



## NEWS LETTER

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

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May/June 1973

### J F K is Up and Away

The John F. Kennedy Center for the Performing Arts. Big. Ornate. Grand. Overwhelming. And a success, according to its Chairman, Roger L. Stevens. Nearly 1.6 million people attended performances at the Center during its first season, and this past season has been equally gratifying. As an example, during November 1972 there were 107 performances given in the three halls of the Center. Contrary to expectations, the Center's activities have not adversely affected other Washington arts institutions.

The Center opened its second season with a Festival of the Old and the New, presenting 100 musical compositions by 75 composers in ten days. A dozen performing groups participated in the event, affording critics from all around the country (who were attending the Music Critics Association annual meeting) a unique opportunity to hear a broad spectrum of 20th century music.

Other activities at the Center included performances of three new plays, concerts by visiting orchestras and choruses, films and two music festivals, as well as opera and dance programs.

In addition to presenting the performing arts, the Center is taking an active role in extending the arts into the community. There are special ticket prices for students, senior citizens and people with modest incomes, film workshops for students, a Speakers Bureau, and a Student Critic Training Program. And HEW's Education Division has joined forces with the Center in the Alliance for Arts Education, designed to establish the Center as a national focal point for strengthening the arts in education at all levels.

It looks as though our national arts center is turning out to be a giant in every sense of the word.

### WE'VE GOT LOTS & LOTS OF PROJECTS...

Among our membership we in USITT can count a substantial number of talented, dedicated people who have chosen theatre technology as their life's work. And USITT was founded expressly to bring these capable and creative minds together -- to share experiences, solve problems and, especially, to disseminate the results through lectures, symposia and published articles. Hence, our journal, TD&T and this Newsletter.

Unfortunately, as is often the case, the same people generally take on the bulk of the work, while others, perhaps feeling a bit left out, remain passive. In order to remedy this situation we would like to urge the membership -- this means you -- to get involved in a project. Learning and doing, not just reading and listening, are the raison d'être for USITT.

The following projects, now dormant, deserve a chance to see the light of day. Members are urged (prodded, cajoled) to pick up on these by choosing any three, numbering them in order of preference, and sending their choices to: Mr. Edward F. Kook, Second Vice-President, USITT, 234 West 44 Street, New York, N. Y. 10036. If there is a concentration of volunteers in a geographical area, the projects may be carried out on a regional basis.

- A. Safety Requirements in Using Xenon and Tungsten-Halogen Lamps.
- B. Human Engineering Criteria in the Design of Theatre Lighting Controls.
- C. Evaluation Factors in the Selection of Theatre Dimmers.
- D. Touring with Piano Boards, Auto Transformers, and Electronic Dimmers.
- E. Practical & Theoretical Problems in Touring Opera.
- F. Mechanized Heavy Stage Equipment (note: surveys have been made and a number of papers have been prepared, but these have not been brought together or updated for some time).
- G. Functional, Operational and Design Criteria for Stage Houses/Systems.
- H. The Aesthetics & Technical Implications of Moving Scenery.
- I. Transparencies for High Power Projection.
- J. A Technical Theatre Information Filing System.
- K. Vacuum Press Application for Scenery.
- L. Geometric Requirements for Theatre Projections.
- M. Moving the Stage Floor.
- N. Switchboard & Dimmer Surveys (note: these surveys are presently being carried out by the Florida and Texas Regions, but no reports have been received and no other areas are being covered to our knowledge).

Get involved, people. To paraphrase a familiar slogan -- there is no USITT unless you care.

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Due to an oversight, the ballots sent out before the March Annual Conference inadvertently listed Mr. David L. Klepper's affiliation as Bolt, Beranek and Newman. We wish to correct this error; Mr. Klepper is associated with the firm of Klepper, Marshall, King Associates, White Plains, New York.

## COMMISSION

## Engineering

The Engineering Commission is pleased to announce the availability of a videotape of the Projection Symposium with Miroslav Pflug held at Florida State University in March. Through the generosity of George Hoover of the Engineering Staff, Instructional Television and Prof. Larry Riddle, Dept. of Theatre, an edited copy is now at the National Office and may be copied and loaned to Regions and Units who wish to present it to their members.

Arrangements for this service, however, should be made well in advance of your meeting in order to avoid conflicts. The Engineering Commissioner wishes to take this opportunity to thank the donors for this valuable contribution to the Institute's library.

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The "Stage Floors for Dance" project has been temporarily dropped for lack of funds to make up the budget suggested in the initial proposal. However, members have indicated an interest in this work, and it is hoped that sufficient enthusiasm can be generated to overcome the present difficulties. As presently envisioned, this project will be of great value to many branches of theatre technology, but will also require much time and effort. This project is jointly sponsored by the Association of American Dance Companies and USITT.

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Several responses have been received indicating interest in the projects listed in the March/April Newsletter. (See related item elsewhere in this issue.) It is also noted in some Regional Newsletters that individual Regions are organizing seminars or lectures on these subjects. It would be of great value to the membership at large if these events could be transcribed, taped or otherwise made available to those who cannot attend the meetings. The Projection Symposium videotape is one excellent example. Other symposia have been stenotyped, edited and reprinted in the Journal in the past. If anyone can make such information available, please contact the Engineering Commission, which will try to coordinate these efforts.

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The paper "Synthesized Systems for the Performing Arts" (Polansky/Slutske) has been sent to each Regional Chairman, as well as certain other members of the Engineering Commission for comment. These are due by the end of June; due to printing deadlines, any replies received after this time cannot be included for consideration.

## COMMENTARY

All chairmen of projects being considered by the Engineering Commission are requested to have progress reports ready for submission at the next meeting of the Commission in September. Too many projects are dying for lack of action. Failure to submit such a report will automatically kill the project, and its availability for another chairman will appear in the Newsletter.

## P A T E

Rather than judge a newly-trained theatre technician or designer by courses taken and grades received, why not judge him or her through a standardized evaluation process? Randy Earle, PATE Commissioner, feels that his Commission ought to concentrate on developing such a process (portfolio, standard exam, or whatever), rather than attempt to devise a uniform curriculum.

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As a service to the Education Commission of OISTT and in connection with the ongoing study of theatre design and technology training in the United States, the Commissioner of PATE requests all USITT members who are connected with educational institutions to send copies of technical theatre/design programs, plans of study, curricula, course descriptions, and all other relevant data which describes individual institutional programs. It would be helpful if those members sending such information could send duplicate copies of all information in order to eliminate the need for xerox copies of that data which will go to the OISTT Commission. PATE will maintain a file on all information sent which will be available to members of the Institute when they are in need of such data.

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All members of PATE Commission are urged to forward as much input as possible to John Bracewell for inclusion in his "Institutional Support" document. Hopefully this report (which can provide a vital link between USITT and ATA) will be drafted by mid-summer and published in an upcoming issue of TD&T.

## REGIONAL ROUNDUP

## New England

A joint New York/New England Seminar on Arts Administration will be held at the Goodspeed Opera House in East Haddam, Connecticut June 22-24. The seminar will include sessions on public relations, funding, facilities and long-range planning. Registration fee is \$42; contact Roger Malfatti (516) 489-5000, ext. 385 or Tom Lemons (617) 745-6870.

Nearly two dozen people, representing seven community, college and professional theatres attended New England's April 3 workshop on "OSHA's Application to Theatre," held at Boston University's School of Fine and Applied Arts. OSHA's Regional Director and representatives from other agencies involved with codes addressed the gathering and answered questions on facilities, safety and health requirements for employees. Two recommended publications on this subject are: A Handy Reference Guide - The Williams-Steiger Occupational Safety and Health Act of 1970 and The 1970 Occupational Safety and Health Standards, both available from OSHA, U.S. Dept. of Labor, Washington, D.C. 20210. Other information available at OSHA Bookstore, John F. Kennedy Building, Boston, Mass.

## Nor-Cal

NOR-CAL will meet June 9 at 1:00 PM for a complete tour of the San Francisco Opera's scene shop. The tour will be guided by John Priest, Technical Director of the Opera.

The all-day Design Symposium sponsored by NOR-CAL on April 21 at Stanford University was highly successful, providing much valuable information on material technology and its application to scenic design. Highlights of the day included slide presentations, workshops and demonstrations, and several experimental/environmental drama performances.

## New York

On June 9, New York Section will hold a one-day capsule course in the basics of technical theatre, intended primarily for high school drama students, teachers and community theatre technical staffs. This freebie (thank to the nice people at N.Y. State Council on the Arts) will take place at the West Hempstead High School, and will feature several leading tech theatre practitioners.

The day-long, information-packed seminar on Arts Administration sponsored by N.Y. Section on May 3 was, from all indications, a huge success. Representatives from community theatres, opera and dance companies talked out their problems and received some much-needed assistance (real assistance, i.e. names and addresses of potential sources of information and aid) from the "resource people" who attended. Congratulations to organizers Thomas DeGaetani and Roger Malfatti are most definitely in order.

## Midwest

June 9 promises to be a big day for Midwest. Dr. Lorraine Gross of Wisconsin State University at Whitewater has organized an all-day program on costuming. The meeting will include workshops on costume construction and a presentation on "Costume Techniques Used at Milwaukee Repertory Theatre," plus a picnic lunch, tour of the University's Arts Center and a style show. Sounds like a must for any and all costume people!

SMILE --- IT'S SUMMER

SELECTED 'STILL' PROJECTION  
APPARATUS by Mark Lipschutz

This exhaustive listing of the most currently available scenic and effects projectors also includes an annotated bibliography, plus important books and articles on scenic projection. Cost: \$5. Send checks, payable to USITT, to the National Office.

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## THEATRE CONSULTANTS LIST

Oh frabjous day!! It's finally here!! For those who have not yet ordered this listing, the price is \$15 for USITT members and \$20 for non-members (includes domestic book postage charges). Send orders, with check or money order, to USITT National Office.

## ADMINISTRATION IN THE ARTS

This annotated bibliography (117 pp.) by E. Arthur Prieve & Ira W. Allen of the Univ. of Wisconsin's Center for Arts Administration, contains references to books & articles dealing with arts administration/management and the relationship of the arts to the world of business and industry in the period 1958-1972. Cost: \$5; available from Center for Arts Admin., Univ. of Wisconsin, 1155 Observatory Drive, Madison, Wisc. 53706.

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# Briefs on the Arts

\* The American Revolution Bicentennial Commission has signed interagency agreements with the National Endowment for the Arts, the National Endowment for the Humanities and the National Science Foundation to initiate, on a pilot basis, a Bicentennial project grants program. The three agencies will receive \$200,000 each from non-appropriated funds available to the ARBC from the sales of the Bicentennial Commemorative medal.

\* Purdue University will conduct summer workshops in oral interpretation-concert reading (reader's, chamber and choral theatre) July 2-20. For more info write: Prof. Gene Kildahl, Dept. of Communication, Heavilon Hall, Purdue University, West Lafayette, Indiana 47907.

\* Grants totalling \$2,733,000 to ten arts organizations were awarded by the Canada Council. The recipients were: The National Ballet of Canada; Les Grands Ballets Canadiens; Canadian Opera Company; National Theatre School; St. Lawrence Centre Theatre Company; Shaw Festival; Vancouver Opera Association; Vancouver Art Gallery; Edmonton Art Gallery; and the publication Arts/Canada.

\* Under the auspices of Antioch College's Theatre Project, the Medicine Show Theatre Ensemble will conduct a New Theatre Project June 19-30. The intention of the project: to provide teachers, directors and actors with new theatre techniques that lead to the development of an ensemble; to teach "new theatre" exercises; and to foster collaborative effort. Write: The Theatre Project, 45 West Preston St., Baltimore, Maryland 21201, or call (301) 539-3090.

\* A Movement and Dance Workshop will be held at New York University's School for the Arts August 13-17 (sponsored by the American Theatre Association). Among other things, the workshop will deal with Stanislavsky's Method of Physical Action, and mime and circus techniques. Write to: Mr. Jerome Cushman, Box 192, Belmont, Wisconsin 53510.

\* On May 17, Governor Rockefeller of New York presented the eighth annual New York State Awards to seven recipients who made outstanding contributions to the cultural life of the state. This year's winners (who received a sculpture by George Rickey) were: Alvin Ailey City Center Dance Theatre, NYC; County of Orange; Kenan Center, Lockport; La Mama Experimental Theatre Club and its directress, Ellen Stewart, NYC; New York Zoological Society, Bronx, N.Y.; Theatre Development Fund, NYC; and the one and only Martha Graham.

\* The staff of the Laser Laboratory of the University of Cincinnati Medical Center will conduct a short course on laser safety August 6-10. More info from: Laser Safety Course, Office of Conmed, 114 Medical College, Cincinnati, Ohio 45219; (513) 861-8000, x405.

\* British actor/teacher Stuart Bennett will offer two courses in documentary theatre at Northwestern University June 25-August 17. This process uses theatrical techniques to bring socially relevant ideas to life in the classroom and on the stage. Write: Theatre Dept., Northwestern University, Evanston, Illinois 60201.

\* The A.T.A. Design and Technical Development Project's Newsletter Editor, Gordon W. Pearlman, requests information on problems with manufacturers and suppliers for a Consumer Revolt service (right on!). Editor Pearlman also wishes to establish a "Whole Theatre Catalog" of books, manufacturers, suppliers, etc., and an informal "idea exchange." Mr. Pearlman is at: Dept. of Dramatic Art, Univ. of North Carolina, Chapel Hill, N.C. 27514.

wilkommen

welcome

bienvenu

A hearty welcome, indeed, to the following new members who have recently joined the growing ranks of USITT. We hope they will enjoy, and benefit from, their association with us. (Code numbers and letters in the right-hand margin indicate class of membership and Commission participation.)

Magnus Axelsson  
148 8th Avenue  
New York, N.Y. 10011

3456-S

Kenneth M. Bendel  
1725 Oakwood Terrace  
Scotch Plains, N.J. 07076

I

Charles A. Berglund  
545 E. Gunderson Drive  
Apt. 303  
Carol Stream, Ill. 60187

3-I

1 Board of Directors  
2 Executive Council  
3 Presentation Commission  
4 Architecture Commission  
5 Engineering Commission  
6 Administration Commission  
7 Publications Committee  
8 Public Relations

I Individual  
S Student  
O Organization  
U Sustaining  
X Exchange  
V Special  
H Honorary  
N Non-voting

Bethel Park School District  
Superintendent of Schools  
Attn: Dr. Eugene S. Spence  
301 Church Road  
Bethel Park, Penna. 15102

6-O

Nancy Lee Bloemendaal  
Music Dept.  
Arizona State University  
Tempe, Ariz. 85281

3-I

Osborne Allen Brines II  
743 Faircloth Ave.  
Winston-Salem, N.C. 27106

3-SN

Michael R. Campbell 8830 Etiwanda Avenue #12A Northridge, Calif. 91324	SN	Ithaca College Dept. of Speech & Drama Ithaca, N.Y. 14850	0	Larry Starr Box 117Z N.C. School of the Arts Winston-Salem, N.C. 27107	3-S
Continental Tress Attn: Mr. P. Suba 92½ Avenue Road Toronto 5, Ont., Canada	0	Karen K. Johnsen 15 Kendrick Road Summit, N.J. 07901	6-I	John B. Stewart 406 N. Grant Bloomington, Ind. 47401	SN
Laurie Anne Cordray Rt. 1, Box 12 Ashland, Mo. 65010	6-SN	Gordon D. Kennedy 11-L Aggie Village Ft. Collins, Colo. 80521	4-SN	Jean Webster Tsokos 1193 Wicklow Manchester, Mo. 63011	36-I
B. Andrew Corsini Editor, MARQUEE Theatre Historical Society P.O. Box 4445 Washington, D.C. 20017	345678-XN	Gail R. Kennison 3200 Payne Ave. #605 San Jose, Calif. 95117	S	Washington University Library-Serials Dept. Lindell & Skinker St. Louis, Mo. 63130	345678-O
Nicholas G. Cristy 9 South View Street Pleasantville, N.Y. 10570	5-I	Thomas M. Lizzio 134 Santa Paula Drive Daly City, Calif. 94015	45-SN	Wayne Webster Webster's Theatrical Service P.O. Box 8 Becker, Ms. 38825	3-I
Andrew Moffatt Evans, Jr. 8008 Alpine Road N.W. Roanoke, Va. 24019	3-I	John W. McKernon 2611 Hillsman St. Falls Church, Va. 22043	4-S	Ivy Whisnant P.O. Box 18Z N.C. School of the Arts Winston-Salem, N.C. 27107	3-SN
Ralph Ray Garrow Jr. P.O. Box 6007 Stanford, Calif. 94305	3-SN	George Muschamp 1551 Thurston Ave., Apt. A-5 Honolulu, Hawaii 96822	346-S		
Roger Gaskell Humanities Theatre University of Waterloo Waterloo, Ont., Canada N2L 3G1	I	University Theatre 108 Temple Bldg., 12th & R Sts. Univ. of Nebraska/Lincoln Lincoln, Neb. 68508	345678-O		
Jay O. Glerum, Jr. Marquette University 1210 West Michigan Milwaukee, Wisc. 53233	3456-I	Forrest A. Newlin 1411 Neosho Emporia, Kan. 66801	I		
Stan J. Goldberg 235 West 76 Street, 12E New York, N.Y. 10023	3-I	John B. Nittleton 189 Cotswold Ct. Liverpool, N.Y. 13088	3-I		
Cindy Graham P.O. Box 294A N.C. School of the Arts Winston-Salem, N.C. 27107	3-SN	Theodore H. Packard Worcester Polytechnic Institute Worcester, Mass. 01609	I		
Heyward Grainger Box 296A N.C. School of the Arts Winston-Salem, N.C. 27107	5-SN	Marilyn Reed 167 California St. Newton, Mass. 02158	3-SN		
Leonard C. Harman, Jr. Dept. of English Univ. of Tennessee Martin, Tenn. 38237	3-I	G. Norman Russell 55 S. 6th St., Apt. #302 San Jose, Calif. 95112	3-S		
Cameron Harvey 4265 Seton Road Irvine, Calif. 92664	I	Louis H. Schaeffer 1165 South Florence Springfield, Mo. 65804	36-I		
Donald P. Horst 6201 Winnetka Ave. Woodland Hills, Calif. 91364	4-I	Val Lawrence Schlom 5823 El Canon St. Woodland Hills, Calif. 91364	SN		
Greg Hubach Lyric Opera Theatre Tempe, Ariz. 85281	3-SN	David Lind Schupbach P.O. Box 934 Scottsdale, Ariz. 85251	5-SN		
		Loudon Seth 5735 Elmer St. Pittsburgh, Penna. 15232	35-SN		
		Joanne Sockle 628 Second St., Apt. #5 Brooklyn, N.Y. 11215	3456-S		

## Theatre Survey Under Way

Under the auspices of the New York Times, Mr. Arthur Cantor is in the process of conducting an in-depth topographical survey of university and college theatres in the United States and Canada. In order to gather accurate data, Mr. Cantor will be sending out questionnaires to all of these theatres; we would like to urge our members who receive these questionnaires to cooperate with the survey as fully as possible.

When completed, the data will be printed in book form by Quadrangle Books and will certainly be an extremely important resource tool.

Your friendly local Newsletter Editor, ELLEN STODOLSKY, would like to take this opportunity (and this left-over space) to wish all of you out there a very happy, healthy and blue-sky summer.

This is the last of this year's Newsletters (academic year, that is). Next issue will be out for back-to-school time: September/October. And remember -- deadline for that issue will be September 15.

Ciao!

# ARCHITECTURE SUPPLEMENT

"Over a year ago the Committee on Architecture of the New York Section/USITT in cooperation with Educational Facilities Laboratory, conducted a one-day symposium entitled Mini/Maxi/Omni/Poly Spaces - Programming and Planning Public Education Facilities as Community Cultural Resources. Not quite a year ago a report on this symposium by Martin Mayer was submitted to officers of USITT, National and New York Section, for comment regarding distribution and/or publication. At the time of its submittal the report was criticized by some for lack of positive outlook and for the indecisive nature of the symposium itself. However, it does contain positive guidelines for improved organization of future conferences which might produce more exciting and useful results.

The fact is that the subject of this symposium was scarcely scratched in the Ford Foundation's gaudy auditorium; the need for a constructive approach to planning educational facilities as cultural resources remains as critical as ever."

John K. Sinclair, Chairman  
Committee on Architecture, NYS/USITT

## MINI/MAXI/MULTI/OMNI/POLY SPACES

### Report on the New York Symposium

The Symposium held at the Ford Foundation Auditorium on January 14th offered a choice of titles: it was called both "Mini/Maxi/Multi/Omni/Poly Spaces" and "Programming and Planning Public Education Facilities as Community Cultural Resources." Jointly sponsored by the Educational Facilities Laboratory and the Committee on Architecture of the United States Institute for Theatre Technology, the meeting brought together architects, educators, foundation offices and people from museums, libraries and performing arts institutions, perhaps a hundred in all. Although individual reactions to the proceedings varied considerably, it is probably fair to say that the average level of achieved satisfaction was low.

Nevertheless, here and there something was said. The fundamental debate was on the importance of specially planned spaces for the arts. Unquestionably the high point of the meeting was a presentation by Joseph McCarthy, Director of Fine Arts for the Pennsylvania State Department of Public Instruction, who gave a slide show of what an elementary school class had done with a 360 degree slide projector and enough muslin to turn their ordinary classroom into the inside of a tent. Everything from a Bedouin's home to the surface of the moon had been created in that classroom, as well as the more predictable psychedelic light shows and abstract-expressionist projected globs. But McCarthy then stepped out of this astonishing classroom and showed three ballet dancers posed on a rock in the great outdoors to illustrate the values of nature as opposed to enclosed space -- and the very sight of the girls on the rock gave an Excedrin footache to choreographer Lydia Joel, now working for "Project Impact" at the Department of Health, Education and Welfare. As she told McCarthy, with deliberately maintained patience, people cannot dance on rocks, or on concrete floors covered by a thin layer of vinyl tile or even covered by wood; dancers need something that gives and springs back, ideally a sprung wood floor constructed especially for this purpose.

Conflicting attitudes were inescapable, given the divergent experiences of the participants. Delano Stewart of the Bedford-Stuyvesant Theatre in Brooklyn and Jocelyn Cooper of the Lorraine Hansberry People's Theatre Foundation stressed the near impossibility of doing serious dramatic work in the absence of a theatre; architect Todd Lee and cultural Feldmarschal August Heckscher,

together with this reporter, stressed the push given imagination in various places where performers have gone to work in black boxes of rooms with lighting grids, platforms and risers to be placed ad lib, the chance at do-it-yourself in what Lee called "raw space." Vantile Whitfield of the Expansion Arts Program of the National Endowment for the Arts spoke approvingly of "recycled spaces," storefronts and garages, waiting to be used -- "converted" is too dignified a term -- for artistic purposes. He suggested that volunteers could be solicited for some of the work, and that recycling old buildings could "give architecture students a chance to play with ideas." Ms. Joel noted that parents in Augusta, Georgia had been able to recondition an abandoned office building for use as an arts facility -- with good floors for the dance.

But not all arts can be served that way. Ms. Karen Johnson, a member of the audience, moved the group toward the end of the afternoon with the tale of the Lake George Opera, which faces eviction from the high school auditorium that has given it a home since its earliest days. The strength of her presentation, of course, lay in the fact that she had something she knew she wanted to do with the "space," and it was being denied her. Eric Larrabee of the New York State Council on the Arts had previously decried the building of cultural centers here, there and everywhere, "the predilection for building buildings without thinking of what is to be done in them." Cesar Pelli of Victor Gruen Associates noted that "a building is like an instrument: it doesn't play itself." On the other hand, Ms. Felicia Clark, another member of the audience, representing the Urban Development Corporation of New York (a state agency with remarkable powers of condemnation and construction) suggested that in areas less advantaged than those building arts centers "the community center run by its own board" would create conditions in which "people can create their own programs." Under later probing, Ms. Clark reconsidered the plausibility of this position, but whether she did so personally or as spokeswoman for the UDC was uncertain.

Both Larrabee and John Lamon of the Chicago Board of Education, who had run a "theatre in the streets" in that city, urged the possibility of portable facilities to get art into the suburbs or into the slums, but out of the marble institutions that repel much of the potential audience. Delano Stewart noted that portable platforms could transform otherwise doubtful facilities -- even concrete floors -- into passable stages. Lee mentioned in passing (but nobody took him up on it) the possible importance of scattered TV studios "coupled to cable systems," and the chance of getting television professionals, who are spread widely around the country, to participate in the use of such facilities.

A further question, not touched on by the participants, concerned the differences between amateur and professional use of facilities. In general, amateur groups need little in the line of stage equipment, and rather prefer small auditoria where they have a chance of filling most of the seats. Professional groups need and can operate more flexible machinery, and must have the chance to sell enough tickets to pay their bills. If the arts are to follow their middle-class customers out to the suburbs -- which they probably must, thought debates on public policy call for using the arts as a weapon in the war to maintain the center cities -- then someone must provide places in which performers can make a living. The logical candidate is the local high school, but for this purpose the high school auditorium must be designed with the needs of performers in mind. Fly galleries should be provided for theatre groups, stages should be sprung for dancers, shells should be designed for musical performances. A minimum degree of standardization is required to reduce costs and improve quality in touring productions. But today, as John Sinclair of USITT said in his opening talk, "The average high school auditorium has as its only merit the ability to gather in one place a high proportion of the student body."

Unfortunately, the two examples of "problem solving" presented to the meeting were chambers of horrors to the theatre and other arts people at the symposium. Both architects spoke at length about their consultation with "the community" in designing the facilities; neither, apparently, had ever spoken with anybody who might perform in the place. One of the two presentations involved a "cafetorium," requiring considerable expense in moving tables and setting up chairs before the facility could be used for any performance at all; and elsewhere in the same project there were small, round cells with carpeted step-down floors, "music spaces" that were (1) acoustically hopeless and (2) incapable of housing a piano, which is an almost indispensable tool for most musical rehearsal.

The other design the symposium was called upon to admire offered a rectangular flat stage (suitable for wrestling, as one of those involved in its planning pointed out) thrust deeply into very steep surrounding banks of permanent benches -- and a balcony coming to the edges of the thrust stage with benches rising at a 45 degree pitch. Performers in such a facility would be required to find some way to relate to an audience placed almost directly above their heads, as though actors, singers and dancers were dolphins, seals and walruses in a seaquarium. There was considerable feeling among the theatrical participants that the crime of designing such a facility could be exceeded only by the sin of holding it out to others as a prototypical Mini/Maxi/Multi/Omni/Poly Space.

Perhaps the most thoroughly-discussed question at the symposium was the proper locus for decision-making. Almost everyone agreed that the architect himself should not -- could not -- make the major decisions. Todd Lee warned that "architects may arrogantly see buildings as answers to problems rather than as tools." Judith Glazer of the Board of Education in Rye, New York talked about the thirty-page document of "curriculum and behavioral objectives" developed in her school system before the architects were allowed on the scene. Vantile Whitfield said that "the most effective programs grow out of community self-determination." One of the architects went a step further: "Until anything that happens grows out of the community itself, it can't have any real value." But then it turned out that what grew out of his community was the wrestling floor with the 45 degree balcony at its edge....

There was less discussion than one would have hoped about how to define "the community" for these purposes. Thor Petersen of the Human Resources Center in Pontiac, Michigan outlined a very impressive procedure by which thirty parent representatives from a four-school zone met for a year in regular sessions with the political leadership of the city to set criteria for a multi-use facility on the edge of a deteriorating downtown. But David Lewis of Urban Design Associates in Pittsburgh, who had worked with this group, warned participants against accepting the program as a template: "The strategy of community participation has to be developed in every case." Nevertheless, such strategies would emerge, he argued, wherever architects sought earnestly "to find out what communities need...the community is self-established around a certain occasion."

Donald Bush of the Mott Training Program in Flint, Michigan emphasized the need to establish goals, to decide on "the purpose of the community and the purpose of the school within the community." Joseph McCarthy warned against "accountability" for architects, against asking the architects to "guarantee outcomes," which would not necessarily lead to "safe programs." It was not pointed out that community involvement forces the architects into postures of accountability, and tends to promote safe programs rather than innovation. One participant, art supervisor Al Hurwitz from the Newton schools, insisted on the need for leadership in all such matters, and detailed the expansion of graphic arts work in that Boston suburb, from six courses to twenty-one courses, with weekend craft programs in various locations for "art-oriented high school kids," an evening program at a local college built around the Civilisation films, another evening program at a high school employing a volunteer from Gropius' Architects' Collaborative as a minimum teacher, various outdoor public projects including the construction of an immense "flying machine" by students and supervising artist-designer, in the City Hall Plaza. Hurwitz called his program "a movement to get our peculiar perceptions and sensitivities out of the art room" and noted that "any supervisor with an ounce of muscle and belief in what he's doing can get things moving."

Missing from the discussion of architects and "the community" was any consideration of the difference in time horizons between the two groups. In Pontiac, the turnover at the four schools ran ninety percent per year. Unless one assumes that inner-city residents are interchangeable ciphers (which nobody in the room could have articulated and survived), it is impossible to see why the views of those living in an area during the planning of a facility should be identical or even congruent with the views of the almost entirely different group that would be living in the area when the building was completed. The prediction of trends is hard enough for people



trained for such work, and is clearly beyond the capacities of an ad hoc community group. The buildings the architect will design will be in use, one assumes, for something more than fifty years; the argument that the untrained opinions of a transient group should control what will be offered to the children of the next generation seems a rather lightheaded view of the responsibilities of the architect.

Moreover, if the buildings are to be used for performing or museum purposes, people knowledgeable in the needs of performing groups and designers of museum displays must be heard and heeded even if they are not members of "the community." No doubt good ideas come from everywhere, and architects who fail to listen to the opinions of those who will be the first to use their buildings often design facilities that fail to meet local needs. But a great deal of the talk about "the community" did seem, especially to those in attendance from the arts community, to reflect soul-satisfying rhetoric rather than professional patterns of work. Even from an architect's viewpoint, the meeting showed a strange neglect of the obligation to a place as well as to the people temporarily living in it. Indeed, one of the architects on the platform spoke scornfully of those who would "institutionalize" a building, as though bricks and mortar were evanescent things of the spirit.

A third recurrent point in the discussion was the operating expenses of arts facilities, and the need to plan to minimize such costs. A member of the audience noted that "a performing arts facility has to have bodies to run it -- and paper towels." These practicalities are often ignored by architects -- Delano Stewart noted that schools are often expensive to use simply because the entire building has to be heated if the auditorium is to be liveable. Heckscher agreed on the need to make performing facilities in schools entirely separable from the rest of the building, to ease expenses of policing as well as of heating. This is more complicated than it sounds; not only entrances and exits, but also dressing rooms and toilet facilities must be made available for one isolated section of the final structure.

Two members of the audience, Roger Malfatti and Al Ginsberg, noted that because of cost factors Boards of Education are often reluctant to cooperate with outsiders wishing to use school facilities. In New York City, the Board now charges substantial rentals for each use -- \$125 for three hours on a school night, \$250 for three hours on the weekend, whether the purpose is rehearsal or performance. Who is to pay?

Finally, several participants talked of education and its failures, with special reference to the arts. Larrabee was particularly gloomy in this area: "Things are much worse than is being admitted...we saw two trends developing in this country, one from amateur to professional, the other from the elite audience to a broad general public -- the both trends have failed to mature. We must break the chain at the college and professional training level; the arts at the universities must become fully accepted disciplines." Professionalism, Larrabee argued, grows from a three-part program of training, practice and research; none of the arts has successfully developed such programs and established them on the level of higher education.

Ms. Joel, heading a federally-funded program designed "to fuse the arts into the curriculum," was much more hopeful. "Children love it," she said, "if the training is halfway decent." John Lamon, from his Chicago experience, stressed that "there is a place for everybody in the arts"; his street theatre trained students of no special artistic talent to work in the electronics and business management ends, becoming participant through what they could do themselves. Hurwitz talked of the need to work both on a very loose basis ("It's no fun to offer a 'course' in happenings") and on a structured basis for the teaching of necessary specific skills; he used facilities both in school and scattered around his admittedly upper-income community. William Engels of the American Theatre Association, from the audience, warned the architects toward the end of the meeting that nobody had spoken of the needs of teachers, and that most of the buildings he knew did in fact neglect the needs of teachers.

The areas of agreement were narrow -- that some arts need special housing, that more extensive use of school facilities would be an intelligent way to provide such housing and might also contribute to the quality of education, that money for arts in education and for school buildings is in short supply and likely to become more scarce before growing more abundant. As Ernest van den Haag once said of a book proving that people tend to marry people of opposite sex but similar class, religion, income level and geographical location, "It may be sociology, but it isn't news." This meeting was designed to be the first of a series to be held in various parts of the country, and Thomas DeGaetani of USITT observed that it had been a learning experience for its organizers. Right on: next week, East Lynne.

## Calendar

- June 9.....Midwest Section meeting, University of Wisconsin, Whitewater
- June 9.....Nor-Cal Section meeting & tour of San Francisco Opera scene shop
- June 9.....N.Y. Section Technical Short Course, West Hempstead High School
- June 11-  
July 9.....SMU Colloquium, "Directing for the Theatre Today"
- June 18-22,  
25-29.....Hologram Workshops, Lake Forest College, Lake Forest, Illinois
- June 19-30.....Antioch's New Theatre Project with Medicine Show Theatre Ensemble, Baltimore, Maryland
- June 22-24.....Joint New England/N.Y. Program, "Administration of Neighborhood Perf'g. Arts Programs," Goodspeed Opera House, East Haddam, Connecticut
- June 25-  
Aug. 17.....Documentary Theatre courses, Northwestern University, Evanston, Illinois
- July 1-27.....Intensive Arts Management Development Program, Harvard University
- July 2-20.....Workshops in Oral Interpretation/Concert Reading, Purdue University, West Lafayette, Indiana
- July 16-22.....Bi-Annual OISTT Conference, Avignon, France
- July 24-26.....Annual Conference, Associated Councils of the Arts (ACA), Aspen, Colorado
- Aug. 5-10.....ACUCM Workshop for Concert Managers, Arizona State University, Tempe, Ariz.
- Aug. 6-10.....Laser Safety short course, University of Cincinnati Medical School
- Aug. 13-17.....ATA's Movement and Dance Workshop, NYU School for the Arts, N.Y.C.

- Aug. 19-22.....ATA Conference, N.Y.C.
- Oct. 10-13.....National Opera Association Annual Meeting, Toronto, Canada
- Oct. 14-16.....Central Opera Service National Conference, N.Y.C.

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