



## NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
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# FLORIDA DESIGN CONFERENCE

## ARCHITECTS, ENGINEERS, CONSULTANTS, AND MANUFACTURERS MEET IN FLORIDA

The First Florida Theatre Design Conference in cooperation with the Florida Section of USITT, and the Florida Theatre Conference was held in Sarasota/Bradenton, October 11th - 13th.

The Florida Theatre Design Conference preceded the opening of the Florida Theatre Conference by a day and a half and brought together Architects, Engineers, Consultants, Manufacturers, and Theatre people in discussions and tours of facilities. More than one-hundred people were in attendance and reception to the idea and to the program was overwhelmingly positive.

Co-chairmen for the Conference were George Gill of Stage Equipment and Lighting, Inc., Miami, and John Michael Warburton, Technical Director and Scenic Designer, Manatee Junior College. Organization and Registration was handled by Mary Boyle of the Asolo Theatre and Secretary of the Florida Theatre Conference. The literature display and handouts of commercial publications were arranged by Janet Gill, Stage Equipment and Lighting, Inc., Miami.

The Conference opened Friday, October 11th, in the Samuel Neel Auditorium, Manatee Junior College, Bradenton, with opening remarks by Sidney R. Wilkinson, Architect for the project, and John Michael Warburton, Technical Director in charge of the facility. After a tour of the facility, Herb Schmolli of Design Line, Tampa, chaired the discussions which followed. All discussions and presentations were informal and were followed by question and answer periods.

Larry Riddle, Theatre Consultant and past-chairman of the Florida Section USITT, presented information on theatre shapes and sightlines, followed by comments concerning seating by Fred Van Slooten, National Sales Engineer for the American Seating Company.

Harold Burris-Meyer, Author, Consultant and Professor Emeritus of Florida Atlantic University spoke about the new edition of Theatres and Auditoriums scheduled for publication in April, 1975. He urged scientific and informed planning of facilities with respect to each function of theatre spaces.

George Ricketts, Technical Coordinator and Joe Sellman who is the designer for the Florida International University, Miami, presented slides illustrating the possibilities for theatre in a space which has been "borrowed" from what will eventually become a biology lab. This "something from nothing" approach confirmed what everyone has always heard -- that theatre people can present theatre anywhere!

John Haupt, Technical Director, Miami-Dade Community College, described "What To Do When the Fly Loft is Taken Away". His presentation was complete and asked the architects to provide for structure now to accommodate later those capabilities which are so necessary for theatre spaces. As the alternative to being "locked into" a set of circumstances, he asked only for space for theatre workers ... and they could make it work!

Olga Santos Alvarez, Teatro Nacional de Santo Domingo, made a slide presentation of the new facility in the Dominican Republic. (ed. note: This might be considered as another example of the value and necessity for "Teatros Nacionales" in the United States.)

The new Vero Beach Community Theatre was described by Ronald Schwab, Schwab and Twitty, Architects and Planners. This presentation showed how it was possible to build a maximal facility for a community theatre with limited funds by making the right priority decisions. True, the theatre is not yet complete, but all of the possibilities have been arranged for in the original building.

After a long morning, everyone adjourned for a luncheon at which Dr. Joel Rubin introduced Herb Schmolli as the new Chairman of the Florida Section USITT. Mr. Schmolli asked the architects and engineers to consider the mutual advantages of membership in the Institute.

The Conference continued after luncheon with a tour of the Van Wezel Performing Arts Hall which is in its fifth season in Sarasota. Curtis W. Haug, Managing Director, described the facility designed by William Wesley Peters, Chief Architect of Taliesen Associated Architects; George Izenour served as Theatre Consultant and Vern O. Knudsen served as Acoustical Consultant. This 1720 seat performance hall is an excellent example of a space intended for presentations by smaller groups to a larger audience within an intimate space. The brochure for this hall quotes the architect Frank Lloyd Wright,

Manifestly, Nature loves and continually seeks individuality. Nature places her premium upon it, resists and punishes the loss of it in the great fields of her glorious creation. If our artificial civilization as a way of life goes

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# SECTION ACTIVITIES

## MIDWEST

### Grand Stage Lighting Hosts Stage Lighting Program

STAGE LIGHTING RENTAL EQUIPMENT was the program topic for a meeting October 19th, between USITT members and the entire staff of Grand Stage Lighting Company, Chicago, who hosted the informative sessions. Members were given a tour of the entire premises along with demonstrations of equipment available for rental and their use.

On display for first-hand comparison were several types of electronic dimmers; new equipment used in nite clubs, discoteques and rock concerts; a special exhibit of lamps that explained the relationships between color temperature and lamp life and how lamps had changed in recent years from incandescent to substitution of tungsten halogen direct replacements, and an exhibit of primary colors -- what really happens when you do what the textbook says. Included in the tour was a visit to the sales and rental departments where members were given a demonstration of how a rental department works and how they can make it work for them.

### Meetings

On September 28th, USITT/Midwest members held their first meeting of the season. An interested group of members gathered at the Goodman Theatre to hear Artistic Director William Woodman discuss some of the management problems involved in the process of selecting a season of plays.

Future programs of the Midwest Section include a joint meeting with the Illinois Theatre Association, February 1st and 2nd; an International Theatre Design Meeting March 29th, at Art Drapery Studio, Chicago, where Walter Dewey and Bernard Works will present their slides and speak about new products in Europe.

A complete tour and discussion of Radio, Television and Theatre facilities and demonstrations of electronic sound and music is scheduled May 3rd, at the University of Wisconsin, Madison.

### National Congress Planned

Specific information will be announced about a proposed four-day National Congress on DESIGN TECHNOLOGY IN THE PERFORMING ARTS, for the Spring of 1975. Sponsors for the proposed Congress are the Aesthetics in Technology Program, the Schools of Engineering, the School of Humanities and the Departments of Creative Arts and Theatre/Design and Technology at Purdue University. Dr. William Cottingham, Dean, Mechanical Engineering, and Professor Van Phillips, Director of Theatre Design and Technology will be the program's coordinators.

The National Congress is proposed to draw the Schools of Engineering, the Department of Creative Arts and its Divisions into an intense discussion with outside professionals and specialists who deal with Performing Arts Design and Technology. The principle goals of the Congress will be to stimulate open discussion with 10-20 university people, and outside professionals about better means to utilize available research and research techniques; to open a continuing discussion between university people from the arts and engineering science and technology leading to a proposed Theatre Testing Laboratory; to propose possible means of organizing and seeking funds for the laboratory; to present two public symposia -- one on research and testing and the other on program and need.

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Both sessions would be open to university students, faculty and interested people from the state and region. A report of the proceedings would be distributed nationally by Purdue University and could be included in our Journal. A curriculum has been developed by Purdue to accomplish this Technical/Engineering combined program.

## NORTHERN CALIFORNIA

### Corporation Doings!

As of August 21, 1974, Northern California USITT was incorporated in the State of California as a non-profit corporation. The official corporate name is Northern California Association for Theatre Techniques, Inc.

November 21st: \*Tour of Sacramento Convention Center and program on acoustics and electronic sound systems. Gene Chesley, Program Chairman.

December 7th: A program on stage costume to be held at Stanford University, coordinated by Douglas Russell, Stanford Drama Department. Michael Ramsaur, Program Chairman.

January 6th: Annual Meeting at San Francisco State University, 7:30 pm, Theatre Arts Department. Announcement of election results and planning for 1975-76 NOR-CAL USITT activity.

\*Originally scheduled for January 19th, this programming was changed as a result of an invitation from the Northern California Chapter of A.E.S. to NOR-CALL USITT to join them in a joint meeting. The tour of the facility and program on the acoustical and electronic sound systems of the center will be conducted by Dennis Paoletti and other Bolt, Beranek, and Newman staff members who consulted on the project.

Nor-Cal USITT members are urged to contribute to the Nor-Cal USITT Publications Available Program by sending student papers and articles to Ivan Hess, Chairman of the Publications Available Program, for inclusion in the program and listing in the Newsletter. Articles should be sent directly to Mr. Hess, c/o California State University, Humboldt, Department of Drama, Arcata, California

## SOUTHERN CALIFORNIA

### Programs and Courses Underway

On September 25th, at the California State University, Long Beach, Bernie Skalka and the Cal-State Long Beach staff detailed the thinking behind some of the best planned technical theatre teaching facilities in the United States, showing where and how the results differed from their expectations. The facilities included two specially equipped stage lighting classroom laboratories and the studio theatre which easily converts from thrust to proscenium.

A device using a ground fault interrupter which breaks an electrical circuit in less than 1/40 of a second if a leakage current to ground of 12/5 MA occurs was illustrated by a 20-minute film describing shock protection for the scene or costume shop. The current time limitation illustrated in this film minimized the possibility of a fatal shock to personnel and the possibility of fire damage.

COMPUTER TECHNOLOGY FOR THE PERFORMING ARTS, a course intended for students of technical theatre who seek under-

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## FLORIDA DESIGN CONF.

contrary to this divinity and does not learn the nature of it, does not learn secrets of becoming behaviour and appropriate character, does not know the necessary change of form, then what is going to happen to us? Great art alone can prevent us from becoming spiritually paralyzed by our standardizations, from being sterilized mechanical systems, losing the rich and potent sense of life ..."

The Van Wezel Performing Arts Hall has truly been designed and oriented to form a part of a fully developed Civic Center Master Plan. The plan is to be executed in three stages, the Third Stage or plan of full development taking into account the certainty that many of the existing buildings now located in the Civic Center will eventually be replaced by newer more appropriate buildings correlated with each other as features of an overall concept.

All of the buildings will be interconnected by lines of covered walkways. Pools, fountains and gardens of native planting to enrich the open spaces and soften the roadways and parking areas will be developed.

The Master Plan provides an overall scheme for achieving an economically sound facility while providing a richer, more beautiful and better way of life for the people who are to live, work and play in the environment it will shape.

From the "Purple Palace" the tour continued to the Golden Apple Dinner Theatre where the Conference attendees witnessed a theatre facility which functions first as a producing space for theatre, and secondly as a restaurant! Robert Turoff, Manager and Producer-Director of the theatre spoke to the group concerning feasibility, approach and problems connected with producing in the "dinner theatre".

Friday evening brought the Conference back to the Samuel Neel Auditorium for a production of "Cat on a Hot Tin Roof", and from there to an after-theatre party at Gordon Benjamin's (of the Asolo Theatre) house, and American Scenic provided "night-caps" for a total of twenty hours of Conference and tours and talk!

Saturday morning, the Conference continued with a presentation of the Theatre Orientation Package by George Gill, along with a description of Gusman Hall for the Miami Philharmonic.

Gordon Benjamin, Box Office Manager of the Asolo Theatre and author of the Box Office Manual for Commercial and Community Theatres made the LAST "official" presentation for the FIRST Florida Theatre Design Conference, but what an overture, for the Florida Theatre Conference which continued programs through Sunday.

(Ed. note: Why not, all over the country bring together architects, engineers, consultants, manufacturers, and theatre people to see and talk openly and honestly about what we all know and work toward ... why not try it in your Section?)

**This issue, pages 10 and 11, a supplement on the PATE Commission meeting, ATA Convention, Minneapolis.**

## SO. CAL.

standing of contemporary memory lighting systems and who wish to prepare themselves for future developments such as fully computerized control of stage lighting, is one of the courses being offered at Cal-State, Long Beach, September 12th through December 19th, by Gary Nelson and Willard Bellman.

An ANNUAL FUNDAMENTAL COURSE IN LIGHTING covering lamps, ballasts, lighting fundamentals, lighting design, lighting for seeing, industrial lighting, resource optimization, rules of thumb, commercial lighting, photometers and meters, and area lighting will be given September 17th through November 12th. Frank C. Matjás of Certified Lighting Associates, Los Angeles, will offer the two and one-half hour course.

## DEAR MEMBERS:

### Project Ideas

The membership is reminded that the prime desire of the Institute is to foster new, creative ideas in any of the departments that relate to the visual aspects of production. The individual should state his or her name, the qualifications and details relating to the project idea -- not a research study, please -- indicate who will assist you, and finally submit a complete cost of the project and a time schedule. If the project idea is by a student, the application should state whether or not the university will help or provide facilities, etc. Please send your project ideas to Mr. Edward F. Kook, 234 West 44th Street, New York, New York 10036.

### Appointments

Ron Olson,  
Chairman, Committee on Finance

Van Phillips,  
Chairman, National Liaison Committee

George Petterson,  
Board of Directors

Peter Sargent,  
3rd Vice President

### Candidates Sought

The Committee on Nominations seeks candidates for officers and members-at-large for 1975-76 and 1976-77 terms of office. Suggestions for candidates should be sent to the Regional Section Chairmen and members of the Nominating Committee, or Ned A. Bowman, past President of the Institute and Chairman of this committee, at the Department of Theatre Arts, University of Pittsburgh, Pittsburgh, Pennsylvania 15213

A President, 1st Vice President, 2nd Vice President, Secretary, and seven members-at-large are sought.

### New Board

To review articles and content for THEATRE DESIGN AND TECHNOLOGY, Mert Cramer, Gary Gaiser, Dan Stowall, Jr., David Thayer, Walter H. Walters and Bernard Works have been appointed to USITT's newly-formed EDITORIAL BOARD.

# COMMISSION REPORTS

## ENGINEERING

While the USITT is made up of a number of Regions and Sections, these in turn plus the membership which does not reside in a Section's area are urged to take an interest in the activities of one or more of the National Commissions. However, this matter of "taking an interest" seems to be misunderstood by many members. The Engineering Commission (and perhaps other Commissions as well) receive many requests to "become members of the Commission". This seems to imply that the names simply be put on the commission's mailing list to receive notices of meetings and minutes as they are issued, and to receive preliminary project reports.

The Engineering Commission presently has a mailing list of nearly one-hundred including the Officers, other National Commissioners and Vice Commissioners, Regional Section Chairmen, Regional Engineering Chairmen and Vice Chairmen, the USITT staff, and Members-at-Large. We are not a wealthy organization, and the mailing costs alone begin to be excessive. We welcome interest in the activities of the commission and earnestly solicit support of the projects undertaken and new projects as they are brought up.

But merely "being on the list" serves no useful purpose other than to perhaps receive word of a certain activity or progress a few weeks prior to its appearance in the Newsletter. The real value in being a member of a commission lies in the amount of work you are willing to do for the commission and the organization as a whole. It is measured by the projects initiated or subscribed to, the criticism given and received, the constructive accomplishments due to your efforts. We can only suggest some of the work which might prove of value. We look to you for much more.

On application, your name will be added to the membership list of the Engineering Commission. It will remain so for a period of one year. During that time it is expected that you will select a project or work on one already underway or attend one or more meetings. Project chairmen will forward project reports either in person or via proxy or mail for each commission meeting. If there is no progress within a year or no activity on the part of a member, the name will be dropped. This may sound extreme, but it is the only way in which we can progress and insure an active body.

### DANCE FLOOR PROJECT

Under the joint chairmanship of Nick Christy and Peder Knudson the Dance Floor Project is making progress. Questionnaires have been sent to a number of persons active in the field, and a budget is being prepared. By the time this Newsletter reaches you, we expect that replies will have been received and work will be underway. Mr. Kook received a number of answers to his questionnaire issued in connection with the Dance Tour Lighting project, and it remains that the information and suggestions be incorporated into the final report. This should appear in the Journal when space is available.

The Theatre Orientation Package review has taken up most of Mr. Kook's spare time during the past two months.

The USITT is issuing a reproduction in book form (approximately 250 pages) of the articles on The Projection of Light by Frank Benford. These historic studies appeared in the GENERAL ELECTRIC REVIEW commencing in 1923, and ending in 1926.

The work of J. M. Holeman and H. von Schelling on The Optical Properties of Ellipsoidal Reflectors, written some years later but recently brought up-to-date by the authors will also be added.

The General Electric Company has granted permission to USITT to reprint these articles, and the Engineering Commission is proceeding to re-publish them in a paper cover. As a member these books will be available at a cost of \$7.50 prepaid with mailing included, and orders will be accepted up to our first commitment. Non-member libraries and universities will have their orders honored in accordance with the date of receipt provided payment of \$10.00 per book is included. We believe that our membership will find these books valuable additions to their libraries. For those who desire to carry forward research and development or experimental work along these lines, they are required reading.

An article entitled "A Survey of Theatre Engineering" by Michael Kupferschmid of Izenour Associates has been completed and forwarded to the Journal. It is hoped that this may appear in an early issue. An article on the construction and use of a large air core transformer written by R. L. Loreman has also been forwarded to the Journal. This describes a most interesting device for transmitting sound to a small package which can be moved about the stage without wires attached, and whose reproduction is notably lacking in both static and "white noise" common to ordinary wireless receivers and microphone work.

Meetings of the Engineering Commission during the remainder of the fiscal year will take place as follows:

- November 6th: Metropolitan Opera, Lincoln Center, New York City.
- January 8th: Metropolitan Opera, Lincoln Center.
- March 12th - 15th: Anaheim, California during the Annual Conference. Exact date to be announced.
- May 7th: Metropolitan Opera, Lincoln Center.

## PRESENTATION

One of the vital functions of the Presentation Commission is to put people with the same interests in touch with each other. Ideas and suggestions for a research project that in any way aids, informs, supports or contributes to the welfare of the playwright, choreographer, director or designer as the primary artist, would be most welcomed by Commissioner Margaret Ezekial. The work of individuals with these same interests will then be coordinated, collated and edited for publication as reports on practices in the field.

Interviewers are needed to help get the STAGE MANAGER'S FACILITIES FORUM underway. Interviewers will call upon stage managers in various parts of the country and ask them to describe their ideal working conditions so there may be input on the design of facilities in the new theatres being built or planned.

Under the leadership of Ann Wells, a PERFORMING ARTS FACILITIES SURVEY was conducted describing all theatre facilities built in Pennsylvania since 1960, for the benefit of touring companies. This was done for and published by the State of Pennsylvania. As part of the SPECIAL EFFECTS PROJECT, a study of pyrotechnics and firing devices is underway by Terry Wells, and in consultation with other USITT members, Commissioner Margaret Ezekial is considering repeating the WORKSHOP FOR NEW

## COMMISSION REPORTS

**LAYWRIGHTS** -- "New Images for the New Playwright" -- in New York City in early December, and again in California at the Annual Conference where there will be a group of playwrights meeting under the leadership of Ed Hastings, director of the American Conservatory Theatre in San Francisco. This workshop, as reported in the September/October Newsletter, attempts to make playwrights aware of new images that can be realized by the use of plastics and projections -- moving and still -- and was first presented August 2nd and 3rd, at the Eugene O'Neill Memorial Theatre Center in Waterford, Connecticut.

Individuals interested in any projects and programs of the Presentation Commission are urged to contact Commissioner Margaret Ezekial, at 2443 Edgehill Road, Cleveland Heights, Ohio 44106. Ms. Ezekial would like to remind members that any commission is only as effective as the work of its members make it.

### P. A. T. E. / OSHA National Entertainment Code Completed...Feedback Great!

Commissioners Terry Wells and Randy Davidson report that the first draft of the National Safety Operating Code for theatres and other areas of the Performing Arts (named the Entertainment Act), has been completed and the first revision including feedback has been accomplished. This last routing was done by mail, and one-to-one contact at the ATA Meeting in Minneapolis.

The Commission has reported to the 1st Vice President and has also received valuable input from new members of the Commission. Staff members of the TV Networks ABC and CBS, have offered their support, interest and action; however, there is still a need for further involvement from all of the people in the entertainment business.

Members of Congress on both sides of the aisle are interested and are in contact with the Commissioners. The movie industry and its unions have now gone on record as being interested, and their input is expected to be favorable.

Lessrs. Jim Stockman, Dick Thompson, Peter Birkle, Al Wehlburg, Nathan Drucker and Reuben Goldberg contributed significantly to the first draft and its rewrite. Mr. Stockman is to be commended especially for his work with the Commission in producing this first draft.

The second draft of the Codes will be completed within the month and copies will be available through the National Office and the Regional Sections of USITT. Members are encouraged to ask for copies and to send information immediately. The Commissioners and the Committee have been charged by the Board, by President Richard L. Arnold, and by 2nd Vice President, Edward F. Kook, to proceed efficiently to set the Entertainment Act into action.

Commissioner Randy Davidson chaired a panel of experts at ATA with Van Phillips, concerning "OSHA and the Arts". The session was well-attended (once a safe occupancy room was obtained!) and the give and take was lively.

OSHA and Code Commission programs will be presented in March at the 1975 Annual Conference. Again, your input is desired. Regional members are requested to send their data and information to Co-Commissioner Randy Davidson, and to encourage OSHA sessions at their local theatre meetings, ATA, ACTA, CTC, USITT and in Regional newsletters.

You make the laws or they will indeed make you conform! Codes of USITT is working! Membership arise!

## Get Involved!

For members of the Institute who have expressed a desire to join the PATE Commission the following is an explanation of how the Commission functions and how interested members can become involved.

To begin, the Commission works through the mails and by telephone rather than commission meetings. This method of operation has proven to be quite successful and productive.

The Commission attempts to base its operation solely upon a "project" concept and looks to the Regional Sections and their personnel for establishment of such projects. Over a period of two years, six major projects have been started. Two of the completed projects have resulted in publication of PATE Recommendation #1, INSTITUTIONAL SUPPORT FOR TRAINING IN THEATRE ARTS, and #2, STANDARDS FOR DESIGNER'S PORTFOLIOS.

Current projects include: MINIMUM STANDARDS FOR THEATRE DESIGN AND TECHNOLOGY TRAINING PROGRAMS, STANDARDIZATION OF GROUND PLAN SYMBOLS AND NOTATION, and SECONDARY EDUCATION IN TECHNICAL THEATRE.

Several new projects just starting include a survey of the various job markets for graduates from theatre design and technology training programs in connection with the National Technical Institute for the Deaf, a national technical theatre internship program and clearing house for interns, and a study of two-year theatre technology training programs aimed at setting minimum standards for such programs.

Should you want to join the PATE Commission, select one of the current or new projects indicating your specific interest, and write to Commission Chairman, Randy Earle, Department of Theatre Arts, San Jose State University, San Jose, California 95192. Commission membership is open to all members of the Institute who are willing to become actively involved in the projects.

Another way to contribute toward the work of the Commission would be to review "draft" papers and make suggestions. Please contact the Commissioner if you have a project which you wish to review when it reaches the "draft" stage.

## Publications

It was announced in the September/October Newsletter that PATE Recommendation #1, INSTITUTIONAL SUPPORT FOR TRAINING IN THEATRE ARTS would be printed as a supplement to this Newsletter. Due to the cost of reproduction and the desire not to condense the article, it will be available through the National Office as a "Publications Available" at a cost of \$1.50 to USITT members and \$2.00 to non-members.

## Ground Plans

Members are reminded to send ground plans of their sets, ozalid reprints or blueprints acceptable (in any condition) to Mr. Paul Camp, University of Georgia, Drama Department, Athens, Georgia 30601. Any quantity you are able to send will be appreciated. The symbol standardization project is chaired by Mr. Camp with Larry Graham and Don Calvert as committee members. They need information from every member of the Institute. SEND GROUND PLANS TODAY!

## POTPOURRI

### SHUBERT TRIBUTE

In a special ceremony September 5, 1974, a permanent exhibition highlighting Shubert's contribution to American Theatre, spanning the years 1901 - 1954, was unveiled at the Shubert Theatre, New York City.

This exhibition is a collection of theatrical memorabilia of posters, playbills, original sketches, photographs, sheet music, autographs and letters of famous personalities which was assembled by theatre archivist Anna Sosenko who spent over a year collecting the articles and designing more than 80 panels which display memorabilia on three levels of the theatre.

Covering more than 600 Shubert productions, the exhibit is divided into groups spanning the 1920's, 1930's, 1940's and 1950's, and is valued at over \$1,000,000. The exhibition is on permanent view, but go to see it now!

### SVOBODA RETURNS

The North American debut of a newly-assembled exhibition of scenographer Josef Svoboda's most recent works was presented October 4th, at the Department of Theatre, Dalhousie University, Halifax. Professor Svoboda opened the exhibition at the Dalhousie Art Gallery, and delivered a lecture on new developments in scenography.

The newly-assembled exhibition is scheduled to travel to major theatre centers in Canada and areas of the United States. Further information is available from Professor Peter Perina, Department of Theatre, Dalhousie University, Halifax, Nova Scotia, Canada.

### OENSLAGER COLLECTION ON VIEW

A comprehensive survey spanning the mid-16th century to the present, "Four Centuries of Scenic Invention", a fascinating selection of 125 stage designs from the collection of Donald Oenslager, one of America's leading stage designers, will open November 14, 1974, at the Pierpont Morgan Library, New York City, where it will be on view through February 2, 1974.

The exhibition is accompanied by an illustrated catalog written by Mr. Oenslager in which he sums up the diversity of imagination evident in the drawings in the show. The drawings mirror the changing tastes and theatrical reforms of the stage from the Renaissance through the baroque and rococo eras, the Neoclassic and Romantic periods, to the revolutionary theatre of the 20th Century.

### NEW HOME FOR ROUNDABOUT

The 23rd Street Cinema (formerly an RKO Theatre) at 333 West 23rd Street, New York City, is the new "Stage One" home of the Roundabout Theatre. With a total budget of \$1.2 million and 10,000 subscribers, the Roundabout opened its ninth season at the reconverted film house with the production of Arthur Miller's 1947 hit ALL MY SONS, with Beatrice Straight and Hugh Marlowe, staged by Gene Feist. The group's original home at 307 West 26th Street, will be used for experimental workshop activities and presentation of rarely produced classics.

## More Potpourri

### WORLD THEATRE FESTIVAL

The League of Los Angeles Theatres Foundation, in cooperation with UNESCO, the U.S. National Commission for UNESCO, and the Pacific Chapter of the United Nations Association of the United States, the 1975 Los Angeles World Theatre Festival, the first of its kind in the U.S., is scheduled to present its festival April 1st - 4th, 1975. The Festival will host between 25 and 30 leading experimental theatre groups from as many nations, including The Traverse Theatre of Scotland; Terayama's Senjo-Tajiki Laboratory, Japan; Le Theatre de l'homme, Canada; Atelje 212, Yugoslavia; Duro Lapidu (Nigeria) and Theatre Limited, Uganda.

After their Festival appearances many of the International companies hope to tour the United States in order to make their trip financially viable. Inquiries concerning the Festival and the proposed tours should be addressed to Mr. Lawrence Parke, Los Angeles World Theatre Festival, League of Los Angeles Theatres Foundation, P.O. Box 3517, Los Angeles, California 90028.

### AWARDS

The tenth annual Joseph Maharam Foundation awards for distinguished New York theatrical design were presented October 7th, during the Drama Desk Luncheon in Sardi's Belasco Room. Recipients for the 1973-74 season were Franne and Eugene Lee, scenic designer's for "Candide"; Ed Wittstein for his "Ulysses in Nighttown" setting and Ms. Lee, costume designer for "Candide".

Each cited designer received a scroll and a \$500 honorarium, presented by Alexander H. Cohen, Executive Producer, U. S. Bicentennial World Festival Theatre. Judges were Harold Clurman, Drama Critic, The Nation; Henry Hewes, Drama Critic, Saturday Review/World; Walter Kerr, Drama Critic, Sunday, New York Times, and lighting consultant Edward F. Kook. The Maharam awards are the only monetary recognition accorded to American theatrical designers each year.

### THEATRE CRAFTS

Mert Cramer and Moe Tawill of Berkey Colortran take the podium in discussing Memory Assisted Lighting Control Systems in the November/December issue of Theatre Crafts. The September/October issue opened the forum with "Thanks for the Memory" by Chuck Levy and Philip Rose. Patricia Mackay will take a backstage look at Mack and Mabel, the new musical produced by David Merrick.

### A REVIVAL OF "THE ROAD"

The New York State Council on the Arts has initiated a pilot program to begin in the spring of 1975, to bring touring groups to New York State communities where professional theatre is not usually available.

The program, A Revival of "The Road" will begin its tour with a circuit of proscenium theatres in eight to ten communities, most of which have populations under 100,000. It has been designed to bring the concentrated wealth of New York's cultural resources within comfortable reach of residents throughout the State.



## ...and more Potpourri

A study to explore the feasibility of establishing this performing arts touring circuit was a project of Nazareth College in Rochester, and Arts Development Associates, a consulting firm.

## SO, YA (REALLY DO) WANNA FORM A SECTION!!!

In response to the article, "So, Ya Wanna Form A Section, Eh?" in our September/October Newsletter, GUIDELINES TO FORMING A SECTION, USITT BY-LAWS and MEMBERSHIP BROCHURES have been requested and sent to:

Mr. Paul B. Abe  
Technical Director  
Ft. Lewis College Theatre  
Ft. Lewis College  
Durango, Colorado 81301

Mr. Bruce E. Ferguson  
Master Stage Electrician  
Phoenix Civic Center  
225 East Adams  
Phoenix, Arizona 85004

Mr. Richard F. Melo  
Director of Theatre  
Mt. Hood Community College  
26000 S.E. Stark Street  
Gresham, Oregon 97030

Our 1974-75 Membership Directory which would be of tremendous help in ascertaining memberships in the areas where these new sections will be formed, is currently being prepared for publication, but will not be available until January. We are requesting that members in Arizona, Colorado, Nevada, New Mexico, Oregon and Washington State, who are interested in joining and forming a USITT Section in their area, be in contact with Messrs. Abe, Ferguson and Melo.

USITT extends Best Wishes for every success to members in these areas.

## N.E.T.C. INC'D!

USITT congratulates the New England Theatre Conference on being legally organized and established as an existing corporation by the Commonwealth of Massachusetts, and on their agreement with the American Theatre Association whereby they will represent ATA in the New England Region as Region 1 of ATA. Incorporation was granted on May 6, 1974, and the agreement with ATA became effective July 1, 1974, for an initial five year association.

## NEW RADIO SHOW 39-Week "Arts" Program

On October 3rd, a 39-week radio program entitled "The Arts Out There" originated from the University of Texas. The program is designed to help illuminate activities in the arts as they are manifested through the personalities and programs of UT's College of Fine Arts and its Departments of Art, Drama and Music.

USITT members in the Texas/Southwest area are urged to tune-in to station KUT-FM, Austin, 10:35 a.m., weekly and witness the fact that the arts are alive and well

way out there in the Lone Star State.

Produced by UT's Communication Center in association with the College of Fine Arts, "The Arts Out There" will consist of 26 half-hour conversations with UT's artists and art scholars, plus 13 hour-long radio documentaries. According to Dean Peter Garvie of the College of Fine Arts, the new radio show will attempt to transmit not only the knowledge, but also the gifts, experience and personality of a fine arts faculty whose members "may come from Switzerland, or Latin America, Cairo or Munich, or a small town in West Texas".

"Where Art Touches the Many" is the subtitle of the first eight programs and will feature interviews about programs that reach a wide audience -- bands, drama, workshops and competitions for high school students, and art training for talented high schoolers. Under the umbrella title of "The Imaginative Scholar", the next nine interviews will be with UT historians in art, drama and music. Nine concluding interviews will focus on "Knowledge as Performance" to include conversations with "doers" in the arts. Dean Garvie and Mrs. Beulah Hodge, a producer for KLRN-TV will conduct the interviews. The 13 hour-long documentaries will cover a diverse range of topics.

The show is being distributed nationally by the Longhorn Radio Network whose executive producer Stewart Wilber is also the show's producer. USITTers should tune-in to this informative program when it is to be broadcast in your area.

## '75 CONFERENCE

As reported in the September/October Newsletter it was believed that all systems were "go" to hold our Annual Conference at the Disneyland Hotel in Anaheim, but our Chairman of Exhibits and Hotel Arrangements Richard D. Thompson reports that the meeting and exhibit space requests made by the Convention Management had not been acted upon. Conference Chairman Pat Byrne and Mr. Thompson did continue negotiations with the Disneyland Hotel, however, negotiations have NOW been completed for our Conference spaces at the Anaheim Convention Center, with hotel accommodations arranged for the Royal Inn of Anaheim. The Royal Inn Hotel is located across the parking lot from the Anaheim Convention Center. Room rates are:

Single	\$24.00/day plus tax.
Double	\$28.00/day plus tax.
Triple	\$32.00/day plus tax.
Quads	\$32.00/day plus tax.

Accommodations for the Anaheim Convention Center are ideally suited. Meetings and exhibits will be held in the California Room which has an overall dimension of 144' x 144'. The room will be divided into two meeting rooms seating 250-300 people and the exhibit area is available for 50 exhibits. Luncheons could be served in the Garden Grove Room which handles 370 for food service, and in the Santa Ana Room, the site for the banquet, food service can be provided for 700 people. If the banquet attendance should be greater, the Anaheim Room which seats 1000 people would be available.

Members who plan to attend the Conference know that the Airlines currently have a 90-day Advance Reservation Rate to Los Angeles from Boston, New York, Washington, and Philadelphia. The rate is \$115.00 each way (\$130.00 if you travel on Friday, Saturday, or Sunday). The deadline for reservations is December 10, 1974, and members requiring

CONTINUED ON PAGE 9

# NEW MEMBERSHIPS

USITT welcomes the following new members who have recently joined the Institute. The Code numbers and letters in the right-hand margin indicate the class of membership and Commission participation.

1	PATE(Performing Arts Training and Education)	I	Individual
2	Codes	S	Student
3	Presentation Commission	O	Organization
4	Architecture Commission	U	Sustaining
5	Engineering Commission	X	Exchange
6	Administration Commission	V	Special
7	Publications Committee	H	Honorary
		N	Non-Voting

Kenneth C. Becker 1975 Tuniata Road Norristown, Pennsylvania 19401	1-S	Steven Griffith 814 South Fifth Street St. Peter, Minnesota 56082	1-S	D. Keith Michael Box 242 Glen Head, New York 11545	13-I
David R. Bixler 741 South Orange Avenue Sarasota, Florida 33577	3-I	Terry Gunvordahl 1212 - 30th Street, #2 Des Moines, Iowa 50311	34-S	Thomas C. Morgan 85 Van Cott Avenue Hempstead, New York 11550	13-I
Walter C. Boswell 3337 DeSota Avenue Cleveland, Ohio 44118	5-I	William M. Guyger, Jr. 1831 Tennessee Dallas, Texas 75224	5-I	V. Ramamurthy National School of Drama Rabindra Bharan/Ferozashaw Road New Delhi, India	I
G. Rick Boucher Box 3134 ETS Commerce, Texas 75428	S	Nancy E. Hasty 1122 "N" Street, Varsity Apt. #109 Nacogdoches, Texas 75961	1-S	James P. Rigstad 5710 Huntington Duluth, Minnesota 55807	5-S
Sandra L. Burge 1630 Balkin Road Tallahassee, Florida 32301	1-S	William Brent Heckler Horsham Road, R.D. #1 North Wales, Pennsylvania 19454	I	Kenneth Robbins 6311 Sprinkle Drive, North Jacksonville, Florida 32211	I
Margaret E. Croley 512 W. Santa Fe Avenue #13 Flagstaff, Arizona 86001	3-I	Thomas G. Hines 616 West Main Street Barrington, Illinois 60010	1-I	Roberta G. Rockey 401 Circle Drive West Los Angeles, California 90024	S
Jacques T. Darden 719 Martinsville Street Nacogdoches, Texas 75961	3-S	Bro. William E. Hughes College of Santa Fe Hilary House Santa Fe, New Mexico 87501	S	Frank W. Roland 2246 McVay Germantown, Tennessee 38138	4-I
Eileen Dennerly Livingston College LPO #10999 New Brunswick, New Jersey 08903	3-S	Patricia A. Huss 68 South 8th Street #D San Jose, California 95112	16-S	Alice Powell Rosen 101 Harbor Drive Hampton, Virginia 23661	
Deborah G. Dixon 804 Coulter Place Brandon, Florida 33511	3456-S	Peter Van Johnson 3800 Greysolon Road Duluth, Minnesota 55804	35-I	John R. Rothgeb 1602 Northwood Road Austin, Texas 78703	1-I
Ann Marie Erb 301 St. Anthony Avenue, S.E. Minneapolis, Minnesota 55414	1-S	Carol Ann Jones 674 Briergate Way Hayward, California 94544	S	John D. Sharkey 819 Pine Street New Rochelle, New Jersey 07402	5-S
Charles Evans 3616 Ardmore Road Sacramento, California 95821	S	Whitten Park Jones 1406 - 25th Street Des Moines, Iowa 50311	1-I	Philip Signorelli 4140 Arch Drive, Apt. 212 Studio City, California 91604	I
David N. Flaten 4588 Live Oak Canyon Laverne, California 91750	34-I	Joseph W. Kopesky, Jr. 129 Zandale Drive, #19 Lexington, Kentucky 40503	5-I	Eric E. Sinkkonen Theatre Arts Department San Francisco State University San Francisco, California 94132	3-I
John R. Freiman Whitman College Walla Walla, Washington 99362	1-I	Menno Kraai 3443 Seventh Avenue Rock Island, Illinois 61201	1-I	Perry Allen Sites 185 East San Fernando San Jose, California 95112	1-S
Richard Graham 200 N.E. Fourth Street Boca Raton, Florida 33432	I	Lauren J. Kurki 67 Symphony Road, #15 Boston, Massachusetts 02115	34-S	Michael C. Smith 480 Utah Street San Francisco, California 94110	4-S
Richard C. Graves Communication Arts Department College of St. Teresa Winona, Minnesota 55987	I	Joel A. Levine 69-25 - 175th Street Flushing, New York 11365	I		



## CALENDAR OF EVENTS

Robert Lewis Smith  
2 Third Avenue  
Ft. Washington, New York

Richard V. Stockton  
466 Monroe, #1  
Monterey, California 93940

Harvey Sweet  
2204 Valley High Drive  
Cedar Falls, Iowa 50613

Tomm Tomlinson  
499 Huntington Avenue, #37  
Boston, Massachusetts 02115

Oscar Lee Walker  
3000 North 600 East  
Provo, Utah 84601

Robert Walker  
Clear Com  
759 Harrison  
San Francisco, California 94707

Washington State University  
6905 Coliseum 180  
Pullman, Washington 99163

Harry L. Wheelis  
1850 Hanover Drive, #162  
Davis, California 95616

Allegra M. White  
1916 South Fourth  
Salina, Kansas 67401

Joseph White  
Blackberry Lane  
Morristown, New Jersey 07960

Karen S. Williams  
Stephen F. Austin University  
Box 6579  
Nacogdoches, Texas 75961

Ronald B. Wilson  
91-593 Kuilioloa Place, Apt. X2  
Ewa Beach, Hawaii 96706

**MORE**

El Paso Community College  
The Saturday Players  
Eugene W. Tedd, Director  
2200 Bott Avenue  
Colorado Springs, Colorado 80904

Community College of Allegheny  
County  
T. S. Lott, Director  
Boyce Campus Theatre Department  
595 Beatty Road  
Monroeville, Pennsylvania 15146

**DEADLINE !!!**

**Absolute deadline, your  
Newsletter input for the  
Jan/Feb. issue is Dec. 15.**

**November****GO!**

10th - 15th ..... SMPTE: Technical Conference and Equipment  
Exhibition, Toronto.  
13th/April 20, 1975 ..... PUPPETS: DANCE & DRAMA OF THE ORIENT, American  
Museum of Natural History, New York City.  
15th ..... TELEVISION AND THEATRE SEMINAR, John F. Kennedy  
Center for the Performing Arts, Washington, D.C.  
15th - 17th ..... FEDAPT: THIRD ANNUAL CONFERENCE/SEMINAR,  
New York City.  
17th - 20th ..... NAEB: Las Vegas Convention Center,  
Las Vegas, Nevada  
20th ..... DESIGNER'S LIGHTING FORUM, Los Angeles Department  
of Water & Power, Los Angeles, California.

**December****ATTEND!**

7th ..... NOR-CAL/USITT, Costume Design and Execution Pro-  
gram, Stanford University.  
15th - 18th ..... ACUCAA: 18th Annual Conference, New York City.  
27th - 30th ..... SPEECH COMMUNICATION ASSOCIATION 1974 CONVENTION,  
Palmer House, Chicago.  
28th ..... Committee Meeting, Dining Room 3, 3rd Floor,  
Palmer House. Open to Everyone. 3 - 6PM.  
29th ..... Board Meeting, Dining Room 3, 3rd Floor, Palmer  
House. Open to Everyone. 3 - 5PM.

**January****BE THERE!**

8th ..... USITT ENGINEERING COMMISSION MEETING, Metropoli-  
tan Opera House, Lincoln Center, New York City.  
9th - 13th ..... NATIONAL AUDIO/VISUAL ASSOCIATION, Las Vegas.  
24th - 25th ..... SMPTE: Annual Winter Television Conference,  
St. Francis Hotel, San Francisco.

**February****GET INVOLVED!**

13th - 15th ..... NORTHWEST DRAMA CONFERENCE, University of Oregon,  
Eugene, Oregon.  
27th/March 2, 1975 ..... SOUTHEAST THEATRE CONFERENCE, Birmingham, Alabama.

**March****KNOW WHAT'S HAPPENING!**

12th - 15th ..... **USITT NATIONAL CONFERENCE**

**April****MEET AND DISCUSS,**

1st - 4th ..... LOS ANGELES WORLD THEATRE FESTIVAL, Los Angeles.  
11th - 13th ..... WISCONSIN THEATRE ASSOCIATION: 1975 Convention  
and host to Region III, ATA Conference, Oshkosh.

**May****SOMETHING MORE THAN OPERA!**

7th ..... USITT ENGINEERING COMMISSION MEETING, Metropoli-  
tan Opera House, Lincoln Center, New York City.

**'75 CONFERENCE... Cont'd from page 7**

reservation information to attend CONFERENCE '75 should contact Dr. Willard  
Bellman, California State University, Department of Theatre, Northridge, Cali-  
fornia 91324. Any member who wishes to contribute time and energy in any  
capacity, please contact Pat Byrne, Kliegl Bros. Western Corp., 13400 Saticoy  
Street, #12, North Hollywood, California 91605, or phone (213) 764-9990.

If members have program ideas or would be willing to serve on a panel, write  
to Program Chairman, James M. Klain, Campus activities Services Office, Royce  
Hall 130, U.C.L.A., 405 Hilgard Avenue, Los Angeles, California 90024.

## SUPPLEMENT:

### REPORT ON PATE PROGRAM AMERICAN THEATRE ASSOC., CONVENTION - MINNEAPOLIS

On August 12, 1974, as part of the USITT sponsored technical programming for the Annual ATA Convention, the PATE Commission conducted a program entitled WHEN IS THE EDUCATIONAL THEATRE GOING TO LEARN HOW TO TRAIN THEATRE DESIGNERS AND TECHNICIANS? Panelists were John Bracewell, PATE Vice Commissioner and Lighting/Sound Designer, Ithaca State College; Michael Fontana, PATE Commission Project Chairman, B.F.A. Study, member of U.S.A. and I.A.T.S.E.; Gil Hemsley, Lighting Designer and faculty member, Theatre Department, University of Wisconsin, Madison; Ted Jones, Director, Division of Technical Studies, School of Music, Indiana University; Bob Teitelbaum, Designer, Swarthmore College; Lee Watson, Lighting Trustee, U.S.A., Lighting Designer and faculty member, Long Island University; and James R. Earle, Jr., PATE Commissioner and Technical Director, San Jose State University.

Lee Watson began the discussion with a brief summary of major points from a previous USITT panel in New York City, which considered the subject "Training Future Theatre Technicians". Mr. Watson indicated that the New York program found two distinct needs for personnel, 1) the need for engineer-specialists (yet to be met by institutions training theatre technicians) and 2) the need for technical directors with broad training and administrative ability. It is likely that a limited number of schools will be able to train the engineer-specialist and equally likely that the technical director will best be trained with on-the-spot job field training. Mr. Watson noted that the ideal technical director will not be the one to repair the sophisticated equipment of today's technological theatre, but will be responsible for supervising the trained theatre engineer in such work. Also noted was the fact that many of the traditional technical theatre textbooks are practically out of date before they reach the student, which indicates a need for new ways of communicating such information to students; and that traditional methods of teaching technical theatre practice in the classroom must give way to applications of technical theatre practice in diverse fields such as interior design, architectural lighting, opera, dance, video, and many other fields which utilize theatre technology in order to avoid a narrow education and occupational outlook. Another important note was that quality technical theatre education/training is very expensive and non-efficient (in terms of traditional F.T.E. formulas).

Remarks by Francis Reid of TABS, who urged educators to remember to teach students to Communicate, Stimulate the Imagination, Translate Ideas into Reality, and Not to Forget That There's an Audience were included in Mr. Watson's final summary. The summary served to introduce the topic for the day and to bring those who had not attended the New York meeting up-to-date.

John Bracewell then spoke explaining the work of the PATE Commission toward upgrading the standards of theatre design and technology training, and brought up some points which illustrated the concerns of the Commission: 1) theatre technology training programs vary too greatly in what they do and how they do it, 2) training in theatre (in general) is coming too late a time in life for many students, 3) the theatre fails to provide enough practical experience in the form of internships as part of design and technology programs, and 4) there appears to be no practical and successful way (as yet) to properly circulate ideas regarding technology and design training so as to stimulate progress. He indicated that these concerns have been with PATE since it began an active program in San Francisco in 1972.

Next, Mr. Bracewell presented a list of PATE's initial projects and an update of the progress presently being made. The projects explained included minimum standards for B.A., B.F.A., and extra-curricular/related area programs, institutional support required for theatre arts programs, cooperation between USITT/PATE and ATA/NAST, graphic standards for designers, portfolio standards for design portfolios, a secondary education study, and current PATE publications relating to the various areas. He explained that the Commission recognizes the many challenges ahead and is working toward meeting them with innovative and positive solutions.

Following Mr. Bracewell, Michael Fontana presented an approach to training theatre designers and technicians for the very specialized situation in Southern California where the motion picture/television industry are looking for trained technicians and designers. His program is based on a 5-year B.F.A. degree and his pilot program is currently being proposed to several institutions in Southern California, with the eventual prospect of having one of them implement the program. The basic purposes of his program are 1) to upgrade the scenic art in the industry, 2) to breakdown the gap between the professional and educational theatre, 3) to explain that the basic art is the same for television, film and theatre, 4) to build the self-confidence of the student, and 5) to allow the student to do the work and carry the burden while the faculty teach and advise. The presentation included details of his contacts with various trade unions and their willingness to cooperate with the proposed program, and similar contacts made with major manufacturers who have agreed to cooperate in various ways with the actual training program. Finally, Mr. Fontana summarized what he hopes will be the results of his program and its close ties with the industry: that the program will teach students to think creatively and solve problems; that it will develop the needed ties between education and industry; and that the final emphasis on a quality product for the audience will be derived from the intensive training and discipline. Mr. Fontana has a proposal available in writing and an addendum to the proposal for those interested.

The type of theatre training he is involved with at Swarthmore was Mr. Robert Teitelbaum's presentation. In going through a typical training process with a student designer, he explained a very lengthy process of individualized instruction which included such methodology as designing one step at a time i.e. start with one light and work up; development of the thinking process through the additive methods; progress at an individual pace; and a heavy emphasis on the play and dramatic literature as a base for the design. He emphasized the value and function of the simple (converted) theatre space and equal emphasis was placed on having proper quantities of good standard equipment which is simple to operate and maintain. Going beyond the physical plant and environment, Mr. Teitelbaum stressed the importance of the ensemble to the training of a designer and the development of design through a continuing experience with director and cast. Swarthmore's system of presenting "works in progress" week by week, as they develop, to ever-growing audiences was explained. A program that puts an emphasis on development of the designer as an integral part of a total-theatre training program and one which requires the teacher to "teach" and the student to "do" in a very individualized system of instruction was the heart of Mr. Teitelbaum's presentation.

In his presentation Gil Hemsley attempted to answer questions by relating his teaching methods and experience at the University of Wisconsin. In order to fight the "numbers game" prevalent at many state institutions, Mr. Hemsley has developed a stage lighting class which attracts 140 students per term. By relating his course and lighting design to landscape architects, film makers, dancers, opera students, etc., he is able to attract large numbers to the course and thus justify his own teaching time within the area of lighting. This approach was indicated as a possible way to win the battle of full-time equivalent enrollments in those schools where such battles are fought.

Another point made by Mr. Hemsley was the importance of establishing internships for students "out in the field" to work with professionals and experience the reality of production on a large scale. Examples of students sent to companies as lighting designers, stage managers and assistants were given with a follow-up to explain how such intern experience as part of their education resulted in their eventual placement in professional performing arts production. In expressing what is a growing concern to many technical theatre educators, he spoke on the benefit of interdisciplinary work and experience for technical theatre majors, and stressed the need for strong liaison and work opportunities in video, opera and dance. The ultimate solution was the utilization of existing campus resources and specializations. Mr. Hemsley placed considerable importance on a strong liberal arts degree to enable communication with other artists and disciplines and the need to link even diverse disciplines, i.e. arts and sciences, for the purpose of collective endeavor toward a common creative goal.

To introduce yet another approach to the training dilemma, Ted Jones used a descriptive handout on his 2-year A.S./certificate program in opera technical production. In the "stage technology program" at Indiana University, there is the opportunity to work in one of the most modern physical plants in this country and to specialize in technical production studies either one or two years. The study is connected to a large opera company, a ballet, musical theatre production, and concert staging and allows practical work along with the course while the student remains in the same building. The program is quite flexible and may lead to a certificate (1 year), and A.S. (2 years), or further study in the area/s of design and/or technology. The program serves as an excellent example of how the performing arts may establish such curricula and meet the ever-growing shortage of qualified theatre technicians.

To allow sufficient time for a question/answer period, Lee Watson discussed possible directions for theatre design and technology educators with the warning that too often we become too involved with the "nuts and bolts" of academe, failing to confront the real problems -- too much time wasted on worry over course numbers, credit hours, precise course descriptions, etc., and such time spent must, necessarily, be taken away from other, more important matters.

Another topic was that the pursuit of one's own interests may not always pay off and may backfire -- that too often a student fails to recognize the value of a required course and abandons it in favor of a course more to his liking -- that faculty are guilty of the failure to react properly to such student reactions and must share part of the blame for bad decisions regarding course choices. Mr. Watson indicated that too much emphasis is put upon the need for a sophisticated plant and stressed that it is not requisite to training the artist, that the true mixture is not that of plant and student, but of teacher and student in order to effect the potential for quality education.

The program was then opened up to the audience. Many of the questions asked found no precise answers although all invited much discussion and debate. Some typical questions asked were: "Why can't my graduates in technical theatre find jobs?" "Why is there usually such an imbalance between technical and performance staffs (faculty)?" "How much responsibility can be delegated to students?" "Can faculty and students be allowed to move between different schools sometimes within their education in order to allow for a broader experience, and the ability to relate to new environments?"

As to why graduates can't find jobs this brought many replies with regard to such diverse areas as where one goes to find a job, how contacts are made, where the internship system fits into such a problem, and the responsibility of faculty to actively assist students with job location. Discussions on the question of imbalance between technical and performance staffs seems to indicate this to be a frequent problem with no real rationale nor immediate solution. Based upon the experiences of the panelists and many audience members there appeared to be agreement that much more

responsibility for production and technical design be given to students as a valid part of their training AND in order to allow more time for actual teaching and advisement. In response to the question concerning faculty and students being allowed to move between different schools there seemed to be an agreement that the concept of internships could be applied to both student and faculty members and that, in some parts of California there are pilot exchange programs being implemented.

After the question/answer period the panelists made concluding statements:

Mr. Watson: The value of the type of program which explores the area of theatre design and technology training is that it assures an on-going dialogue and a communication of ideas.

Mr. Jones: Theatre is a collective art of many individuals with specialized contributions. The degree of specialization is dictated by the state of the technology. The job market for our graduates must be investigated and documented.

Mr. Teitelbaum: Within undergraduate education, places are needed where students receive a proper share of the teacher's time and where risks can be taken.

Mr. Hemsley: Better chicken houses make better chickens ... a comment which should speak for itself ... although there were a number of puns regarding windows.

Mr. Fontana: There must be an emphasis on the development of BOTH teachers and talent in the educational system.

Mr. Bracewell: By this time it has all been said BUT a reaffirmation of the previous comments should be made.

Mr. Earle: As chairman of the panel I wish to add and reinforce several remarks which, I believe, indicate areas of progress and challenge resulting from the program. First, it is necessary for all programs on the level of higher education (both undergraduate and graduate) to explore ways to provide field experiences for their students (prior to graduation) in the areas where the students eventually wish to work. There should be no doubt as to the ultimate value of such internships if a national clearing house can be established to aid institutions in securing placements. Although this is not a new idea, it is one that requires the serious attention of theatre design and technology faculty members.

Another primary challenge to the profession of teaching theatre production is to devise ways to involve students more actively in the process of design and give the opportunity to fail (if need be) in the one situation in life where such a possibility should exist. With time limited and teaching/advisement usually needing more time than is available, there must be an effort to relinquish traditional faculty roles to students who both desire and are capable of filling said roles.

Finally, a point which seemed to occur at various times within the program and one which needs amplification at every possible moment, faculty must find ways to broaden the experience of the technical theatre students in order to experience other media and fields and learn how their art and skills are applicable to more than the stage when eventually they must not only earn a living, but also communicate with fellow artists, and apply the art of the theatre is one which demands new and innovative proposals from faculty as to how this is to be accomplished on a practical, day-to-day basis within existing programs.

Considering the fact that the program ran an hour overtime and managed to attract 50% more people than the room had chairs, the overall reaction and response was, at the least, enthusiastic and one which seems to demand follow-up programs at future National Conventions dealing with some of the critical issues discussed.

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USITT gratefully appreciates the generosity of these friends of the Institute.

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