGIES & TACTICS

Dialogues amongst the panelists and between the panel-
ists and attendees; citing of case studies of effective
collaboration between business and the arts

4:30 P.M. SYMPOSIUM RECAPITULATION

Thomas Willis, Art & Music Critic, Chicago Tribune

The position papers by Dean Walters and Mr. McLellan soon will be made available to the USITT membership under an up-dated Publications Available Program. A symposium report by Mr. Willis is presently being prepared and will be submitted for publication consideration.

In his position paper, Dean Walters mandated USITT to undertake an investigation, with the Business Committee for the Arts, of feasibility of and means by which university-level training programs can be developed which would produce the "administrator/manager/developer" who serves as bridge between the creative artist and his manifold sources of support. This mandate is presently under advisement by the National Administration Committee.

This symposium was seen as a pilot for a regional series to be undertaken in continuing collaboration with the Business Committee for the Arts. One of the objectives of the regional series will be to stimulate and support the concept of local arts and business cooperative councils. The second in the symposium series will be held in Charlotte, N. C., 17 March, hosted by the North Carolina National Bank, followed by an organizational meeting for a USITT/Carolina Section. Plans are presently developing for the symposium to be presented in Houston, San Francisco, Philadelphia, Boston, and Lake George (NY) during 1972.

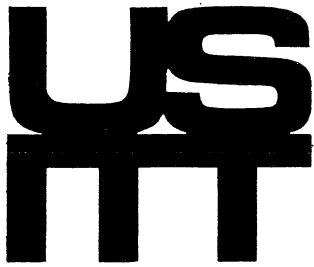
NEIGHBORHOOD ARTS PROGRAMS

On January 24, with the partial assistance of a services grant from the N. Y. State Council on the Arts, the USITT/NY Administration Committee conducted a closed seminar on "Delineating the Needs of Neighborhood Arts Programs in N. Y." The session, chaired by Roger Malfatti, was attended by representatives of state and borough arts councils, N. Y. City Department of Cultural Affairs, leadership of eight neighborhood arts programs, and executives from the corporate community. On the basis of the seminar findings, the N. Y. Administration Committee is coordinating a task force for the development and implementation of a USITT-sponsored "Workshop for Neighborhood Arts Administration and Management" to be conducted in New York mid-1972.

A similar symposium, with similar results, was the first public event sponsored by the USITT/New England Section, Boston, 26 February. Panelists were: Elma Lewis, Director, National Center of Afro American Artists; John R. Watts, Chairman, Massachusetts Council on the Arts; A. Elsom Eldridge, Jr., Executive Director, The Center for Creative Arts in Medfield; George Davis, Executive Producer, Boston Summer Thing Program; Royal Cloyd, Executive Director, Boston Center for the Arts; Hazel Bryant, Artistic Director, Afro-American Total Theatre, New York; Jan Wampler, Assistant Professor of Architecture, MIT.

Reports on both of the above sessions are being prepared and shortly will be submitted for publication consideration.

Forthcoming issues of the "Administration Committee Supplement" will contain a continuing bibliography on Theatre Administration.



Chairman, USITT National Architecture Committee
Barbara Leslie Cortesi
c/o Pokorny & Pertz
313 East 43rd Street
New York, N.Y. 10017

ARCHITECTURE

Architecture Committee NEWSLETTER Supplement Vol. I. No. 1 Feb. 1972

Regional Chairmen

Florida: Morris Lapidus	New York: John Sinclair
Midwest: Bernhard Works	Northern California: Len Auerbach
New England: Charles Clutz	Texas: Gene Diskey

THEATRE ORIENTATION PACKAGE

Project Directors Leslie Cortesi and Pat McKay report significant progress on all aspects of the "Theatre Orientation Package" (T.O.P.): a compilation of selected theatres recently built in the U.S. When complete, T.O.P. will be a travelling audio/visual demonstration with accompanying literary material and bibliographies, largely oriented to the general informational needs of persons contemplating the design and construction of performing arts facilities, as well as those more generally interested in theatre architecture.

Present plans call for T.O.P. to be made available under the Speakers & Seminar Bureau, on a modest rental basis.

The Misses Cortesi and McKay wish to take advantage of the opportunities presented by the Annual Conference for review and discussion of this project. Drafts of the list of selected theatres will be distributed to USITTers registering for the San Francisco Conference, to encourage their review and commentary during the Theatre Architecture Committee meeting, 8 A.M., Monday, 27 March. USITTers not planning to attend the USITT Conference, but who wish to review and comment on the critical list as developed to date, may secure a copy by writing T.O.P., c/o USITT, 245 West 52nd Street, New York, N. Y. 10019.

USITT has committed itself to premiering T.O.P. at the ATA Conference Technical Center, San Francisco, 22 August.

SPACES SYMPOSIUM

One hundred and twenty were in attendance at the Ford Foundation Auditorium on 14 January for the USITT/NY Area Section Architecture Committee - sponsored one-day symposium "Mini/Maxi/Multi/Omni/Poly SPACES: The Programming and Planning of Public Educational Facilities as Community Cultural Resources." Amongst those participating were: Eric Larrabee, Executive Director, N. Y. State Council on the Arts; Gene Wenner, J. D. R. III Fund; Delano Stewart, President, Black Theatre Alliance; Joseph McCarthy, Director, Fine Arts, Pennsylvania Department of Public Instruction; August Heckscher; Vantile Whitfield, Director, Expansion Arts, National Endowment; Lydia Joel, Project "Impact," National Endowment; Bill Lacy, Director, Architecture and Environmental Design, National Endowment; Cesar Pelli, AIA, Victor Gruen Associates; Jocelyn Cooper, Lorraine Hansberry Peoples Theatre Foundation; and Judith Glazer, Board of Education, Rye, N. Y.

The symposium, chaired by USITT/NY Architecture's Jack Sinclair, was made possible by services grants from the N. Y. State Council and the Educational Facilities Laboratories, the latter permitting attendance by a representative from each of USITT's Regional Sections, as well as an article by Symposium Rapporteur, Martin Mayer, author of "Bricks, Mortar & The Performing Arts." The article has been submitted for publication consideration.

The Architecture Committee is pleased to learn that, on the basis of the N. Y. pilot, the Midwest, New England, and Florida Sections are planning similar symposia.

STUDENT THEATRE DESIGN PROBLEM

The first phase of reimplementation of the Student Theatre Design Problem occurred on February 24 when Russell Johnson and Tom DeGaetani lectured Pratt Institute's Interior Design III class on theatre and acoustics factors in the class theoretical problem of renovating an existing space at Brooklyn Academy of Music to accommodate a resident repertory drama company. Phase two will occur when a USITT volunteer team consisting of Joel Rubin, Arthur Benline, Howard Fox, John Sinclair, Russell Johnson, and C. Ray Smith will have worked with the students through submission of the project April 10th.

THEATRE SURVEY

Present plans call for the raising of local funds to support active regional reimplementation of this worthy project along the lines of a USITT/NY Area program which has received seed money from the N. Y. State Council on the Arts. Meanwhile, the Architecture Committee urges the membership to send names of theatres built in the U. S. and Canada since 1960, as well as names of individuals to whom questionnaires can be sent, to: Theatre Survey, c/o USITT, 245 W. 52nd Street, NYC, NY 10019.

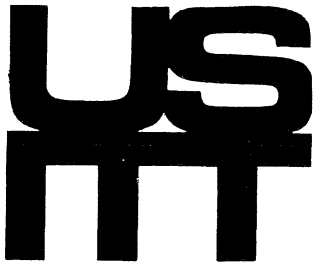
THEATRE CONSULTANTS LIST

After what may seem to be the longest gestation period in USITT history, the policy statement on "The Role and Function of the Theatre Consultant" has been published in the December, 1971 USITT Journal; the staff has taken this as the "go sign" for preparation and mailing of application forms for individual and firms' listings in the 1st edition of the "USITT Theatre Consultants List," for which the policy statement will be a preamble. The Architecture Committee thanks those dedicated USITTers who labored so long over the development and realization of this valuable project.

C. Ray Smith, USITT liason to the AIA Committee on Architecture for the Arts and Recreation (CAAR) reports that ability for architects to involve themselves in the USITT Consultants List may be clarified in March by AIA determination of a policy on practicing architects' involvement as hospital consultants.

SOLICITATIONS

The Architecture Committee is interested in receiving comment on its desire to find the Committee more preoccupied with theatre as architecture (aesthetics) as well as architecture as function. Please address your comments to the Committee Chairman at address listed on masthead. Nathan Sonnenfeld is seeking assistance with his project-in-progress "Guidelines for the Budgeting of Theatre Construction." Those interested in collaborating should contact: "Sonny" Sonnenfeld, 635 West 174th Street, New York, N. Y. 10033.



Chairman, USITT National Codes Committee
Richard D. Thompson
170 West End Avenue
New York, N.Y. 10023

CODES

Codes Committee NEWSLETTER Supplement

Vol. I. No. 1

Feb. 1972

Regional Chairmen

Florida: James Stockman

Northern California: Dan McGough

Midwest: Paul G. Tyler

Southern California: George Howard

New England: Charles Clutz

PLASTICS PROJECT: AN INTRODUCTORY REPORT

A new project, "Evaluation of Plastics in Scenography," has recently been undertaken by the Codes Committee. The immediate goals of the project will be a national survey to determine the types and extent of use of plastics in scenography. (A state-wide Florida survey has been announced by USITT Charles Reimer.) Long range goals of the project will include a comparative analysis of the properties of plastics as they pertain to the stage; a recommendation of specific health hazard and waste prevention measures; and the evaluation and dissemination of new material and process information as it becomes available. Project directors Al Aducci and Tom Zeigler are currently formulating a detailed prospectus for the study. Upon its publication active project participation with regional members will be encouraged.

SUGGESTED PROJECTS

The following is a list of projects which the National Codes Committee recommends be implemented by Regional Committees or individuals interested in working within the National Committee: Recommended Practice for the Testing and Inspection of Stage Rigging Systems Using Rope and Sand Bag, Manual Winch and Counterweighted Systems both Single and Double Purchase Types; Recommended Safety Practice for the Operation and Use of a Counterweighted Stage Rigging System; Investigation, Analysis and Recommendations on the Use of 3 Wire Grounded Systems in Theatre Lighting Fixtures and Electrical Distribution; Further Investigations and Study in Audience Exiting Procedures and Panic Psychology; Accident Responsibility and Liability of the Theatre Technician; Recommended Practice in the Safe Use and Handling of Firearms and Weapons for the Stage; Recommended Practices for the Safe Use of Ladders, Man Lifts, Scaffolds and Other Portable Working Structures for the Theatre; Report on the Current Status on

the Operation and Use of Xenon Short Arc Discharge Lamps; Investigation, Analysis and Recommendation in Establishment of Minimum Criteria for Fault Current Protection of Stage and Television Studio Dimming Systems; An Accident Report Procedure for Performing Arts Centers; The Effect of Stroboscopic Lighting in Theatre and Nightclubs on Epileptics, and the Legal Responsibility of the Management; What to Do in the Case of a Theatre Fire; The New York City Building Code: An Analysis as it affects the Performing Arts; The New York City Building Code: An Analysis and Description on the Use of a Deluge Water Curtain and Monitoring Systems as a Substitution for the Asbestos Fire Curtain; Recommended Safe Practice in the Use and Operation of Stage Lifts; Recommended Minimum Safe Load Limits and Safety Factors on Stage Hardware, Rigging, Machinery, and Construction. Further information on the rationale for and preliminary work which may have been done on any of the above may be obtained by writing to the National Chairman (see masthead above).

SUGGESTED STUDENT PROJECTS

Proceeding upon a desire to more actively involve students in its work, an involvement which should prove to be mutually beneficial, the National Codes Committee is soliciting student assistance in implementing the following projects: Recommended Practice - The Correct Wiring of Stage Plugs; Table of Ampacity and Voltage Drop in Stage Cables; Bibliography of Building Codes, Electrical Codes, Safety Codes and Related Regulatory Agencies; Directory of Codes Writing Organizations; Procedures for the Implementation of a Change in Building Codes; Study of Current Insurance Statistics in Accident Liability Judgments Related to the Performing Arts.

STAGE FLOORS FOR DANCE

Robert Teitelbaum reports concurrence by the Association of American Dance Companies (AADC) and the American Guild of Musical Artists (AGMA) on the objectives and procedure for the joint AADC/AGMA/USITT "Stage Floors for Dance" project being coordinated by USITT. The objectives of the project: development and dissemination of specifications for: single-purpose stage and studio floors for dance; stage floors for new multi-purpose floors; stage floors for renovated multi-purpose facilities; portable stage floors for dance; "tunable" stage floors (i.e., variable characteristics). An initial step will be testing of stage floors at Brooklyn Academy, New York State, Zellerbach, Arie Crown, and the Old School of American Ballet.



Chairman, USITT National Engineering Committee

Edward F. Kook

234 West 44th Street

New York, N.Y. 10036

ENGINEERING

Engineering Committee NEWSLETTER Supplement Vol. I. No. 1 Feb. 1972

Regional Chairmen

Florida: George Gill

New York: Bernard Weiss

Midwest: Albert Koga

Northern California: Paul Landry

New England: John Gates

Texas: William Little

PROJECTS IN PROGRESS

The Standardized Lighting Symbols and Callouts project, under the direction of Nathan Sonnenfeld, has now been submitted in its final pre-publication form to members of the National Engineering Committee, Regional Chairmen, and sister organizations for their final review and comment. An interim report and proposed procedure for the Texas Engineering Committee's project, A Uniform Numerical Color Media Coding System, has been submitted by project director William Little.

Robert Teitelbaum has presented an outline for a Dance Tour Lighting project, which the National Engineering Committee recommends be pursued for future seminars in collaboration with the Association of American Dance Companies and the American Dance Guild.

The Subcommittee on Audio and Acoustics announces that David Klepper's report on Sound and Communications Systems has been submitted to THEATRE DESIGN AND TECHNOLOGY for publication consideration. The Subcommittee also reports that drafts of the following papers are now being reviewed by members of the Subcommittee: Orchestra Pits project, Russell Johnson, director; Stage Enclosures, Christopher Jaffee, director; and Theatre Speech Room Acoustics, David Klepper, director. The Stage Enclosures project is slated for completion and delivery at a May New York Area Symposium.

PROJECTS FOR CONSIDERATION

The National Engineering Committee wishes to solicit the aid and resources of interested individuals, groups, or Regional Committees in undertaking the following projects: Mechanized Heavy Stage Equipment Surveys; Functional, Operational, and Design Criteria for Stage Houses/Systems; National Theatre Technology Laboratory; Multi/Mixed Media; Glossary of Technical Terms. In light of the growth and enthusiasm of student membership and chapters, the Committee would welcome student involvement in these projects, especially in undertaking the Multi/Mixed Media and Glossary projects. Among the opportunities which this participation could provide for the student are: knowledge of project content, procedure, and research techniques; collaboration opportunities; possibility of publication; and term paper or seminar credit arrangements with his institution. Persons interested in undertaking one of these projects may contact the National Chairman at the address above.

ACOUSTICAL SHELL SYMPOSIUM

The New York Area Audio and Acoustics Subcommittee wishes to distribute acoustical shell information at its May symposium on acoustical enclosures. Persons or firms involved in their design, manufacture, or fabrication are invited to submit their names, addresses, names of collaborators, and no more than three representative projects to Enclosure Symposium, c/o USITT, 245 W. 52 St., NYC, NY 10019 for inclusion on this list. This information must be received by 30 April, 1972. Do not send commercial literature!

THEATRE ENGINEERING: THIRD INSTALLMENT OF A CONTINUING BIBLIOGRAPHY by Richard Arnold

Costuming:

"The Plastic Costume." Theatre Crafts, IV:5 (October, 1970) 21-25, 37-38.

Lighting:

"Multi-Media and the Theatre." Theatre Crafts, IV:1 (January-February, 1970) 8-14.

"Projected Images." Theatre Crafts, IV:1 (January-February, 1970) 16-19, 38.

"Image Senders." Theatre Crafts, IV:1 (January-February, 1970) 20-25, 39-41. Projection equipment discussed.

"Image Receivers." Theatre Crafts, IV:1 (January-February, 1970) 26-29, 42-45.

"Visions in Space." Theatre Design and Technology, No. 21 (May, 1970) 21-27. Report on a seminar on scenic projection.

Kearney, Joseph P. and Nicholas J. Rainone. "High Intensity Xenon Lamp for Large Screen Illumination." Theatre Design and Technology, No. 21 (May, 1970) 31-33.

Moody, James L. "Open-Faced Instruments." Theatre Design and Technology, No. 24 (February, 1971) 20-24, 31.

"Plastics in Lighting." Theatre Crafts, IV:5 (October, 1970) 18-19, 36-37.

Sporre, Dennis J. "Polarized Lights." Theatre Crafts, Vo. 3, No. 5 (October, 1969) 32-33.

Brackin, Martin. "The Standardization and Fabrication of Plastic Color Frames." (Unpublished Master's thesis, N.I.U., 1971).

Scenery and Props:

Scales, Robert and James Bakkom. "Plastics at the Guthrie." Theatre Design and Technology, No. 23 (December, 1970) 17-19.

Billings, Alan G. "The Use of Plastic Film." Players Magazine, Vol. 46, No. 2 (December-January, 1971) 65-67.

"Plastics in the Theatre." Theatre Crafts, IV:5 (October, 1970) 8-17, 34-35.

Billings, Alan G. "Form Casting with Flexible Foam." Theatre Crafts, Vol. 3, No. 5 (October, 1969) 28-30, 40-43.

Sound Equipment:

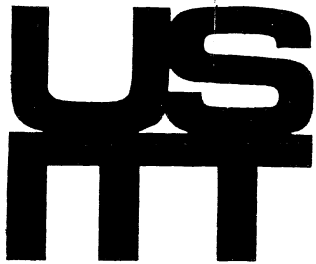
"Other Media." Theatre Crafts, IV:1 (January-February, 1970) 30-33, 44-45.

"Electronic Sound in the Theatre." Theatre Design and Technology, No. 22 (October, 1970) 6-11. Panel reports on the subject.

Stage Machinery:

Crawford, John C. "Theatrical Uses of Air Flotation Systems." Theatre Design and Technology, No. 21 (May, 1970) 28-29.

Cruse, William. "Fluid Power Systems in the Theatre." Theatre Design and Technology, No. 22 (October, 1970) 17-18.



Chairman, USITT National Committee on P.A.T.E.
John Rothgeb
P. O. Box 7404
University Station
Austin, Texas 78712

P.A.T.E

P.A.T.E. Committee NEWSLETTER Supplement

Vol. I. No. 1

Feb. 1972

Regional Chairmen

Florida: Larry Riddle

New York: Bernard Beckerman

Midwest: Dennis Rich

Northern California: Rick Davis

New England: John Custer

Texas: Robert Wenck

STATEMENT FROM P.A.T.E. CHAIRMAN

The challenge of developing a Performing Arts Training and Education Program within the Institute has, on numerous occasions, brought to mind a remark made by director B. Iden Payne. His challenge, as he recalled when he assumed his professorship of Drama at Carnegie in 1919, was to "...train students for a theatre which does not yet exist." To what better goal could we direct our efforts? The crucial problem, of course, is to predict what that theatre of tomorrow will be and how best to educate the young for its coming.

Each member of the Institute who reads this will have his own vision of Tomorrow's Theatre which certainly is as valid as any personal idea of mine. I would, however, like to offer a few ideas which have come to mind in the past year.

1. In the past, with a few sobering exceptions, the arts have been developed as a privilege of white middle class America. The talent lost forever to the performing arts is incalculable and I submit that arts training for all be a prime goal of P.A.T.E.

2. Most training in the performing arts is based upon the models and standards of yesterday, or at best, today. More attention must be focused upon providing the tools of today plus the creative imagination for tomorrow. Technique is certainly the surest subject matter of the arts, but clear innovative vision of the ever changing world must be the goal of the arts educator.

3. The nature of the performing arts has made them dependent upon outside developments for their major revolutions, i.e., perspective from painting, Moscow Art Theatre from Darwin, and the S.C.R. from Space Technology. The involvement of Tomorrow's Theatre will not spring from the keystone and corner block school, but from the young with an understanding of the materials of the new technology and a grasp of the emerging aesthetics of painting, sculpture, architecture, and music. The excitement of the theatre has always been dependent upon its integration with the vital life forces of its time. I therefore urge P.A.T.E. to develop programs with artists and thinkers of all disciplines for the enrichment of all.

There is much to be done, so let me urge each member of the Institute to contribute his thinking and effort for the training of the young. The

work must be carried out within the regional sections, for results will only be apparent as it affects individuals. I urge regional considerations of the goals of performing arts training and education.

John R. Rothgeb

The Bucknell University Student Chapter of USITT has prepared and distributed nationally some 400 questionnaires designed to yield information leading to a determination of training and educational patterns appropriate to preparation for careers in several fields in the performing arts. At the invitation of Pennsylvania Governor Richard J. Shapp, the Chapter was engaged to design, mount and supervise the operation of stage lighting for the statewide Celebration of Youth Arts in the William Penn Memorial Museum Theatre in Harrisburg on 29 February 1972. Performing and exhibiting arts ensembles participated in this festival which marked the first step toward designation of a cabinet position in the arts and arts education in Pennsylvania.

The N. Y. Area P.A.T.E. Committee, in collaboration with the N. Y. Area Presentation Committee, recently presented Career Conferences for over one hundred high school and college students contemplating careers in design and technical theatre. The NYC event was participated in by Delano Stewart, Ming Cho Lee, Terry Wells, and George Corrin. The Syracuse Conference enjoyed the participation of Buddy Butler, Leonard Drysanaki, Jonathan Lawson, and George Corrin.

On the basis of recently-held seminars in N. Y. and Boston, both the N.Y. Area and New England Sections have begun planning for early implementation of workshop/short courses in technical theatre and administration & management for neighborhood arts programs.

The U. of Texas - Austin Student Chapter recently coordinated "The Plastic Experience," a workshop on plastics in scenography, presented at the annual conference of the Texas Educational Theatre Association. Documentation on this session will be sent shortly to Regional leadership, and should be available in printed form by early Spring.

The New York, New England, Midwest and Florida Sections are tooling up for Technical Short Courses based on the USITT/Texas pilot presented at Texas A & M last September.

In the Fall of '71 approximately 20 energetic high school students approached Midwest Section leadership with a request that a program be set up geared to their needs: dissemination of information on their level; and an opportunity for active involvement in the Section activities. On 24 October '71 an organizational meeting saw the establishment of a High School Affiliate of the Section. Subsequent meetings and workshops (i.e., seminar/rap session on "The Role of the Technician," "Scene Painting Workshop" by Goodman Theatre's Bob Moody, and "Pipe Platform Systems & Insta-foam Demonstration" presented by Bob Ploch) have seen the active membership of the Affiliate grow to 65. Lighting, Make-up, and Publicity workshops are scheduled for the Spring, and a constitution and formal structuring of the Affiliate is to be completed by May.



Chairman, USITT National Presentation Committee

Ann Folke Wells

P. O. Box 238

Pleasant Gap, Pa. 16823

PRESENTATION

Presentation Committee NEWSLETTER Supplement Vol. I. No. 1 Feb. 1972

Regional Chairmen

Florida: James Stockman

Midwest: Pepper Ross

New York: Howard Fox

Texas: Andrew Gibbs

NEW MEMBERS MAILING

The new members mailing has been revised and re-instituted by the Presentation Committee under the supervision of Richard Beckford and Winifred Sensiba.

In addition to a letter describing the Committee, the mailing consists of Dr. Gary Gaiser's analysis of possible Committee projects, Terry Wells' first Report on Special Effects, a copy of the Stage Manager's Form, a copy of the Road Show Form, and a list of Presentation Committee Chairmen in the Regional Sections.

Any "old members" who would like a copy of any or all of the above should write Ann Folke Wells, P.O. Box 238, Pleasant Gap, Pennsylvania 16823.

ROAD SHOW FORM

The attentions of the "Working Committee" have recently been directed toward the Road Show Form. The Form, submitted to the Theatre Association of Pennsylvania for use in a pilot survey of Performing Arts Facilities, was revised in accordance with suggestions from those involved with the Pilot Survey, and was then further revised by the Committee at the November meeting.

The Form, now thirty-two pages in length, includes measurements of stages, dressing rooms, loading facilities, and available rehearsal rooms, as well as descriptions of lighting, audio control, and rigging systems. Hopefully, it includes most of the information which a road show company might need to know before playing an unfamiliar house.

The Form is not intended for completion by the theatre. It is much too long, and theatre managements might tend simply to copy, and thus perpetuate, inaccurate statements. Rather, it is envisioned that USITT personnel will survey the theatres, take measurements, and question theatre managements about available equipment and facilities.

A system is being investigated whereby information which might be requested in advance of booking a show into a theatre (stage depth, proscenium opening, house size, dressing room capacity, etc.) could be computerized, with other, more specific information being made available by photocopy.

Using the Form, a group of "Working Committee" members recently surveyed the Opera Theatre at the Brooklyn Academy. Plans are also presently afoot to survey a number of theatres in various parts of the country.

It is also anticipated that, in order to provide some assurance of the Form's usefullness, copies of the survey of several theatres will be supplied to a number of road companies.

MOST RECENT REVISIONS OF ROAD SHOW FORM AVAILABLE AT MARCH CONFERENCE

Copies of the most recent revision of the Road Show Form will be available at the March USITT Conference. In addition, a list of the theatres which have been surveyed will be available. Anyone who wishes copies of the form and who is not planning to attend the Conference may obtain them directly from Presentation Committee Chairman Wells.

SURVEY TEAMS NEEDED

It is hoped that the organization and coordination of teams to survey area facilities will become a concern of the Presentation Committees in Regional Sections.

Since theatres are remodeled with some frequency, publication of the survey information is not envisioned. Hopefully, the original survey teams, together with subsequent users of the information, can keep the information current.

STATUS REPORTS AT CONFERENCE

In addition to the Road Show Form information, status reports on the following presently active investigations of the Presentation Committee will be given at the Annual Conference:

- 1) Special Effects Investigation of Gun and Pyrotechnics Legislation.
- 2) Stage Manager's Survey.
- 3) Performing Problems in Opera.
- 4) Costume Room Steam Iron Equipment.
- 5) Non-faculty, Non-student Technical Survey.
- 6) Costume Storage and Retrieval Methods.
- 7) Correcting Distortion in Projection on Irregular Surfaces.
- 8) Care of Animals on Stage.



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Thomas Willis, Art & Music Critic, Chicago Tribune

The position papers by Dean Walters and Mr. McLellan soon will be made available to the USITT membership under an up-dated Publications Available Program. A symposium report by Mr. Willis is presently being prepared and will be submitted for publication consideration.

In his position paper, Dean Walters mandated USITT to undertake an investigation, with the Business Committee for the Arts, of feasibility of and means by which university-level training programs can be developed which would produce the "administrator/manager/developer" who serves as bridge between the creative artist and his manifold sources of support. This mandate is presently under advisement by the National Administration Committee.

This symposium was seen as a pilot for a regional series to be undertaken in continuing collaboration with the Business Committee for the Arts. One of the objectives of the regional series will be to stimulate and support the concept of local arts and business cooperative councils. The second in the symposium series will be held in Charlotte, N. C., 17 March, hosted by the North Carolina National Bank, followed by an organizational meeting for a USITT/Carolina Section. Plans are presently developing for the symposium to be presented in Houston, San Francisco, Philadelphia, Boston, and Lake George (NY) during 1972.

NEIGHBORHOOD ARTS PROGRAMS

On January 24, with the partial assistance of a services grant from the N. Y. State Council on the Arts, the USITT/NY Administration Committee conducted a closed seminar on "Delineating the Needs of Neighborhood Arts Programs in N. Y." The session, chaired by Roger Malfatti, was attended by representatives of state and borough arts councils, N. Y. City Department of Cultural Affairs, leadership of eight neighborhood arts programs, and executives from the corporate community. On the basis of the seminar findings, the N. Y. Administration Committee is coordinating a task force for the development and implementation of a USITT-sponsored "Workshop for Neighborhood Arts Administration and Management" to be conducted in New York mid-1972.

A similar symposium, with similar results, was the first public event sponsored by the USITT/New England Section, Boston, 26 February. Panelists were: Elma Lewis, Director, National Center of Afro American Artists; John R. Watts, Chairman, Massachusetts Council on the Arts; A. Elsom Eldridge, Jr., Executive Director, The Center for Creative Arts in Medfield; George Davis, Executive Producer, Boston Summer Thing Program; Royal Cloyd, Executive Director, Boston Center for the Arts; Hazel Bryant, Artistic Director, Afro-American Total Theatre, New York; Jan Wampler, Assistant Professor of Architecture, MIT.

Reports on both of the above sessions are being prepared and shortly will be submitted for publication consideration.

Forthcoming issues of the "Administration Committee Supplement" will contain a continuing bibliography on Theatre Administration.