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Debates : TV Production

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IMERO FIORENTINO ASSOCIATES, INC.

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STUDIO / PRODUCTION SYSTEMS • LIGHTING DESIGNERS AND CONSULTANTS



## A NOTE FROM IMERO FIORENTINO

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It was my ambition, in founding our firm in 1960, to bring together the most skilled lighting designers in the country, who would combine and share their expertise to form a pool of experience unequalled in the industry.

These expectations have been surpassed, for beyond accomplishing the original intent, the company has expanded to encompass a considerably broader range of capabilities.

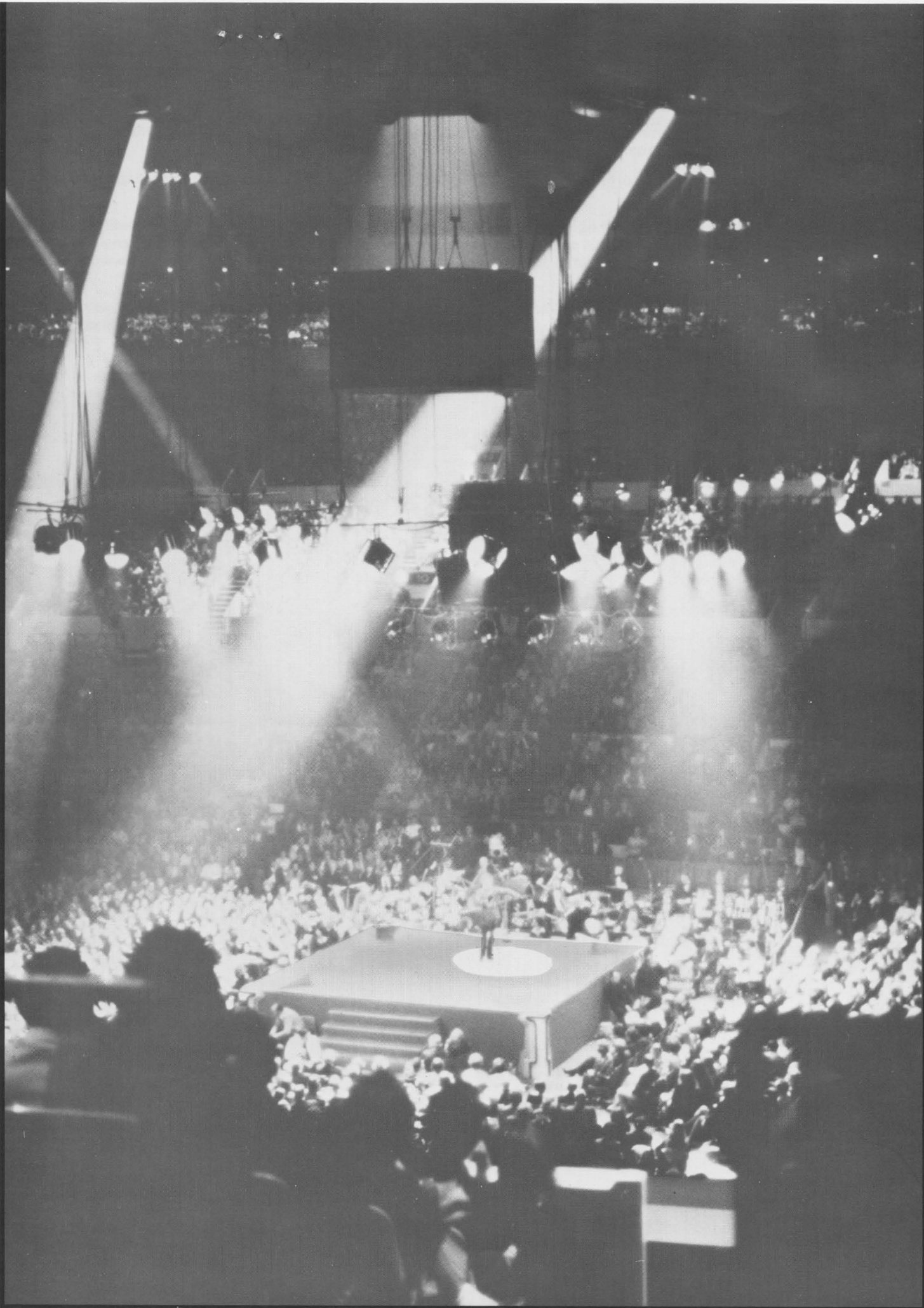
Over the years IFA has been asked to undertake some of the most unique, even historic, projects in the field of television lighting. In addition, we have brought our extensive practical production experience into the sphere of facilities design, production consultation, and mass audience communication. We have also set up an Education division in order to share the knowledge we have gained with newcomers to the profession.

There are now so many areas in which we generate solutions to lighting and production problems, that I feel confident we can be of important help with your project. For in a profession where we are already acknowledged innovators, I believe we have something very special to offer in meeting the challenges still to come.

*Imero Fiorentino*

Imero Fiorentino





## ABOUT IMERO FIORENTINO ASSOCIATES

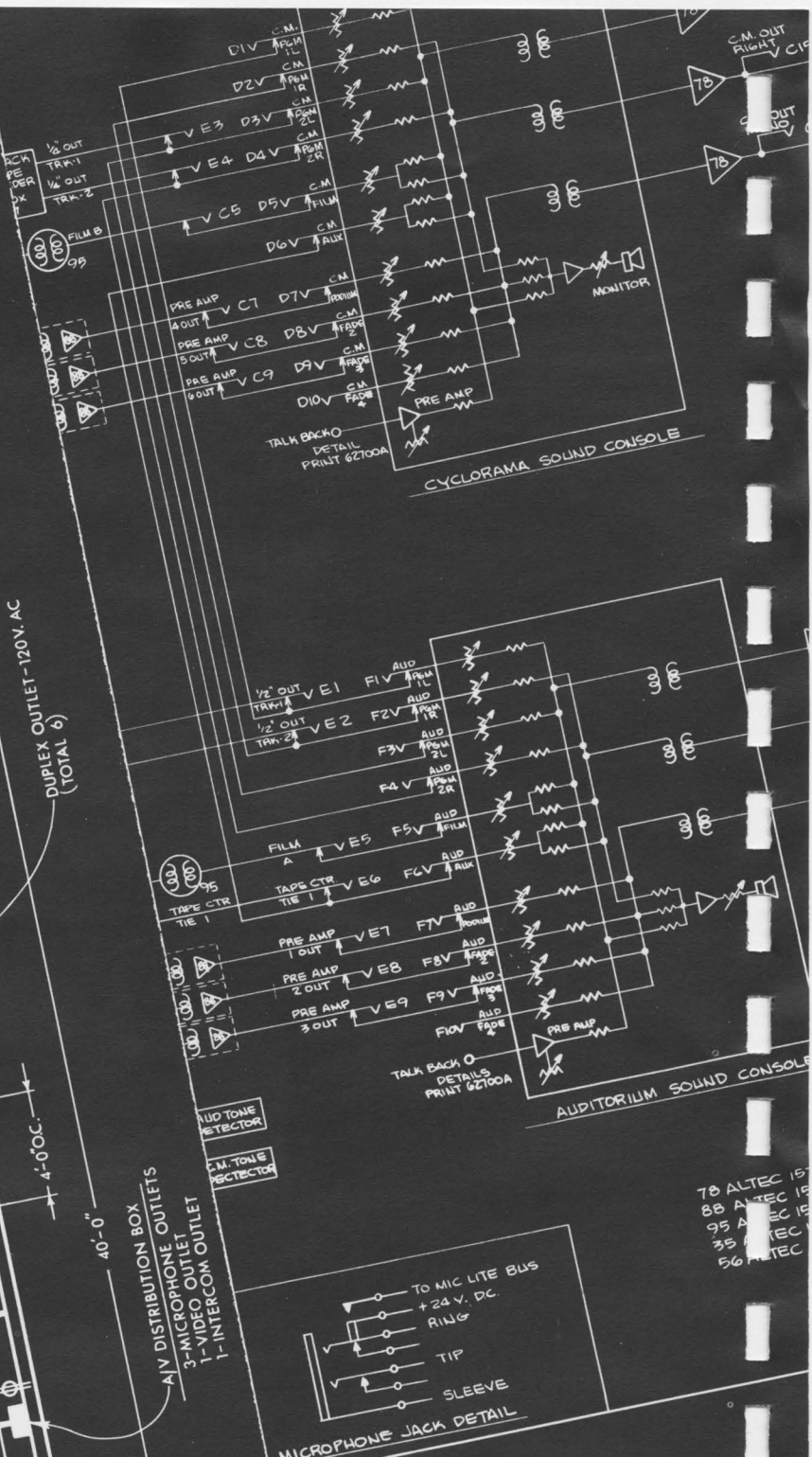
IFA has achieved a special place in today's communications field.

The range of clients utilizing its services include major corporations, producers of network TV programming, educational broadcasters, industrial show producers, theatrical producers, promoters of mass audience spectacles and sporting events, filmmakers and advertising agencies.

On every assignment, the company's careful attention to the needs of the project, interpreted through the unparalleled experience of the IFA staff members, has contributed to the successful achievement of the client's aims.

In addition to the main office in New York City, there are IFA offices in Hollywood and Las Vegas, with capabilities for attending to your requirements anywhere in the world.





## IFA PRODUCTION FACILITIES DESIGN

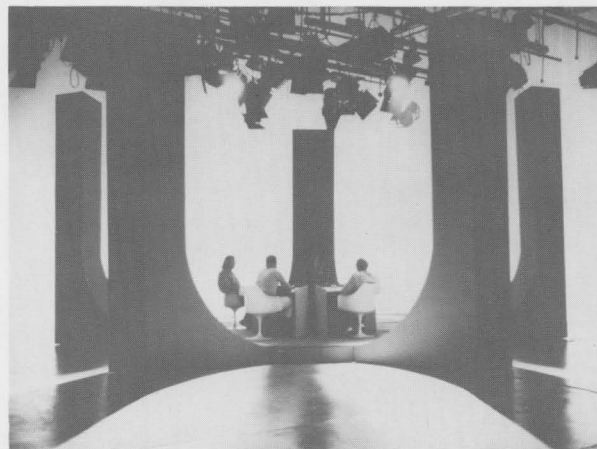
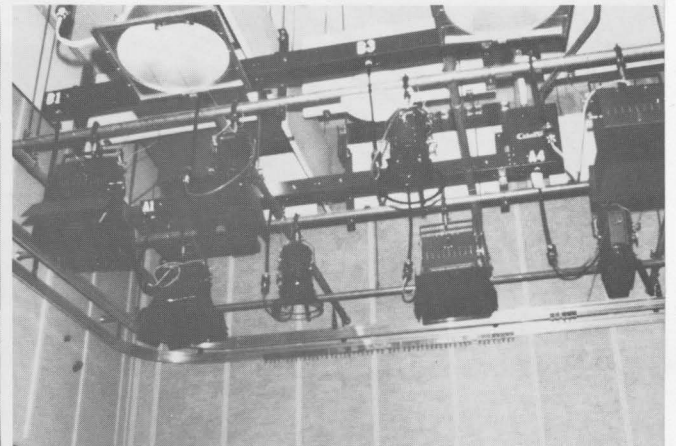
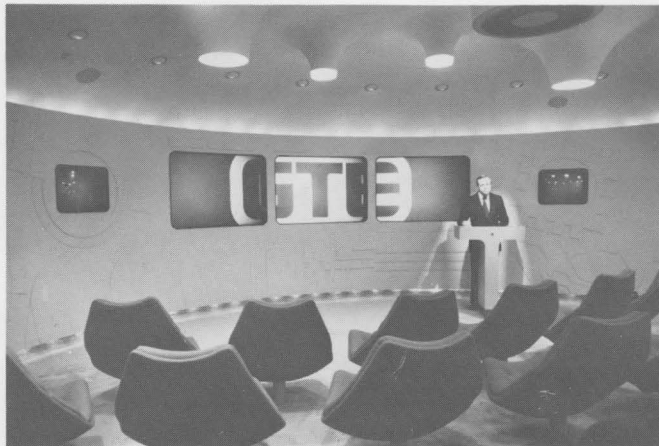
Each facility must be designed to include the means by which effective program material can be produced with maximum ease and efficiency.

Proper design requires a combination of sensitive talents: people with broad technical background as well as practical experience, who excel at translating complex concepts into workable reality.

IFA has applied these very talents to the successful design and development of numerous TV production centers, (both broadcast and non-broadcast), theatre complexes, arenas, and multi-media management information centers.

IFA's principals are industry-recognized experts in the design of production systems incorporating lighting, staging, scenery handling and audio-visual equipment.

Clients may turn to IFA for a variety of consultation services in this area: feasibility studies, equipment requirements, design criteria, space allocation and initial budget preparation during the schematic phase, specifications and drawings during the design phase, and project coordination, supervision and approval during the installation phase.



**GTE Information Communication Center, Stamford, Connecticut**  
**Southwestern Bell Telephone Studio, St. Louis, Missouri**

**WPBT Studio, Miami, Florida**  
**Multi-Media Control Console, Barrymore Theatre, New York City**





"California Jam" — Ontario, California

## IFA PRODUCTION CONSULTANTS

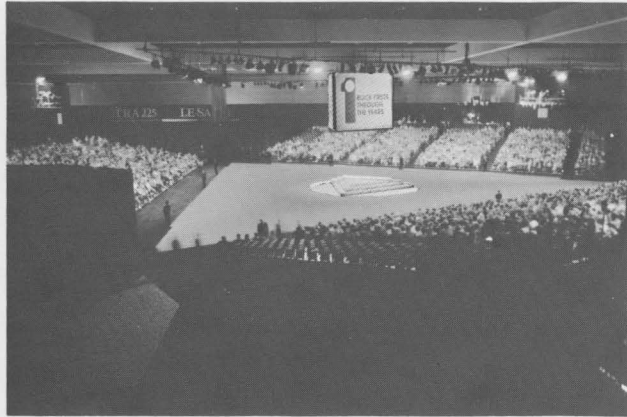
Behind the glamour of excitingly staged events—such as “California Jam”, which drew more than a quarter of a million people to Ontario, California in 1974—there have to be experienced professionals with vast technical knowledge and practical production capabilities.

IFA's Production Consultants have unmatched qualifications to advise on every behind-the-scenes aspect of television spectaculars, industrial shows, sports events, theatrical presentations and concerts. The company has demonstrated its ability to devise original staging concepts complete with design and construction details incorporating all electrical and mechanical engineering solutions.

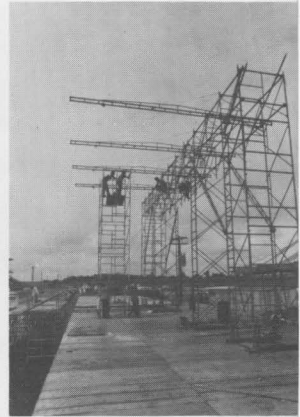
IFA's extensive production experience enables them to translate the requirements of the creative design into a practical, workable answer.



RCA Camera demonstration —  
N.A.B. Convention, Houston, Texas



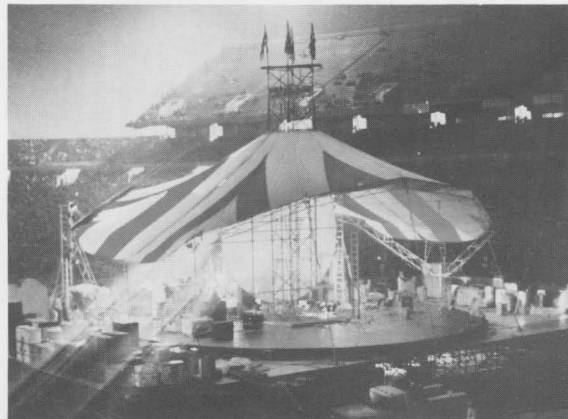
Buick Industrial Show —  
Los Angeles, California



“August Jam” —  
Charlotte, North Carolina

## MIGHTY MOBIUS

As an outgrowth of IFA's staging of “California Jam”, the need was seen for a large, portable roof structure that could be erected and dismantled rapidly—and was architecturally aesthetic as well. MIGHTY MOBIUS, spanning 70 feet, and its accompanying 60 foot touring turntable stage (the world's largest) was designed by IFA to fulfill this need. It is available on a rental basis or a MIGHTY MOBIUS can be custom-designed to fulfill your specific requirements.





## IFA LIGHTING DIRECTOR AND TECHNICAL SUPPORT SERVICES

There is hardly any kind of production for which Imero Fiorentino Associates has not provided lighting services. For over 25 years, these talented professionals have been among the leaders in the field, both prior to and since their association with IFA.

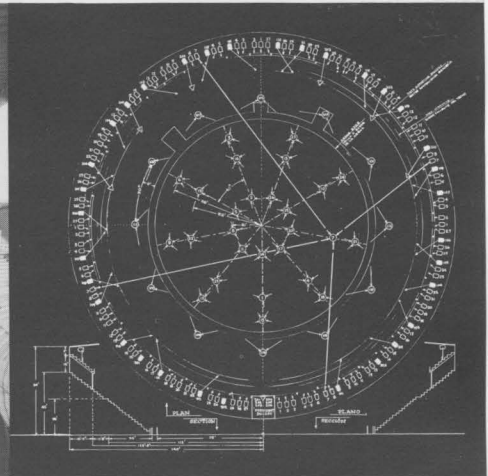
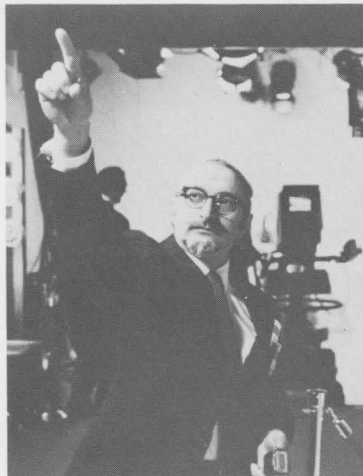
Whether designing the lighting for a national political convention, a two-hour television special, or a five-second spot, the same high level of professionalism and imaginative thinking is applied.

IFA constantly researches and tests the latest developments in equipment technology. In addition, thorough and up-to-date knowledge of rental facilities throughout the country enables IFA to provide its clients with equipment at minimum notice.

IFA is able to supply an expert labor force, in any number, for one day or on an annual basis, for any production. This specialized service relieves clients of complications regarding trade union contracts, payrolls, and incompetent personnel.

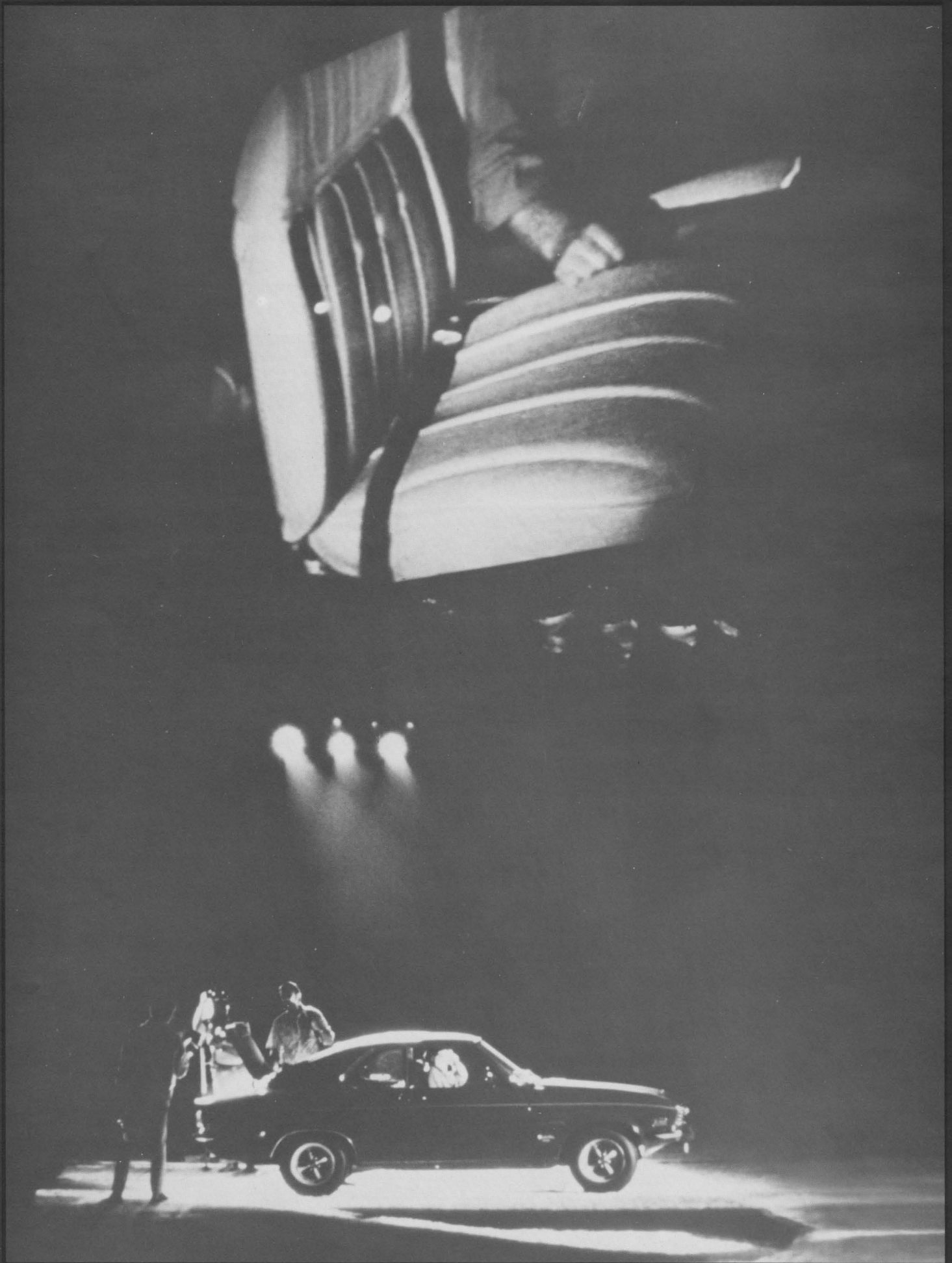
IFA's daily operations and long-time working relationship with all theatrical unions provides total familiarity with rules, rates and jurisdictional areas.

No other organization can offer so much support and expertise for the solution of every conceivable lighting problem!



Miami, Florida / New York, New York  
Los Angeles, California / Jaen, Spain

◀ Zaire, Africa



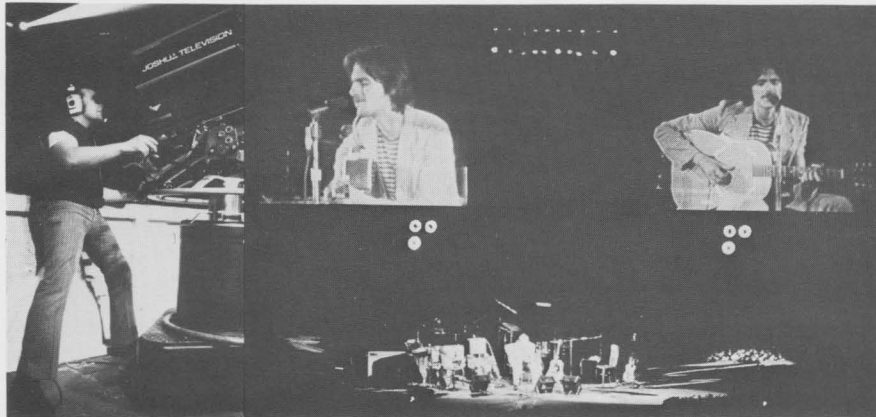
## IFA VIDEOMAGNIFICATION — JOSHUA TELEVISION DIVISION

Providing the spectator in the furthest seat with a close-up view of the action is the specialty of Joshua Television . . . a division of Imero Fiorentino Associates that has unique expertise in all facets of live television production involving mass audiences.

For its color videomagnification, JTV employs several cameras surrounding the stage. Pictures are transmitted to projectors which enable the live action to be magnified many times on giant screens above the stage. The performance can be simultaneously videotaped.

This technique has been successfully employed for concerts starring top popular musicians, for industrial shows, political rallies, sales conventions and telethons.

The potential of videomagnification for a wide range of additional applications is virtually unlimited.



The Concert



The Industrial Show

## IFA EDUCATION DIVISION

Imero Fiorentino Associates' specialized Education Division is an important part of IFA's services, as well as a valuable asset to the company's clients.

The Education Division has presented hundreds of lectures, seminars and workshops for the benefit of broadcast, educational and industrial users of television in the United States and abroad.

These sessions provide practical, authoritative information on lighting and staging practices, with particular emphasis on coordination between production and technical personnel.

The Division has also devised a number of unique Production Aids which have improved television picture quality in broadcast and closed circuit facilities all across the country.

Among these Aids are the Color Contrast Evaluator, which provides a decolorizing filter and standard gray scale, for off-camera evaluation of colored scenic elements —and the Color Monitor Analyzer, which can be used to set up chroma and phase on any monitor where color bars are displayed.



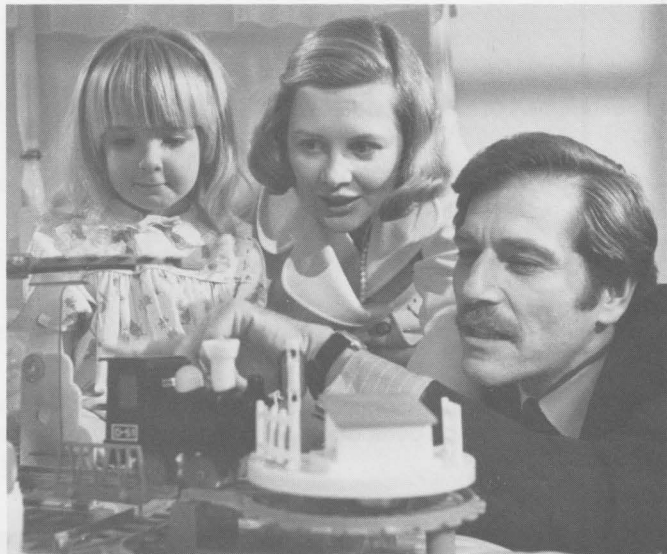
Practical demonstrations of Lighting and Staging techniques

## SOME OF OUR PROJECTS:



### THE BOLSHOI BALLET

IFA was privileged to light the first televised performances of this world-famous troupe during their premier visit to the United States. The Paramount Sunset sound stage in Hollywood was transformed into a complete television facility for this one-and-a-half million dollar production.



### "THE LIE"

IFA Lighting Director William Klages was awarded an Emmy for his brilliant lighting of this highly praised CBS Playhouse 90 drama by Ingmar Bergman, which was directed by Alex Segal and starred Shirley Knight and George Segal.

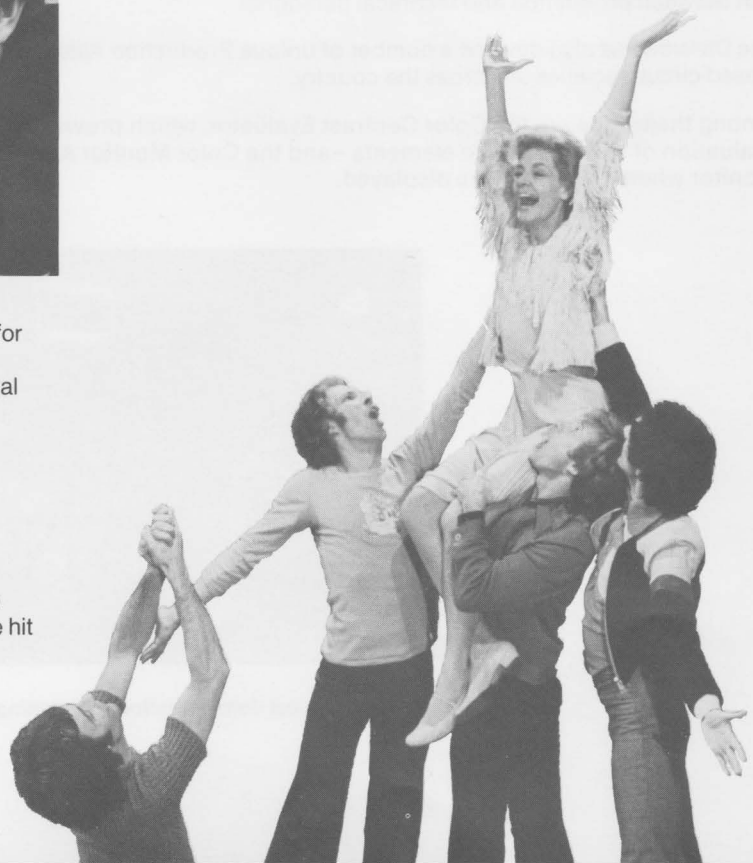
### "APPLAUSE"

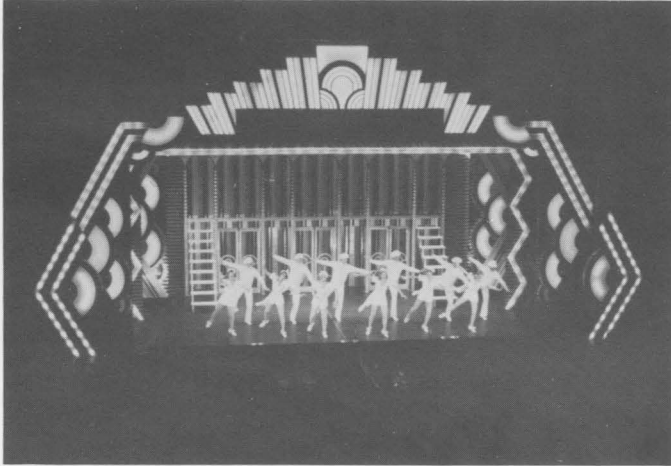
Bill Knight of IFA travelled to Pinewood Studios, England, to light Lauren Bacall in a full-scale television production of the hit Broadway musical.



### "FRANK SINATRA —THE MAIN EVENT"

When "Ol' Blue Eyes" scheduled his sensational return to New York, both the East and West Coast offices of Imero Fiorentino Associates provided lighting design and consultation services for the live telecast from Madison Square Garden.





**THE MILLIKEN BREAKFAST SHOW**

Each year textile manufacturer Deering Milliken presents, for a 3-week run, an original musical production featuring top stars. The show is mounted as lavishly and as professionally as any Broadway show. Since 1959, Imero Fiorentino has been the Lighting Designer. The spectacular lighting of the 1974 show won him an Illuminating Engineering Society's Award of Excellence for his contribution to the art of lighting design.



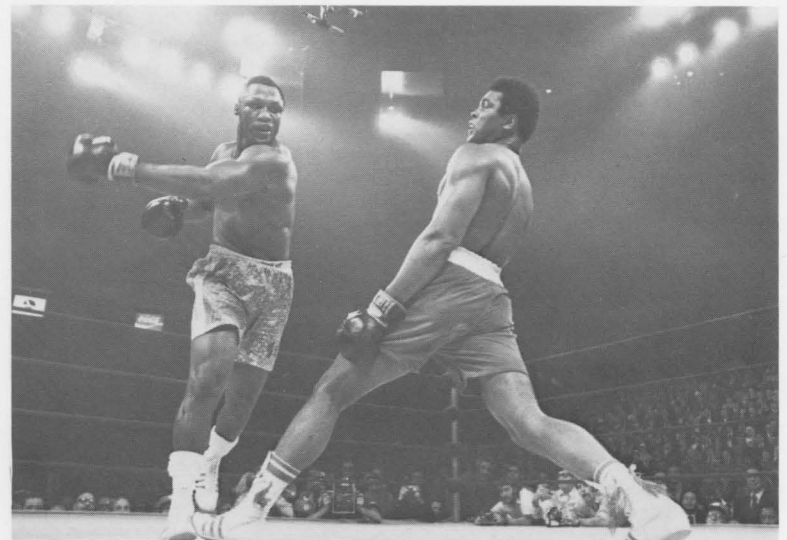
**"FUNNY GIRL TO FUNNY LADY"**

This fabulous Barbra Streisand benefit concert, live from the stage of the Eisenhower Theatre in Washington, D.C., preceded the world premiere screening of "Funny Lady". William Klages was Lighting Consultant.



**EL CORDOBES**

The "Bullfight of the Century" was beamed to 28 countries from Spain—live, via satellite. The lighting for this unprecedented event was designed and executed by IFA.



**ALI-FRAZIER "FIGHT OF THE CENTURY"**

This outstanding sports event was televised live from Madison Square Garden, N.Y.C. It was the largest single closed-circuit TV event in the history of the industry; 1½ million fans watched in more than 50 international locations. Lighting was by Imero Fiorentino Associates.





**"SESAME STREET"**

The original lighting design for this acclaimed children's program was another IFA assignment, and the firm has continued to provide lighting design services throughout its long and successful run. In addition, IFA consulted on the show's Spanish-language version, "Plaza Sesamo", in Mexico City.



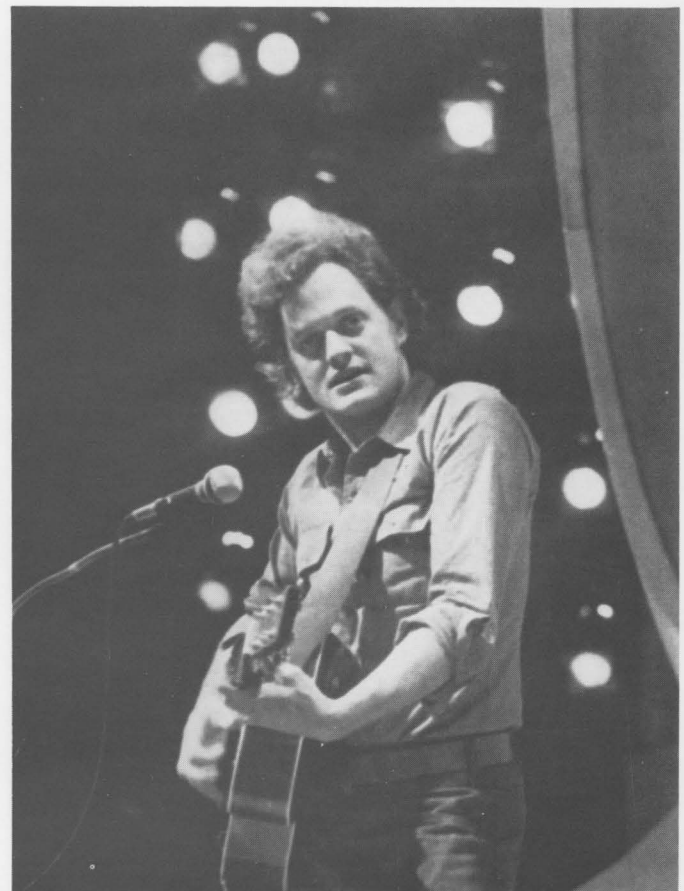
**MERV GRIFFIN SHOW**

IFA lighted this popular talk show both from its original New York location and from Las Vegas.



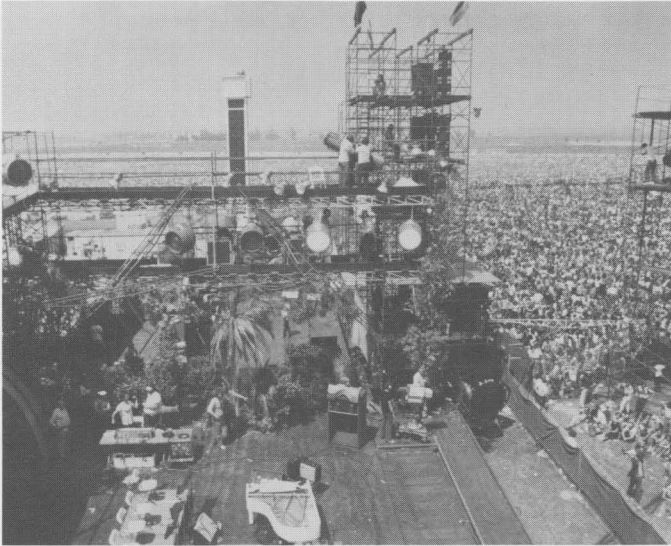
**JERRY LEWIS TELETHON**

For the last several years, IFA has provided lighting design, production consultation, and videomagnification services for the country's most successful telethon.



**"THE NIGHT THAT MADE AMERICA FAMOUS"**

For this exciting Broadway musical starring Harry Chapin and Kelly Garret, IFA provided multi-media consultation—researching the latest video and projection techniques for the innovative effects—and lighting design by Imero Fiorentino.



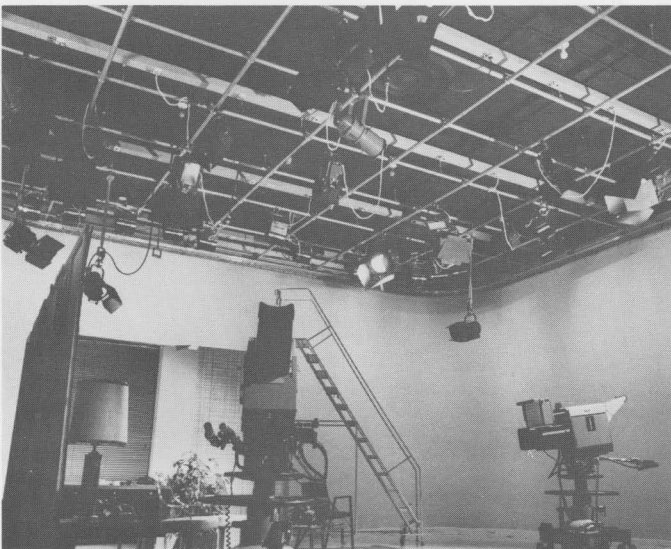
**"CALIFORNIA JAM"**

The largest televised event of its type ever staged, "California Jam" was a 13-hour rock concert held outdoors, and attended by 250,000 people. ABC-TV video-taped the concert for broadcast as four television specials, and Imero Fiorentino Associates was assigned to solve the complex problems of lighting and staging. IFA's innovative "railroad" stages and effective lighting played a major role in making this one of the most successful mass audience events ever held, and one which millions shared via television.



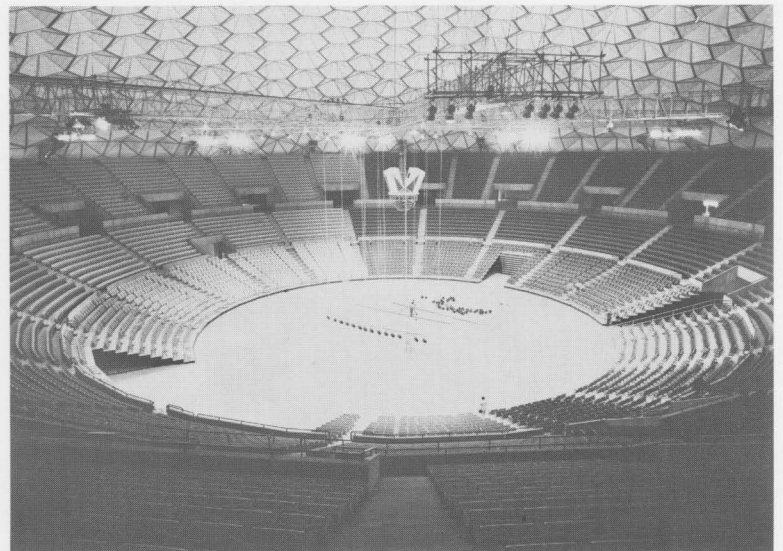
**GTE INFORMATION COMMUNICATION CENTER**

Located at GT&E's Corporate Headquarters in Stamford, Connecticut, this multi-media system employs innovative technology in keeping with the company's major status in the communications field.



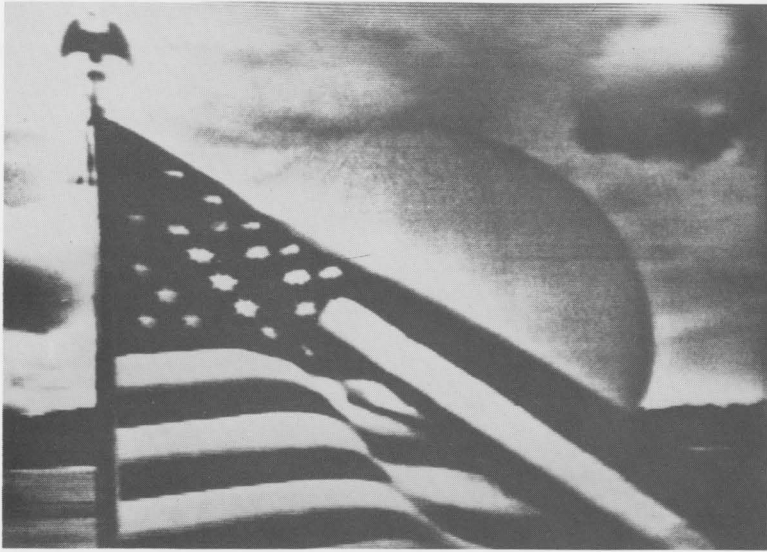
**AT&T STUDIO, PISCATAWAY, NEW JERSEY**

Typical of the many industrial studio systems designed by IFA is this comprehensive facility of the American Telephone and Telegraph Company. Industrial and other non-commercial producers benefit from IFA's longtime broadcast background and ability to successfully interpret their requirements into working installations.



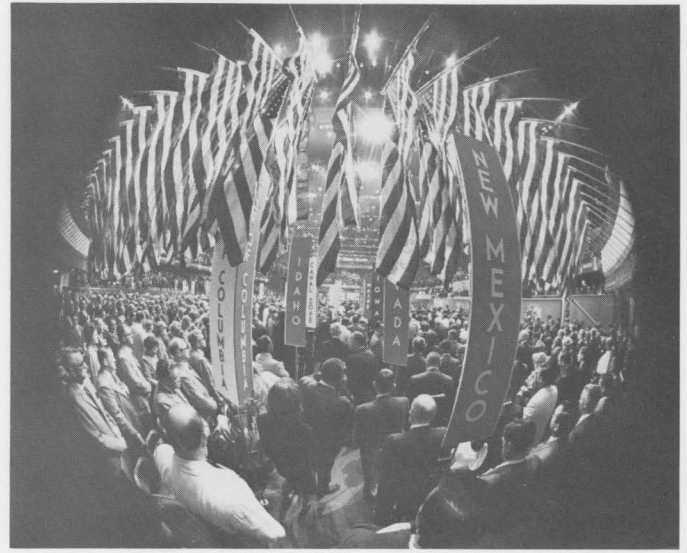
**POLEIDRO DE CARACAS**

This ultramodern, domed, 13,500 seat multi-purpose arena in Caracas, Venezuela, was created to accommodate any kind of production that might be conceived—an extraordinary challenge for IFA's facilities design engineers. The unique design criteria met by IFA provides maximum flexibility with minimum set-up time, an ideal arrangement for the range of theatrical events, spectacles, and sporting events the Poliedro will play host to.



#### **THE TELSTAR PROJECT**

IFA lighted the first pictures ever transmitted and received from space via satellite from the "Earth Station" in Andover, Maine, signalling the beginning of space age television communications.



#### **POLITICAL TELEVISION**

The lighting directors of IFA have served as consultants to U.S. Presidents and major candidates for the office since 1960. The Republican and Democratic Presidential Conventions, and the television images of hundreds of statesmen, have been entrusted to the lighting abilities of Imero Fiorentino Associates.



#### **COMMERCIALS**

Practically every advertising agency in the country has used IFA's services . . . and the list of products ranges from delicate pieces of jewelry to heavy tractor trailers. Each is handled with the technique suited to its individual image, and with meticulous care.



#### **TELEVISION IN MEDICINE**

Direct observation of medical procedures has always been the most effective method of describing complex techniques. Now the use of television has expanded the potential of this teaching method. As a result of its long experience in this specialized field, IFA has been called upon to design the lighting systems for the many closed-circuit telecasts of surgical and other medical programs.

**IFA PRODUCTION FACILITIES DESIGN & CONSULTATION**

**TV STUDIOS**

WNET-TV, New York, N.Y.  
 WSM-TV, Nashville, Tenn.  
 KERA-TV, Dallas, Tex.  
 WFAA-TV, Dallas, Tex.  
 WBZ-TV, Boston, Mass.  
 WNAC-TV, Boston, Mass.  
 WCVB-TV, Boston, Mass.  
 WPBT-TV, Miami, Fla.  
 WBBM-TV, Chicago, Ill.  
 University of Wisconsin, Madison, Wisc.  
 University of Nebraska, Lincoln, Neb.  
 University of Hawaii, Honolulu  
 Rensselaer Polytechnic Institute, Troy, N.Y.  
 Syracuse University, Syracuse, N.Y.  
 Wilson Learning Corporation, Eden Prairie, Minn.  
 Nicholson-Muir Audio-Visual Center, Mamaroneck, N.Y.  
 Teletronics, New York, N.Y.  
 Cathedral Teleproductions, Cuyahoga Falls, Ohio  
 Little Theatre, New York, N.Y.  
 Shea Stadium Studio, New York, N.Y.  
 Independent T.V. Channel-13, Edmonton, Canada  
 St. Patrick's Cathedral, New York, N.Y.  
 U.S.S. Ranger TV Studio, San Francisco, Calif.  
 A.T. & T., Basking Ridge, N.J.  
 A.T. & T., New York, N.Y.  
 A.T. & T., Piscataway, N.J.  
 General Telephone & Electronics, Stamford, Conn.  
 Western Electric, New York, N.Y.  
 Western Electric, Newark, N.J.  
 Western Electric, Cockeysville, Md.  
 Western Electric, Hawthorne, Ill.  
 Western Electric, Guilford, N.C.  
 Western Electric Training Center, Columbus, Ohio  
 Bell Laboratories, Murray Hill, N.J.  
 New England Bell Telephone, Boston, Mass.  
 Southwestern Bell Telephone, St. Louis, Mo.  
 McDonalds Hamburger University, Elk Grove, Ill.  
 Pizzaville Training Center, Burlington, N.C.  
 Panasonic Headquarters, Secaucus, N.J.

RCA, Camden, N.J.  
 IBM, White Plains, N.Y.  
 Standard Oil of New Jersey, New York, N.Y.  
 Celanese Corporation, New York, N.Y.  
 B.B.D. & O Evaluation Laboratory, New York, N.Y.  
 W.T. Grant, New York, N.Y.  
 Bethlehem Steel, Bethlehem, Pa.  
 Equitable Life Assurance Society, New York, N.Y.  
 Coast Computer Corp., San Diego, Calif.

**AUDARENAS & STADIUMS**

New Haven Coliseum, New Haven, Conn.  
 Milwaukee Arena, Milwaukee, Wisc.  
 Tulane Stadium, New Orleans, La.  
 Harmon Gymnasium, University of California at Berkeley  
 Great Adventure Amusement Complex, Jackson, N.J.  
 Zaire Stadium, Africa  
 Felt Forum, Madison Square Garden, N.Y.  
 Poliedro de Caracas Arena Complex, Venezuela.

**PUBLIC BUILDINGS**

Los Angeles City Council Chamber, Calif.  
 Postmaster-General's Office, Washington, D.C.  
 Capitol Building, Annapolis, Md.  
 Governor's Press Room, New York, N.Y. and Albany, N.Y.  
 Mayor's Press Room, Boston, Mass.  
 Nebraska State House, Lincoln, Neb.

**OTHER FACILITIES**

Nassau Community College, Garden City, N.Y.  
 Melange Fashion Showroom, New York, N.Y.  
 Rubin Brothers Showroom, New York, N.Y.  
 Dark Ride for Kings Mills Amusement Complex, Cincinnati, Ohio  
 Telesistema, Mexico City, Mexico  
 Marble Collegiate Church, New York, N.Y.  
 Wilding Productions, Detroit, Mich.  
 Ringling Bros. Barnum & Bailey Circus, Washington, D.C.  
 ABC-TV Studio E, Los Angeles, Calif.  
 ABC-TV Studio 1, New York, N.Y.  
 Samuel Merritt Hospital, Oakland, Calif.

**IFA PRODUCTION CONSULTANTS**

Lincoln Center for the Performing Arts, N.Y.  
 California Jam, Ontario, Cal.  
 August Jam, Charlotte, N.C.  
 TWA Travel Agent Showcase, 1975, London, England.  
 The Night That Made America Famous, Barrymore Theatre, N.Y.  
 Kelman Sings With Strings, Carnegie Hall, N.Y.

Visual Electronics Camera Exhibits, NAB & NAEB; Washington, D.C.  
 CIBA Pharmaceutical Medical Television Series (20 cities)  
 1973 Buick Show, Los Angeles, Cal.  
 IVC Color Camera Exhibits, NAB, Washington, D.C.  
 RCA Color Camera Exhibits, NAB, since 1971 (4 cities)

**IFA LIGHTING DIRECTOR SERVICES**

**SPECIALS**

**Drama**

Ingmar Bergman's *The Lie*, Hollywood and San Francisco  
*Sleeping Beauty* (Prince Street Players Production), Hollywood  
*Play of Daniel*, N.Y.C.  
*Marcel Marceau Show*, N.Y.C.  
*A Storm in Summer*, Los Angeles  
*Mark Twain Tonight*, N.Y.C.  
*Krapp's Last Tape*, N.Y.C.  
*Paradise Lost*, N.Y.C.  
*They*, Bridgehampton, N.Y.  
*Ceremony of Innocence*, Tarrytown, N.Y.  
*The Serpent*, Pittsburgh, Pa.  
*Diary of Anne Frank*, N.Y.C.  
*Boston Spy Party*, N.Y.C.  
*Starwagon*, Connecticut

*A Sleep of Prisoners*, N.Y.C.  
*Cinderella*, Los Angeles  
*Today Is Ours*, Mt. Vernon, N.Y.  
*The Whirlwind*, Los Angeles  
*The Ambassador*, Los Angeles  
*A Moon For The Misbegotten*, Hollywood  
*Nightmare at 43 Hillcrest*, Hollywood  
*You Can Run But You Can't Hide*, Hollywood  
*Save My Children*, Hollywood  
*Paramount Presents: Gloria Swanson*, Hollywood  
*Police Headquarters*, Hollywood  
*Universities in Conflict*, N.Y.  
*The Other Side of the Mountain*, Los Angeles  
*Hollywood Television Theatre*, Hollywood  
*Clark Gable Remembered*, Hollywood

## Music

*Ol' Blue Eyes Is Back*, Los Angeles  
*Applause*, Pinewood Studios, England  
*Duke Ellington We Love You Madly*, Los Angeles  
*Timex All-Star Swing Festival*, Philharmonic Hall, N.Y.C.  
*Cole Porter in Paris*, (Toronto segment)  
*Grammy Awards (1973)*, Nashville  
*Newport Jazz Festival—Louis Armstrong Memorial*, Singer Bowl, N.Y.C.  
*Bert Bacharach in Shangri-La*, Hollywood  
*Barbra Streisand in Central Park*, N.Y.C.  
*Carol Channing & Pearl Bailey on Broadway*, N.Y.C.  
*Maurice Chevalier Show*, N.Y.C.  
*Dinah Shore Show*, Los Angeles, N.Y.C.  
*Jewish Theatre Dance Program*, N.Y.C.  
*George M*, N.Y.C.  
*Special Occasion*, Puerto Rico & Florida  
*Cincinnati Musical Hall*, Ohio  
*Timex Jazz Shows*, Miami, Fla.  
*Riverboat on New Year's Eve*, N.Y.C.  
*Sounds of Summer*, N.Y.C.  
*Bach and His Sons*, N.Y.C.  
*American Symphony Orchestra*, Washington, D.C. & N.Y.C.  
*Cincinnati Symphony Orchestra*, Cincinnati, Ohio  
*Chicago Symphony Orchestra*, Chicago, Ill.  
*Pittsburgh Symphony Orchestra*, Carnegie Hall, N.Y.C.  
*Minneapolis Symphony Orchestra*, Minneapolis, Minn.  
*Salt Lake City Symphony*, Salt Lake City, Utah  
*Warsaw Symphony Orchestra*, Hartford, Conn.  
*U.N. Day Symphonies*, telecasts from the U.N.  
*Baltimore Symphony Orchestra*, Baltimore, Md.  
*Milwaukee Symphony Orchestra*, N.Y.C.  
*Boston Symphony at Tanglewood*, Mass.  
*Goldman Band*, Lincoln Center, N.Y.C.  
*Philadelphia Symphony Orchestra*, Philadelphia, Pa.  
*Frank Sinatra . . . The Main Event*, N.Y.C.  
*Perry Como Special*, Los Angeles  
*Festival—Santa Barbara*, Cal.  
*Barbra Streisand, Funny Girl to Funny Lady*, Washington, D.C.  
*Ailey Celebrates Ellington*, N.Y.C.  
*Como Country*, Nashville  
*Shirley MacLaine, If My Friends Could See Me Now*, Los Angeles  
*Polynesia: For The Fun Of It*, Hawaii  
*Danny Kaye at the Metropolitan Opera House*, N.Y.C.  
*Mitzi and One Hundred Guys*, Burbank  
*Cleo Laine in Concert*, Hollywood  
*Count Basie Show*, Hollywood  
*The Perry Como Springtime Special*, Hollywood  
*My Way: Frank Sinatra, Jr.*, Las Vegas  
*The Gershwin Years*, N.Y.C.  
*Phyllis Curtin Concert*, N.Y.C.  
*Elizabeth Schwartzkopf Concert*, Westbury, N.Y.  
*Carlos Montoya Concert*, Baltimore, Md.  
*Pablo Casals Concert*, Puerto Rico  
*Recital de Recitales*, N.Y.C.  
*Korean Orphans Concert*, N.Y.C.  
*The Fisherman and His Wife*, Boston

## Rock and Pop

*Jose Feliciano in Central Park*, N.Y.C.  
*In Concert*, N.Y. and Nashville  
*Nashville at Madison Square Garden*, N.Y.C.  
*Night Of Gold*, Madison Square Garden, N.Y.C.  
*Isaac Hayes & the Stax Memphis Sound*, Las Vegas  
*Carole King in Central Park*, N.Y.C.  
*Country & Western Hit Parade*, Nashville  
*Fillmore at Tanglewood*, Lenox, Mass.  
*Three Dog Night*, Rochester, N.Y.  
*The Beatles*, Washington, D.C.  
*Joy '69*, San Mateo, Cal.  
*Soul Concert*, N.Y.C.  
*Good Vibrations from Central Park*, N.Y.C.  
*Tony Lawrence Special*, N.Y.C.  
*California Jam*, Ontario, Cal.  
*Country Music Goes Home* (Grand Ole Opry Opening), Nashville  
*Don Kirshner's Rock Concerts*, New York, Los Angeles, Long Beach, Cal.  
*George Harrison, Project Sunrise*, Toronto  
*Welcome to my Nightmare*, Alice Cooper, Toronto  
*Carole King Show*, Los Angeles

## Variety

*The Muppet Show*, N.Y.C.  
*Danny Kaye Show*, Las Vegas  
*The Flintstones On Ice*, Hamburg, Germany  
*Opening Night U.S.A.*, Las Vegas, Toronto, & Boston  
*Jack Lemmon: Get Happy*, Toronto  
*It's a Wet, Wacky World*, Newport Beach, Cal.  
*The Late Burt Reynolds Show*, Leavenworth Prison, Kansas City  
*Mickey Finn Presents . . . How The West Was Lost*, Las Vegas  
*Comedy Concert*, Las Vegas  
*Don Ho Show*, Hawaii  
*Victor Borge Show*, N.Y.C.  
*Shari-Go-Round*, Palisades Park, N.J.  
*Christmas at the Cloisters*, N.Y.C.  
*A World of Love*, United Nations  
*Circus Hall of Fame*, Sarasota, Fla.  
*Ford's Theatre Re-Opening*, Washington, D.C.  
*Ice Capades*, Atlantic City  
*Playboy Club on New Year's Eve*, N.Y.C.  
*New Year's Eve at the Waldorf*, N.Y.C.  
*I Remember Bogart*, Hollywood  
*Highlights of Ringling Bros. & Barnum & Bailey Circus*, Fla.  
*American Film Institute's Salute to James Cagney*, Los Angeles  
*First Annual Comedy Awards*, Hollywood  
*Milton Berle Show*, Hollywood  
*Elizabeth Taylor Show*, Hollywood  
*Mark Wilson's Magic Circus*, Hollywood  
*Dean Martin Roasts:*  
*Michael Landon, Jackie Gleason, Sammy Davis, Jr.*, Las Vegas  
*Milton Berle's Wild World of Comedy*, Hollywood  
*Monsanto Night Presents . . . The Real George Carlin*, N.Y.C.  
*Monsanto Night Presents . . . Benny Goodman*, N.Y.C.  
*Monsanto Night Presents . . . Engelbert Humperdinck*, Bermuda  
*Vaughn Meader Show*, N.Y.C.  
*Great Moments in Baseball History*, N.Y.C.  
*For the Love of Money*, Philadelphia  
*This Is Your Life, Carol Channing*, N.Y.C.  
*Paradise*, Toronto  
*WNET Roundtable Christmas Special*, N.Y.C.  
*Uncle Woody Show*, Visalia, Cal.

## Award Shows & Pageants

*Junior Miss Pageant*, 1972, '73, '74, '75, Mobile, Ala.  
*Miss America Parade*, Atlantic City  
*AGVA Awards*, 1973, '74, Las Vegas  
*NFL Players Assn. Awards Dinner*, Chicago, Ill.  
*Miss Black America Pageant*, N.Y.C.  
*Miss New York State Pageant*, N.Y.  
*Miss Wool Pageant*, San Angelo, Tex.  
*College Girl of the Year*, Washington, D.C.  
*Miss U.S.A.*, 1974, '75, Niagara Falls, N.Y.  
*Miss Universe*, 1974, Philippines, 1975, El Salvador  
*Writers Guild of America Awards*, 1974, '75, N.Y.C.  
*Country Music Awards*, 1972, '73, '74, Nashville  
*Bachelor of the Year Awards*, Las Vegas  
*Country & Western Music Awards*, 1973, '74, Nashville  
*Pillsbury Bake-Off*, Hollywood

## Religion

*Martin Luther King Special*, N.Y.C.  
*Billy Graham Crusades*, N.Y.C., Philadelphia and Denver  
*Reverend Ike Crusade*, N.Y.C., Cal., and Ga.  
*Don Stewart Crusade*, N.Y.C.

## COMMERCIALS

Abbots Dairy • Abraham & Straus • Acme Markets • Admiral Television • Anacin • Ajax • American Motors • Air India • Angostura Bitters  
Autocrat Tea • Armstrong Cork • Arrid • Aquanet • Aylmer Soups • Atlantic Refining • American Tobacco • American Airlines • Alcoa • Allied Chemical  
American Gas Association • American Baking Co. • Arthur Anderson Accounting • Allsweet Margarine • Associates Capital • Associated Banks • AT&T  
American Ovals • Alka Seltzer • Aetna • Akron Nat'l Bank • All • A & M Records • American Beverage Co. • Arrow Shirts • Abercrombie & Fitch  
Allegheny Airlines • Anderson Little • Arthur Young • Blue Cross • Bantam Books • Bright Side Shampoo • Bison Dairy • Bank of Georgia  
Breck Shampoo • Ban • Block Drugs • Boston Edison • Blatz Beer • Bulova • Beechnut • Bank of the Commonwealth • Bayer Aspirin  
Blue Bonnet Margarine • Bordens • Ballantine Beer • Bristol Myers • Bank Americard • Bank of Washington • Brut • Bell Labs • Buick • Bufferin  
Birdseye • Body-All • Benrus • Bad Habits • Book Digest • Brigham Ice Cream • Bruce • Borax • Cling Free • Columbia Gas Systems • C&R Clothiers  
Chilled & Chunky • Chrysler • Close Up • Charleston Savings Bank • Coast Federal Savings • Cooking Ease • CIBA • Citibank • Chemical Bank • Cope  
Chase Manhattan • Coca Cola • Celanese • Cinch • Campbell's Soup • Colgate Palmolive • C&S Bank • Calgon • CBS Records • Compoz • City Investing  
Cleveland Gas • Cooking Magic Bags • Cheerios • Continental Bakers • Crisco • Colonna Breadcrumbs • Chevrolet • Caprolan Carpets • Canada Dry  
Carling Beer • Code 10 • Clairol • Clorox • Clinicin • Con Edison • Cold Power • Congestaid • Crest • Contraire • Conoco Gas • Delta Airlines • Desenex  
Diet Rite Bread • Dri-Ban • Dove Soap • Dutch Masters Cigars • Domino Sugar • Diamond Head • Drive Detergent • Dristan • Dupont • Delahanty Institute  
Dash Detergent • Dow Chemical • Dodge • Denzyne • Duncan Hines • Depositor's Bank of Maine • Del Monte • Dina Merrill Cosmetics  
Downy Flake Quick Stuff • Digital Electronics • Dri Foot • Dr. Scholl • Dinner Pot • Exocaine • Eli Lilly • Estée Lauder • Exquisite Form • Excello Shirts  
Ezo Denture Cream • Eastern Airlines • Edgeworth Tobacco • Esseme Hot Dogs • Equitable Savings • Falstaff Beer • Ford • First National Bank of Boston  
First National City Bank • First & Merchants Bank • Freezer Queen • Fish 'n Chips • Funk & Wagnall • Filene's • Ford Maverick • FTD Florists • Foodways  
F.D. Sorgum • Fleishman's • Fresca • Franklin National Bank • Frontier Airlines • Fashion Tress • Firestone • Foodways • Freezone • Franzia Wine • Faygo  
Fayva Shoes • First Federal Savings Bank • Frigidaire • First Federal of Phoenix • General Motors • Gallo Wine • Greenwich Buffalo Bank  
Greenwich Savings Bank • Ground Round • Gambrinus Beer • Georgia Life Insurance Co. • Gristedes • General Foods • Getty Oil • Gravy Train • Gillette  
General Motors • Gino's • GAF • General Electric • Geritol • Galosha Moderna • Glissade • Guardian Transmissions • GT&E • Goodyear • Gulf Oil  
Hamm's Beer • Heet • Heilmanns Beer • Hamilton Beach • Hope Gas • Hunt Wesson • Hudson Department Stores • Hecht Stores • Hubley Toys  
Hathaway Shirts • Heartland Syrup • Heartland Cereal • Hood Dairy • Hoover • Howard Johnson • Honda • IT&T • Interlake Steel • Independent Life  
Ideal Toys • Imperial Oil • Industrial Glass Manufacturers • Instant Replay • Industrial National Bank • Jello • Jewel Foods • Johnson & Johnson • Joy  
Jock Magazine • Jordan Marsh • Jergens • Jalapeno Bean Dip • Kool Aid • Knorr Soups • Kool • Kabooms Cereal • Kava Coffee • Kohler Beer  
Kent Cigarettes • Kentucky Fried Chicken • Korvettes • Lilt • Lady Remington • Liquiprim • LaFrance Bluing • Liggett & Meyers • Lullimin • Lane Furniture  
Land o'Lakes Butter • Lustre Creme • Lux • Life Magazine • Listerine Cold Tablets • Life Savers • Libbey Glass • Lipton Tea • Liberty Mutual  
Louie's Italian Sauce • Mattel's Toys • Max Factor • Movieland Wax Museum • Mountain Bell Telephone • Mobil Oil • Mennen • M&M Candy  
Maybelline • Milton Bradley • Mohawk Airlines • 3M • McDonalds • Magnavision • Modernage • Montgomery Ward • Monsanto Action Wear  
Multi-Scrub • Magnavox • Monsanto Carpets • Mercury • Marlboro Cigarettes • Manufacturers Trust • Mini-Pearl Chicken • Michele Perfumes  
National Airlines • National Liberty Bank • New England Bell Telephone • New York Times • Nytol • National Homes • Norelco • New Day • Necco Candies  
Nikoban • Nabisco • Noxon • Nestle Chocolate • New York Life • Newsweek • National Bank of Miami • National Carbon • Nat'l Bank of Detroit  
New York Bank for Savings • National Liberty Insurance • Orafix • Old Home Bread • Old Gold Cigarettes • Oscar Meyer • Ohio Edison • Pepsi • Permotion  
Pathmark • Phillips Petroleum • Pontiac • Pond's Cosmetics • Pfizer • Peoples Gas • Philco Ford • Pittsburgh National Bank • Peace Corps  
Parkay Margarine • Proctor & Gamble • Phillips Tablets • Palmolive • Purex • Peoples National Bank of Washington • Piels Beer • Proslim Wafers • Polident  
Phillip Morris • Pall Mall • Pillsbury • Post Cereals • Powells Toys • Plymouth • Primatene Cold Tablets • Playtex • Panasonic • Public Service Indiana  
Petunia Catfood • Pan Am • Pet, Inc. • Ronzoni • Renuzit • Ragu • Revlon • Remington • Ronson • Roman Pizza • Romilar • Rheingold Beer • RCA • Ralph's  
Russ Togs • Roerig • Safe Cycle • Selsun Blue • Spandin • Squibb • Stanley Steamer • Sani-Flite • Sony • Stroh's Beer • Sunoco • Solo Cups  
Sudden Beauty • Soft'n Dri • Swissair • Soft-Cel Napkins • Sears Roebuck • Sandoz Pharmaceuticals • Slumberland Mattress • Sportsman Cigarettes  
Sentry • Sterling Salt • Sylvania • Steep Tea • Stop'n Shop • Sohio • Stripe Toothpaste • Spiegel • Supphose • Spatini • Standard Beer • Sunkist • Sinclair  
Sealtest • Schaefer Beer • Schick Razors • Spic'n Span • Salem Cigarettes • Scott Towels • Sanford's Dept. Stores • SOS Soap Pads • Simco  
Security Savings Bank • Sego • Taster's Choice • Tonkatoy • Toastwiche • Trevira • Tastykake • Ticketron • TWA • Trickle • Truce • Tang  
Tegrin Shampoo • Transogram • Tab • Time-Life • Taco Chips • Tidewater Oil • Ty-D-Bol • Texaco • Trans-Caribbean Airlines • Tennyson Cigarettes  
Tally Industries • Texas International Airlines • Tuttle Cottage Cheese • Touch of Sweden • Upjohn • Uni-Royal • U.S. Oil • United Airlines  
United Virginia Bank • Union Carbide • Union Warren Savings Bank • United Mutual Bank • Viacom • Varig Airlines • Volkswagen • Vitalis  
Vaseline Hair Tonic • V-8 • Vivarin • Vicks • Viceroy Cigarettes • Vanquish • Weber's Bread • Woolworths • Wink • Weight Watchers • Westinghouse  
Worth Perfume • Welchade • Wheaties • White Owl Cigars • Winston Cigarettes • Wilkinson Blades • Wonder Bread • Wachovia Bank of N.J.  
Wilson House of Suede • White Front Stores • Xerox • Yami Yoghourt • Yellow Pages •

## INDUSTRIALS

Milliken Fabrics Shows, New York  
(every year since 1960)  
Buick Show, 1971, 12 cities  
Buick Show, 1973, Los Angeles  
Buick Show, 1974, 13 cities  
Oldsmobile Show, New York  
Pepsi-Cola Show, 4 cities  
Pepsi-Cola Sell-In, Fresno  
Ford Show, New York  
44th National Automobile Show, Detroit  
Florist Telegraph Delivery Show, New York  
GMC Truck Show, 1970 and '73, Detroit  
ABC Radio Network Show, Washington, D.C.

American Standard Show, Fort Lauderdale  
National Association of Manufacturers,  
New York  
J.P. Stevens Company Show, New York  
RCA Education Show, Atlantic City, N.J.  
Metropolitan Life Insurance Show, New York  
Westinghouse Broadcasting Co., Show,  
Chicago, Washington, Dallas  
Anheuser-Busch Company Show, Los Angeles  
National Alliance of Businessmen,  
Washington, D.C.  
RCA Stereo Sound on Videotape  
Demonstration, New York

Philips Broadcast VTR Demo, New York  
A.T. & T. Stockholders, Chicago, Minneapolis,  
Anaheim  
Chevrolet Announcement Show, 1973 & '74,  
Warren, Mich.  
Anheuser-Busch Sales Convention, 1973,  
Houston  
General Electric Sales Presentation, Hollywood  
IBM Sales Convention, San Francisco, Cal.  
TWA Travel Agent Showcase, 1975, London,  
England  
Panasonic Show, New York  
GM of Canada Show, 1974 & '75, Toronto

## CONVENTIONS

### National Association of Broadcasters, Chicago, Washington, Houston & Las Vegas

General Electric Color Camera Exhibits  
International Video Corp. Color Camera Exhibits  
Visual Electronics Color Camera Exhibits  
RCA Color Camera Exhibits  
Norelco-Philips Color Camera Exhibits  
Ampex Color Camera Exhibits  
Fernseh Color Camera Exhibit  
Commercial Electronics Color Camera Exhibit  
Gates-Harris Color Camera Exhibit

### International Television Symposium, Montreux, Switzerland

RCA Color Camera Exhibits

### National Association of Educational Broadcasters, Miami & Washington, D.C.

RCA Color Camera Exhibit  
International Video Corp. Color Camera Exhibit  
Visual Electronics Color Camera Exhibit  
Ampex Color Camera Exhibit  
Commercial Electronics Color Camera Exhibit  
Magnavox Color Camera Exhibit

### National Cable Television Association

International Video Corp. Color Camera Exhibit  
Norelco-Philips Color Camera Exhibit  
Commercial Electronics Color Camera Exhibit

## TELETHONS AND BENEFITS

Jerry Lewis Muscular Dystrophy Telethons, Las Vegas & New York  
Sickle Cell Anemia Telethons, New York  
To Save A Song, New England Conservatory of Music, Boston  
ASCAP Benefit, New York  
Johnny Carson Benefit for the Wiltwyck School, New York  
Puerto Rican Crippled Children Telethons, New York  
United Jewish Appeal Fund Raising Dinner, New York  
Night of Stars Benefit, Wichita, Kansas  
Puerto Rican Flood Relief Telethon, New York  
The Thaliens Benefit, Los Angeles  
Beth Israel Hospital Benefit, Symphony Hall, Boston  
Together for McGovern, Madison Square Garden, New York  
1972 Nixon Fund Raising Dinner, New York & Chicago  
1972 Democratic Telethon, Miami & Las Vegas  
Bedside Network Anniversary Balls, New York  
Friends of Channel 13, Lincoln Center, New York  
Opportunities Industrialization Centers Telethon, New York & Los Angeles  
100,000 in May (POW Salute), Los Angeles  
Highway Safety Telethon, Las Vegas  
Easter Seals Telethon, Las Vegas  
"One-to-One" Concert for the Mentally Retarded, Madison Square Garden, New York  
WNET Fund Raising Auction, New York

## POLITICALS

Consultants for major candidates in television appearances and campaigns.

President Gerald Ford  
President Richard Nixon  
President Lyndon Johnson  
President John Kennedy  
President Dwight Eisenhower  
  
Vice-President Hubert Humphrey  
Vice-President Nelson Rockefeller

Governor Frank Licht  
Governor Marvin Mandel  
Governor Malcolm Wilson  
Governor Michael Dukakis  
Senator Robert Kennedy  
Senator Edmund Muskie  
Senator Barry Goldwater  
Senator Kenneth Keating  
Senator Charles Goodell  
Congressman Richard Ottinger

Mayor Abraham Beame  
Mayor John Lindsay  
Mayor Robert Wagner  
Mayor Kevin White  
Howard Samuels  
James Buckley  
Harrison Williams

1960 Republican National Convention, Chicago, Ill.  
1964 Democratic National Convention, Atlantic City, N.J.  
"Conversation at Gettysburg" with Pres. Eisenhower and Sen. Goldwater  
1968 Republican National Convention, Miami Beach, Fla.  
Introduction of the Cabinet—Washington, D.C., 1968  
Hickel Hearings, Washington, D.C., 1969

State of the State Message, Gov. Marvin Mandel, 1970  
State of the Union Address Commentary, New York City, 1970  
Politithon '70, Miami Beach, Florida, 1970  
MTA Hearings, New York City, 1971  
Inauguration Telecast, 1971—Governor Nelson Rockefeller

## TELEVISION SERIES

Sesame Street  
The Electric Company  
The David Frost Show  
The David Frost Revue  
Firing Line  
Masquerade  
The Johnny Cash Show  
The Christophers  
The World of Sports Illustrated  
The Merv Griffin Show  
The Joe Namath Show  
Comedy Tonight!  
Black Journal  
Story Theatre  
Soul  
Playboy After Dark  
A World Apart  
Beat the Clock

Fashions In Sewing  
Good Company  
The Clay Cole Show  
Dow Chemical Mystery Series  
Pathfinder  
At Issue  
An Evening With . . .  
Supermarket Sweep  
Pay Cards  
That's Life  
Spotlight on . . .  
Madison Project  
An Age of Kings  
Magic Circus  
What Every Woman Wants To Know  
Johnny Mann "Stand Up and Cheer"  
The Pierre Burton Show  
Easy Living with Dr. Joyce Brothers

Black Omnibus  
American Bible Society  
Good News  
Bill Moyers Journal  
Oom-Pa-Pa  
Villa Allegre, Bi-Lingual Children's TV  
News In Perspective  
The Adams Chronicle  
Dealer's Choice  
Dana Valery Show  
Hot I Baltimore

### (Selected Shows)

All My Children  
Maude  
Hee Haw  
Banjo Parlour  
The Advocates

## CLOSED CIRCUIT

El Cordobes "The Bullfight of the Century",  
Jaen, Spain  
National Cultural Center Fund Raising  
Telecast, Washington, D.C.  
Democratic and Republican Fund Raising  
Dinners, Miami, New York, Chicago, Los  
Angeles  
Texaco Stockholders Meeting, New York  
Standard Oil of N.J. Mtgs., Chicago, Houston,  
Princeton  
The Army Wants to Join You, Washington, D.C.  
Pepsi-Cola Campus Show (4 cities)  
Milwaukee Bucks Basketball, Milwaukee

Chevrolet Corporation President's Report,  
Detroit  
Phonovision Demonstration, New York  
National Association of Manufacturers,  
Washington D.C.  
Bob Newhart Sales Tapes for IBM, Los Angeles  
A.T. & T. Picturephone Demonstration, San  
Francisco  
University of Nebraska, Lincoln  
3M "Introduction of Machinery", N.Y.C.  
A.T. & T. Informational Programs, N.Y.C.

### Championship Fights:

Ali-Frazier "Fight of the Champions"  
Griffith-Bienvenuti  
Patterson-Chuvalo  
Griffith-Stabile  
Kirkman-Foreman  
Chuvalo-Frazier  
Torres-Pastrano  
Frazier-Mathis  
Terrill-Machen  
Tiger-Torres  
Liston-Clay  
Clay-Folley  
Frazier-Foreman (Kingston, Jamaica)  
Ali-Foreman (Zaire, Africa)

## SPORTS EVENTS

National Horse Show, Madison Square Garden, New York  
2nd Annual "Clean Air" Tennis Championships, New York  
Pacific 8 NCAA Swim Meet, Santa Monica  
Pacific 8 Basketball, Los Angeles  
National AAU Track Meet, Bakersfield, Cal.  
NCAA Swim Meet, Yale University, New Haven  
NCAA Swim Meet, University of Iowa, Iowa City  
AAU Gymnastics Meet, Lakewood, Ohio

Championship Bowling Series, Paramus, N.J.  
National Bowling League Show, Kansas City, Mo.  
82nd Annual AAU Indoor Track & Field Championship, N.Y.  
Championship Bowling Tournaments, Madison Square Garden, N.Y.  
World Team Tennis, Columbus, Louisville, Washington, D.C.  
Merv Griffin Tennis Tournament, La Costa, Cal.  
Davis Cup Tennis, Cleveland, Boston



## STAGE PRODUCTIONS

*The Night That Made America Famous*, N.Y.C. • *H.R. Puf'n 'Stuf's Hollywood Review*, N.Y.C. • Philippines Trade Center Inaugural, N.Y.C. • *Carmel Quinn In Concert*, Carnegie Hall, N.Y.C. • *Helen Reddy/Mac Davis* at Carnegie Hall, N.Y.C. • *Good Vibrations*, N.Y.C. • *Jim Henson Show*, N.Y.C. • *Prudential Playhouse*, N.Y.C. • Paul Anka Show nightclub tour, multi-city • Steve Lawrence & Eydie Gorme nightclub tour, multi-city • *First Annual American Song Festival*, Saratoga, N.Y. •

## MEDICAL

Boston Orthopedic Assn. Medical Telecast, Mass. • Medical Seminars Telecasts—Mexico City, London, San Francisco, Miami, Las Vegas, Los Angeles, Philadelphia, New Orleans, New York, & Buenos Aires • New York Hospital, New York • CIBA Pharmaceutical Company/TNT, (20 cities) • Pfizer Geocillin Video Conference, New York • N.Y. University Medical Center, New York • Vidiatrics Medical—Boston, Philadelphia, St. Louis •

## DINNER/SHOWS

Entertainer of the Year Dinner, N.Y.C. • David Frost Close-Up Dinner, N.Y.C. • Bedside Network Show, N.Y.C. • Director's Guild Show, N.Y.C., '73 and '74 • Astronauts' Dinner at the Waldorf, N.Y.C. • United Nations Anniversary Reception, Lincoln Center, N.Y.C. • Mike Douglas Close-Up Dinner, N.Y.C. • 1972 Patriots Award Dinner, Waldorf Astoria, N.Y.C. •

## OTHER

Pierre Cardin Fashion Show, French Consulate, N.Y.C. • Fashion Shows, Plaza Hotel, N.Y.C. • Earth Day Telecast, N.Y.C. • Honor America Day Telecast, Washington, D.C. • Moratorium Day Telecast, Rutgers University, N.J. • "Esalen" Feature, Big Sur, Cal. •

## IFA VIDEOMAGNIFICATION—JOSHUA TELEVISION

*James Taylor* at Madison Square Garden, Oakland Coliseum and Hollywood Bowl

*Chicago* at Saratoga Performing Arts Center, Madison Square Garden, L.A. Forum and Chicago Stadium

*Ten Years After* at Madison Square Garden

*Faces* at Madison Square Garden and The Spectrum, Philadelphia

*David Cassidy* at Madison Square Garden

*Stephen Stills* at Madison Square Garden

*Cat Stevens* at Madison Square Garden

*Together for McGovern* at Madison Square Garden

*Mount Pocono Festival*, Mt. Pocono, Pa.

*Pizza Hut Sales Convention*, San Diego

*Weight Watchers 10th Anniversary Celebration* at Madison Square Garden

*Buick Show*, Los Angeles

*Jerry Lewis Muscular Dystrophy Telethons*, Las Vegas

*Fillmore at Tanglewood* Concerts starring *The Who*, *Jethro Tull*, *It's A Beautiful Day*, *Santana*, *Miles Davis*, *Voices of East Harlem*, *Chicago*, *John Sebastian*, and the *Preservation Hall Jazz Band*.

## IFA EDUCATION DIVISION

### LECTURES & WORKSHOPS

WQED-TV, Pittsburgh, Pa.

WOSU-TV, Columbus, Ohio

WNAC-TV, Boston, Mass.

WTMI-TV, Milwaukee, Wisc.

WPBT, Miami, Fla.

WBRE-TV, Wilkes-Barre, Pa.

WOTV, Grand Rapids, Mich.

WUTV, Buffalo, N.Y.

WTEN-TV, Albany, N.Y.

WXXI-TV, Rochester, N.Y.

CBC, Toronto, Canada

University of Michigan, Ann Arbor, Mich.

Carnegie-Mellon University, Pittsburgh, Pa.

Videotape Production Association, New York, N.Y.

Mississippi Educational Television Authority, Jacksonville, Miss.

American Association of Political Consultants, Lincoln Center, N.Y.

American Hospital Association, Chicago, Ill.

The New School for Social Research, New York, N.Y.

National Association of Educational Broadcasters, Washington, D.C.

A.T. & T. Seminars—New York, N.Y. & Piscataway, N.J.

I.R.E. Convention—New York, N.Y.

Executive Broadcast Engineers Seminar, Washington, D.C.

I.E.S. Lighting Symposium—New York, Chicago, Los Angeles

Production '69 and '70—Reeves Video, New York, N.Y.

Academy of TV Arts & Sciences, Lincoln Center, & Pub Theatrical, N.Y.

Society of Motion Picture and Television Engineers—New York, N.Y.

Camera Systems International, San Diego, Cal.

Department of Labor, San Francisco, Cal.

Advanced Communications Techniques Seminars in Washington, D.C.,

New York, N.Y., San Francisco, Cal., Tarrytown, N.Y., Chicago, Ill.,

Riverside, Conn., Arlington, Va., Boston, Mass.

Syracuse University, Syracuse, N.Y.

Nebraska Educational TV, Lincoln, Neb.

Educational Broadcasting Institute of the NAEB, (Chicago, Atlanta, Pittsburgh, Owings Mills, Md., & Washington, D.C.)

Golden West College, Huntington Beach, Cal.

St. John's University, New York, N.Y.

Art Directors Club, New York, N.Y.

New York University, New York, N.Y.

Video Expo IV and V, New York, N.Y.

IBM Communications Education Seminar, New York, N.Y.

Color Video Production Seminar, Los Angeles, Cal.

Ohio State University, Columbus, Ohio

Bethlehem Steel Company, Bethlehem, Pa.

Assn. for Educational Communications & Technology, Atlantic City, N.J.

U.S. Army Transportation School—ETV Branch, Fort Eustis, Virginia

General Telephone & Electronics, Stamford, Conn.

McDonald's Hamburger Co., Elk Grove, Ill.

MidWest Productions, Chicago, Ill.

Western Electric Company, Cockeysville, Md.

Insurance Company of North America, Philadelphia, Pa.

Calvin Workshop, Kansas City, Mo.

Standard Oil Co. (Indiana), Chicago, Ill.

International Tape Association, Tucson, Ariz.

Univac Computer Systems, Princeton, N.J.

Southern Educational Communications Assn., Louisville, Ky.

Kan-la-on Broadcast System, Manila, Philippines

Scholastic Magazine, New York, N.Y.

Union Carbide Co., Tarrytown, N.Y.

International Television Assn., Pittsburgh, Pa., Chicago, Ill.,

Philadelphia, Pa.

I.E.S.-T.T.F.L., U.S.I.T.T. and Designers Lighting Forum, Los Angeles

## IFA PERSONNEL

### EAST COAST

#### IMERO FIORENTINO President

Bachelor of Fine Arts in Drama  
Carnegie-Mellon University, Pittsburgh, Pa.

**1950 to 1960**—Lighting Director for ABC Television Network, NYC. While at ABC, credits include: *Pulitzer Prize Playhouse*, *U.S. Steel Hour*, *Omnibus*, *Celanese Theatre*, *Elgin Hour*, *Motorola Hour*, *Patti Page Show*, *Paul Whiteman Show*, *Patrice Munsel Show*, and *Voice of Firestone*.

**1960 to Present**—President of Imero Fiorentino Associates, Inc.

Recent credits include *The Milliken Show*, *El Cordobes Bullfight* from Spain, *The Night That Made America Famous*, and *Frank Sinatra—The Main Event*.

In addition, he is an accomplished lecturer and has made many guest appearances on TV and radio programs. His published works and feature articles have appeared in *TV Guide*, *Educational Television Magazine*, *Newsweek*, *Variety*, *Cue*, *Broadcasting*, and syndicated newspapers.

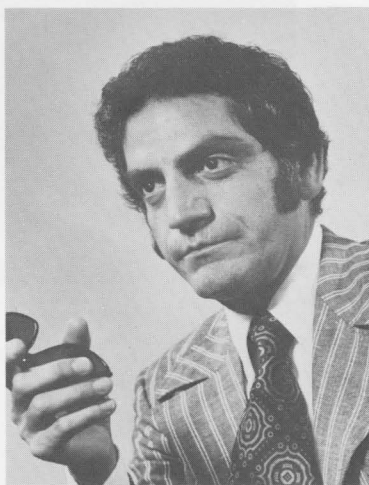
**1974**—Received Carnegie-Mellon's Merit Award "in recognition of his remarkable creativity in the lighting industry".

**1975**—Received Illuminating Engineering Society's Award of Excellence for his contribution to the art of lighting design.

*Member, Illuminating Engineering Society.*

*Vice-President, Academy of Television Arts and Sciences.*

*Member of Board of Governors, Academy of Television Arts and Sciences.*



#### WILLIAM M. KLAGES, P.E. Vice-President

Bachelor of Electrical Engineering,  
Rensselaer Polytechnic Institute  
Master of Science (E.E.)  
Columbia University.

**1948 to 1955**—Television engineer, NBC. Experience in nearly all TV operating positions including technical director, video control engineer, master control, design of audio and video facilities.

**1955 to 1970**—Lighting Director for NBC. Credits include *Perry Como Show*, 1958-67; *Kraft Music Hall*, 1967-70; *Miss America*, 1967-70; *Color Me Barbra*, *Tijuana Brass Special*, *Ice Capades*, *Peggy Fleming Special*, *Hallmark Hall of Fame*, and many others. Has lighted location television sequences from Hawaii to Rome; has also been lighting designer for numerous award-winning television commercials.

Additional capacities in which he has performed include: lighting consultant to television stations; TV studio facilities consultant; television technical consultant; lighting designer for theatrical productions including *Ice Capades* and *Presidential Inaugural Gala*.

Received three Emmy Award nominations.

**1971 to Present**—Vice President, Imero Fiorentino Associates.

Recent credits include: *Ol' Blue Eyes is Back*, *Really*, *Raquel*, *Como Country*, *Mitzi* and *One Hundred Guys*, and *From Funny Girl to Funny Lady*.

**1974**—Received an Emmy Award for his lighting of the CBS drama "The Lie".

*Member, Society of Motion Picture and Television Engineers.*

*Member, Illuminating Engineering Society.*

*Member, U.S. Institute for Theatre Technology.*



**DONALD 'PETE' HOWARD**  
Vice President, Chief Consultant

Bachelor of Arts  
Portland University.  
Master of Fine Arts  
Yale University.

**Prior to 1956** worked in various professional and stock theatres as Designer, Designer/Technician and Technical Director.

**1956 to 1957**—Instructor of Scene Design, Yale University.

**1957 to 1971**—Facilities Planning, Columbia Broadcasting System. Planned the production facilities for CBS Broadcast Center, N.Y.; KNXT, WBBM and WCAU TV studios; Miami Beach Auditorium, Fla.; Israeli National TV system, Jerusalem; CBS-TV coverage of national political conventions and elections; and for CBS news coverage of the space program.

Subsequently, as Manager of Production Facilities Planning at CBS, he consulted for many educational TV groups and overseas broadcasters; consultations included the mechanics and rigging for the Stratford, Conn. Shakespeare Theatre; Choate School Theatre; Queens Playhouse; 4th Street Playhouse; and many others.

Mr. Howard was responsible for developing a series of innovative television studio lighting suspension and scenery handling systems which have been widely recognized for their important contribution to staging techniques. He also developed unique designs for the solution of logistical problems associated with temporary large-scale production facilities for the network coverage of important national events such as political conventions and the space program.

**1971 to Present**—Vice President & Chief Consultant, Facilities Planning Division, Imero Fiorentino Associates.

Member, Illuminating Engineering Society.



**GEORGE B. HONCHAR**  
Director of Special Projects

Bachelor of Fine Arts  
Carnegie-Mellon University  
Master of Science  
City University of New York.

**1961 to 1962**—Assistant Technical Director, McCarter Theatre, Princeton, N.J.

**1963**—Production co-ordinator, American Shakespeare Festival Theatre, Stratford, Conn.

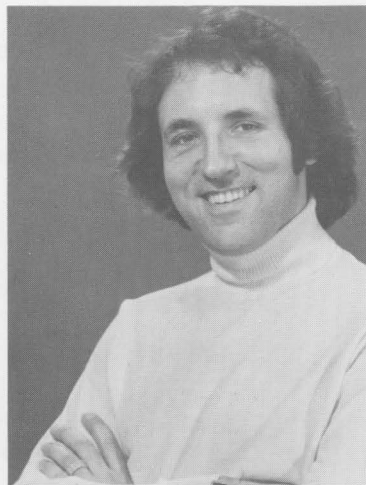
**1964 to 1965**—Associate Director of Performing Arts, New Jersey Pavilion, New York World's Fair.

**1966 to 1968**—Director of Audio operations for Senseflex, Inc. Produced shows for DuPont, Xerox, and Bergdorf Goodman. Audio Engineer, Gotham Recording Corp., N.Y.C. Performed highspeed tape duplication operations. Associate Director of Operations for Portovox, Inc. N.Y.C. Executive Producer, Concept Productions, N.Y.C.

**1968 to 1969**—Producer/Director at the Television Center, Brooklyn College. While on staff, taught courses in set design for TV to graduate students and courses in TV production. He has extensive experience in lighting for film and TV.

**1970 to Present**—Director of Special Projects, Imero Fiorentino Associates.

Recent credits include: *California Jam*, *TWA Showcase* (from London), Buick and RCA Industrials, and *Helen Reddy at Carnegie Hall*.



**LINDA H. SPREEN**  
Director of Operations,  
East Coast

Bachelor of Arts  
Ohio Wesleyan University  
Graduate, New School for Social Research  
Commercial Production  
Course and Advanced Communications  
Techniques Seminars.

**1969 to 1974**—Executive Coordinator, Imero Fiorentino Associates.

**1974 to Present**—Director of Operations, Imero Fiorentino Associates.

Ms. Spreen is responsible for the daily operations of the company and the preparation of contracts and budgets; scheduling, and labor relations.



**E. CARLTON WINCKLER**  
Senior Production Consultant

**1924 to 1940**—Mr. Winckler's wide range of production experience included directing, producing, lighting, designing, stage managing, technical directing and acting. He worked with Billy Rose, and studied lighting under John Murray Anderson. He designed the lighting and mechanical installation at the innovative Casa Mañana Theatre in Texas, and redesigned the N.Y. Hippodrome in 1935, among his many credits.

**1940 to 1947**—As a Technical Director and Lighting Consultant, Mr. Winckler worked on hundreds of stage shows, films, circuses and ice shows. He gave lectures on stage production techniques and lighting at Yale, UCLA, USC, Columbia and Fordham. During the war, he helped develop fluorescent material and black light devices and designed the stage equipment layout used in all USO theatres.

**1946 to 1950**—Technical Director, L.A. Civic Light Opera Assn. Program Director and Production Manager, KECA-TV. Producer of *Hollywood Theatre Time*, writer and producer of the award-winning *Soapbox Theatre*. Developer and co-producer of *Space Patrol*.

**1951 to 1965**—Served CBS in a succession of executive positions including Director of Design, Production & Studio Operations for New York and Hollywood.

**1965 to 1973**—Director, Productions Standards and Practices, CBS. Mr. Winckler had the responsibility for the transition to color television and the training of staff and clients in the use of the changed medium.

**1973 to Present**—Senior Production Consultant, Imero Fiorentino Associates.

*Mr. Winckler is recognized as a world authority on color television production and is the author of numerous authoritative texts on the subject. He has conducted over 350 seminars and symposiums all over the U.S., and has served as special consultant on television to England, France, Germany and Israel.*



**JOHN J. LEAY**  
Manager, Technical Systems

New York City Community College,  
Associate Engineering Degree

**1953 to 1954**—R.F. Technician, Emerson Radio and Television.

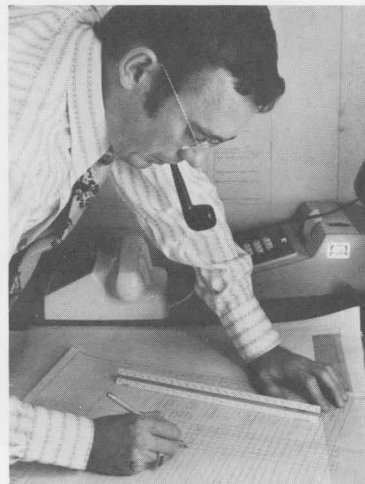
**1954 to 1961**—As Engineer in Charge, CBS-TV, Mr. Leay was responsible for technical operations including audio, video, videotape, telecine, and color maintenance.

**1961 to 1966**—Chief Engineer, TNT Communications Inc. Mr. Leay headed the engineering aspect of the operation of closed-circuit networks. He started the company's technical center at Woodside, N.Y. and among many other projects, introduced the Eidophor TV projector into network and governmental locations such as the Manned Spacecraft Center in Houston and Cape Kennedy.

**1967 to 1968**—As Chief Engineer, WOR-TV, New York, Mr. Leay designed the systems for new television studios and a mobile unit.

**1968 to 1972**—Vice President of Engineering, Management Television Systems, New York. Mr. Leay had total responsibility for the operation and maintenance of forty complete systems of large screen color television projection, and is recognized as being one of the country's foremost experts in his field. Among his credits are the complete engineering responsibility for worldwide television pickup of the El Cordobes bullfight from Spain; and the 50-country transmission of the Ali-Frazier "Fight of the Century". His published paper on the latter was presented to the Society of Motion Picture and Television Engineers.

**1972 to Present**—Manager, Technical Systems, Imero Fiorentino Associates.



**DAVID M. CLARK**  
Lighting Director

Bachelor Fine Arts in Drama  
Carnegie-Mellon University, Pittsburgh, Pa.

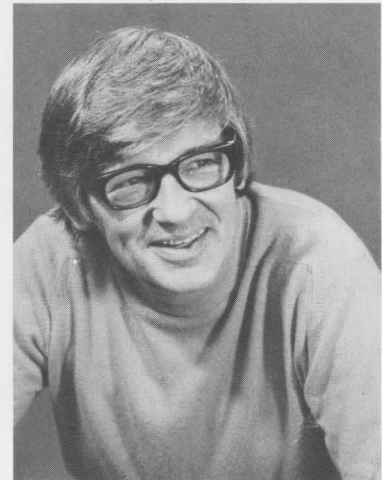
**1952 to 1953**—Lighting Director for ABC-TV network, N.Y.C.

**1953 to 1965**—Graphics Arts Director, Rotondo Theatrical Construction Co., New York. Designed graphics and still photography for such TV shows as *Bell Telephone Hour*, *I've Got A Secret*, *Your Hit Parade*, *As The World Turns*, *Armstrong Circle Theatre*, *Medea*, etc. Designed graphics for commercials including Revlon, Times, Good-year, Colgate, Anacin, Kellogg, Esso, Tide, etc. Co-inventor (with Imero Fiorentino) of "Glamour-Ray," "Roto-Glo," and "Visu-Trays," lighting and live animation devices.

**1965 to Present**—Lighting Director, Imero Fiorentino Associates.

Recent credits include: *The Electric Company*, *Ailey Celebrates Ellington*, *The Muppets Show*, *Jerry Lewis M.D. Telethon* (N.Y.) and *Davis Cup tennis matches*.

*Member of Board of Governors,  
Academy of Television Arts and Sciences.*



**WILLIAM C. KNIGHT**  
Lighting Director

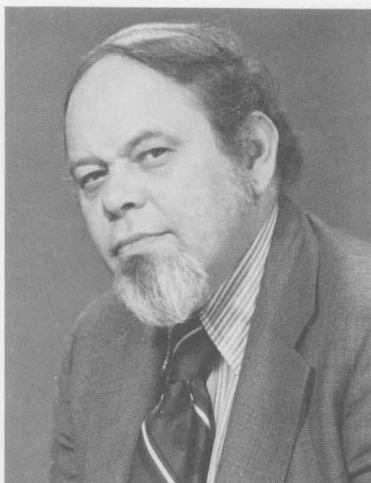
Bachelor of Science in Electrical Engineering  
Lehigh University, Bethlehem, Pa.

**1948 to 1961**—Lighting Director for NBC Television Network, New York. Major credits during this period include: *Philco Television Playhouse*, *Kraft Theatre*, *Colgate Comedy Hour*, *Hallmark Hall of Fame*, and *Sing Along With Mitch*.

**1961 to 1964**—Lighting Director for Intertel Television, Europe, where he lighted many major television productions and dramatic shows for German television, including the *Kessler Twins Variety Hour*, *Zizi Jeanmaire* and *Roland Petit Ballets*, and *International Showtime* with Don Ameche.

**1964 to Present**—Lighting Director, Imero Fiorentino Associates.

Recent credits include: *George M, Monsanto Night Presents . . . Engelbert Humperdinck in Bermuda*, *Applause* (from London), *Carole King in Central Park*, and *TWA's Travel Agent Showcase, 1975* (from London).



**FRED McKINNON**  
Senior Lighting Consultant

Graduate of RCA Institute and IBEW Electrical Schools, New York City.

Graduate of Illuminating Engineering Society (N.J. Chapter) in Advanced Residential and Commercial Lighting.

**1942 to 1950**—NBC Radio, N.Y.C.

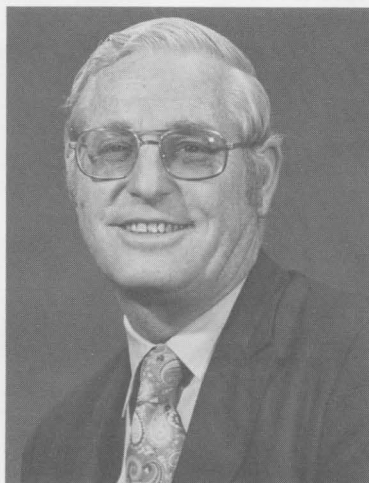
**1950 to 1971**—Lighting Director for NBC Television Network, N.Y.C. Notable studio credits include: *Hallmark Hall of Fame*, the *Max Liebman Spectaculars*, *Kraft Theatre*, *Colgate Comedy Hour*, *NBC Opera*, the *Steve Allen* and *Jack Paar* shows and the *Apollo Journey to the Moon* series, *Kraft Kitchen*, *Hallmark*, *Philco TV*, *Oldsmobile*, *Ford*, and numerous other award-winning TV commercials. His location television credits include: *Ice Capades*, *Boston Symphony*, *Orange Bowl Parade*, *Ringling Circus*, and the *Junior Miss Pageants*. Had complete lighting responsibility for design of NBC facilities at the National Political Conventions in 1960, 1964 and 1968.

Mr. McKinnon has been TV Lighting Facilities consultant to the Cleveland and Boston Symphony Orchestras, the Florida Power and Light Co., and many television stations.

Winner of an Emmy award for the *Apollo-Journey To The Moon* program.

**1971 to Present**—Senior Lighting Consultant, Imero Fiorentino Associates.

Recent credits include: *Junior Miss Pageants* (from Alabama), *In Concerts* (from Tennessee), *American Film Institute's Salute to James Cagney*, *The Late Burt Reynolds Show*, *Jack Lemmon - Get Happy*, and *Welcome to My Nightmare*, *Alice Cooper*.



**GEORGE W. RIESENBERGER**  
Lighting Director

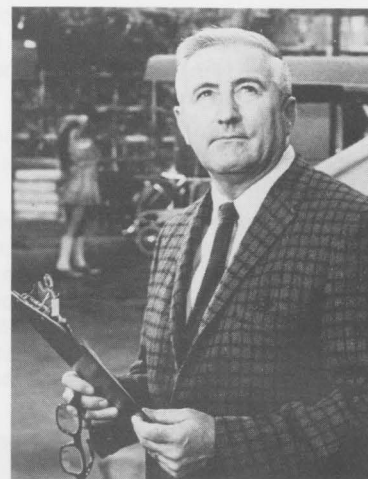
Graduate of Mechanics Institute, New York.  
Graduate of RCA Institute, New York.

**1946 to 1951**—RKO & Warner Pathe News Motion Picture Cameraman.

**1951 to 1970**—Lighting Director, NBC. During this time, a wealth of credits include such variety shows as: *The Bob Hope Special*, *Kraft Music Hall*, *Ice Capades 1969*, *Johnny Carson Show*, *Merv Griffin Show*, *Up With People*, *Eddie Fisher Show*, and *Skitch Henderson Show*. News shows include *Huntley-Brinkley*, *Meet The Press*, *Today Show*, *Firing Line*, and various news remotes. He lighted Du Pont specials, *The Doctors*, *From These Roots* and many other dramatic shows and soap operas, plus commercials for Ford, Plymouth, Ballantine Ale, Kool and Hoover Products. During 1956/57 he was adviser to the Australian Broadcasting Commission on the production of live and film shows. While in Australia he directed and photographed many documentaries, as well as being technical supervisor of a weekly News Magazine program.

**1970 to Present**—Lighting Director, Imero Fiorentino Associates.

Recent credits include: the lighting of the *Ali-Foreman Fight* (from Zaire, Africa), *New York Area Emmy Awards*, *Monsanto Presents . . . Benny Goodman at Carnegie Hall*, *Three Dog Night* and *Sesame Street*.



**CARL VITELLI, JR.**  
Lighting Director

**1955 to 1966**—Worked for the major networks as Dimmer Board Operator. While at CBS Electric Shop, worked on many remotes including *The Ed Sullivan Shows* at Madison Square Garden and at Carnegie Hall, the *USS Missouri* in Hudson River, and Shakespeare Theatre at Stratford, Conn.

**1964**—Election Year, he travelled for CBS as Head Electrician to primaries all over the country. Served in that capacity for CBS at the Republican Convention in San Francisco and Democratic Convention in Atlantic City. In 1964 he was Project Engineer on the televising of the two-man Gemini launch. During 1964 and 1965, he toured with the Buick Industrial Show.

**1968**—Worked on the Republican and Democratic Conventions.

**1965 to 1970**—Head Electrician, Little Theatre, N.Y.C. During these years the *Merv Griffin Show* and the *David Frost Show* were taped at the Little Theatre as well as some major specials such as *Carol Channing and Pearl Bailey on Broadway*, *Mark Twain Tonight* and *Spoon River Anthology*.

**1970 to Present**—Lighting Director, Imero Fiorentino Associates.

Recent credits include: *Miss USA* and *Miss Universe*, *Women of the Year*, *Mike Douglas Show*, *David Frost Show*, *Night of Gold* rock show, and *Jose Feliciano Special*.



**RICHARD WEISS**  
Lighting Director

Carnegie-Mellon University, Pittsburgh, Pa.  
College of Fine Arts, majoring in Theatre Production.

**1960 to 1967**—Worked for WQED-TV, Pittsburgh, in a variety of capacities including Stage Manager, Director, Production Supervisor, Lighting Director. Lighting credits include *Misterogers*, *American Economy* and many dramas for NET—both film and tape.

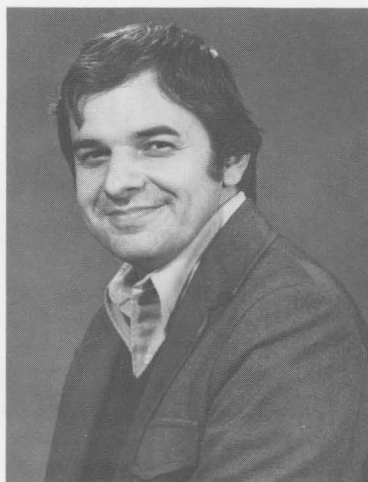
**1967 to 1969**—Lighting Director and Consultant for Logos, Washington, D.C. Credits include *Here's Barbara* series, *Air Force Christmas Show*, *Firing Line* and telecasts from the Senate and the White House, as well as NET specials, many instructional shows, and commercials for Readers's Digest, Ozite Flooring, Chap-Stick and Citgo.

**1969 to 1970**—Lighting Director for ABC-TV, N.Y. Lighted *Dark Shadows*, *One Life to Live*, *All My Children*, as well as talk shows, sports shows and new shows such as *At Issue* and *ABC News*.

**1970 to 1971**—Free-lance lighting designer and consultant in New York. Involved with all types of commercials, industrial shows, pilots and series.

**1971 to Present**—Lighting Director, Imero Fiorentino Associates.

Recent credits include: *The Electric Company*, *The Sickle Cell Anemia Telethon*, *The Internationally Acclaimed Mr. William Shakespeare* and the lighting for industrial presentations for IBM and A.T.&T.



**IFA PERSONNEL**

**WEST COAST**

**KENNETH PALIUS**

Vice President, Director of Technical Operations, West Coast.

New York University, N.Y.

**1949 to 1967**—Lighting Director for ABC Television, N.Y.C. Notable credits while at ABC include: *Kraft Theatre*, *Pat Boone*, *Patti Page*, and *Andy Williams* shows; the *U.S. Steel Hour*, and many other dramatic and variety shows, documentaries and remote telecasts. Had complete lighting responsibility for ABC at 1964 national political conventions. Lighted networks' "pool" telecasts of Luci Johnson wedding at the White House and Mercury and Gemini space programs at Cape Kennedy and NASA, Houston. Member Tri-Network Committee responsible for Lighting Standards for Color TV Pick-ups at Stadiums and Arenas. Responsible for all color TV lighting specifications at 1968 Winter and Summer Olympic Games.

**1967 to 1969**—Vice President, Marketing and Development, for Berkey-ColorTran, lighting equipment manufacturing company, California.

**1969 to Present**—Vice-President, Director of Technical Operations, West Coast and Lighting Director, Imero Fiorentino Associates, Hollywood, Calif.

Recent credits include: *The New Jerry Lewis Muscular Dystrophy Telethon*, *Playboy After Dark*, *Hot I Baltimore* and *Maude*.

Member, Illuminating Engineering Society Theatre, TV and Film Lighting Committee.

Received I.E.S. Applied Lighting Award, Sectional Level for Los Angeles City Council chamber lighting system.



**JAMES WASHBURN**  
Director of Administrative  
Operations, West Coast

Bachelor of Arts  
Northwestern University

**1951 to 1954**—WXYZ-TV, Detroit, Michigan. Handled every type of show in all production capacities.

**1954 to 1957**—Program Manager-Director, KONA-TV, Hawaii. Organized production facilities and directed all live shows.

**1957**—Program Director-Manager, KHVH-TV, Hawaii. Organized and trained all departments, production traffic, film, sales, etc. Produced and directed all commercial and special event films.

**1957 to 1958**—Unit Manager, ABC-TV, Hollywood.

**1958 to 1962**—Network Production Coordinator, ABC-TV, Hollywood. Responsible for all live programming on West Coast. Supervised all below-the-line elements of the *Frank Sinatra*, *Bing Crosby & Debbie Reynolds* specials, The *Lawrence Welk* remote from Hawaii, the *Bing Crosby Golf Tournaments at Pebble Beach*, the *US-Russian Track Meet at Palo Alto* and all other "Wide World of Sports" western originations.

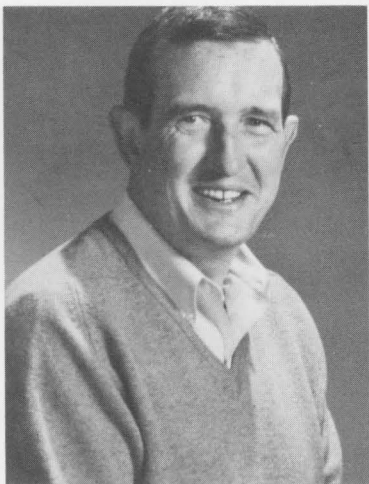
**1963 to 1964**—Production Supervisor, North American Aviation, Downey, California. Organized all production systems: scheduling, staging and cost control for industrial closed-circuit television studios.

**1964 to 1974**—Associate Producer: *Academy Awards Show*, *Emmy Awards*, and *Operation Entertainment*.

Producer: *Where the Action Is*, *Queen For A Day*, *Man to Man*.

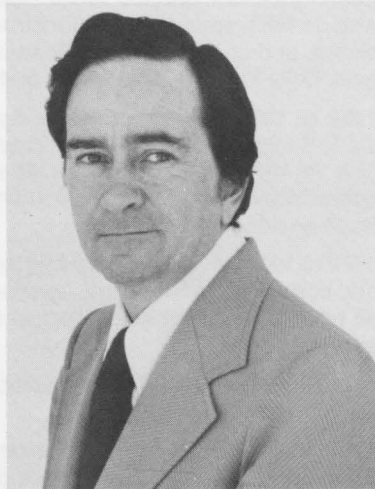
Producer/Director: *This Is Your Life*, 6 ABC-TV *Wide World of Entertainment* shows.

**1974 to Present**—Director of Administrative Operations, West Coast-Imero Fiorentino Associates, Hollywood.



**TERRY LITTLE**  
Operations Manager, Las Vegas

Has acted as production stage manager for both Broadway and television musicals. Some of his credits earned on Broadway include: *Mame*, *Applause*, *Half A Sixpence*, *Folies Bergere*, *Most Happy Fella*, *Miss Liberty* and *Light Up the Sky*. Terry was also Dialogue Director for the film production of *Li'l Abner*. His television credits include: *This Is Show Business*, *Sing It Again*, *Robert Q. Lewis* and the *Vaughn Monroe* and *Perry Como Shows*. He has been associated with industrial shows for GMC Trucks, Oldsmobile, Ford, Buick, Derby Foods and the famed *Milliken Breakfast Show*.



**GREG BRUNTON**  
Lighting Director, Hollywood

Bachelor of Science in Telecommunications  
Kent State University, Kent, Ohio

**1968**—Production Technician, WTAP-TV, Parkersburg, West Va.

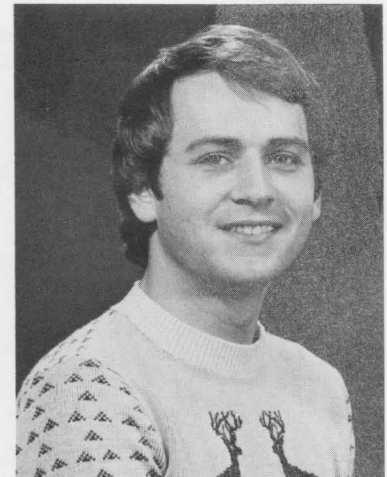
**1969 to 1970**—Lighting Director/Production Technician, WHYY-TV, Philadelphia, Pa.

**1970 to 1971**—Lighting Director, WUAB Productions, Cleveland. Lighted syndicated variety and sports shows, national and regional commercials including Alcoa, Chrysler, B.F. Goodrich, Firestone, Standard Oil.

**1971 to 1973**—Lighting Director, Cathedral Teleproductions, Cuyahoga Falls, Ohio. Lighted syndicated shows, political campaigns and sales presentations. Commercials included Columbia Records, Frigidaire, Goodyear, Time-Life and U.S. Steel.

**1973 to Present**—Lighting Director, Imero Fiorentino Associates, Hollywood.

Recent credits include: *Sesame Street*, *Speakeasy*, *Don Kirshner's Rock Concert*, *Assignment: America*, *Elizabeth Taylor Special* and *Clark Gable Remembered*, for ABC's *Wide World of Entertainment*. Commercial credits include: Downy Flake, Borax, Fayva Shoes, Ohio Edison and Chevrolet.



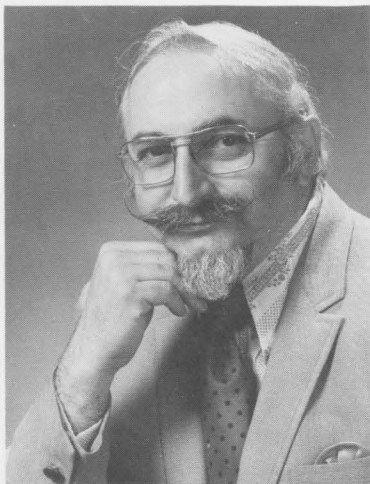
**VINCENT CILURZO**  
Lighting Director, Hollywood

Syracuse University, Syracuse, N.Y.  
Graduate of Television Workshop, New York, N.Y.

**1950 to 1969**—Lighting Director for ABC-TV in New York and California. Among more notable credits are: *Frank Sinatra*, *Pat Boone*, *Bing Crosby*, and *Debbie Reynolds* specials; also, *The Young Americans*, *King Family*, *That's Life*, *Shindig*, *Joey Bishop*, *Jerry Lewis*, *Lawrence Welk Show*, *Stars of Jazz*, *1960 Democratic National Convention*, Los Angeles; *Moment of Decision*, *You Asked For It*, *Roy Rogers*. Lighted the Motion Picture Academy Awards Shows for nine years. Lighted numerous commercials including Singer, Dodge, Chevrolet, Jello, Pabst, and Adorn Hair Spray.

**1969 to Present**—Lighting Director, Imero Fiorentino Associates, Hollywood.

Recent credits include: *The Other Side of the Mountain*, *Magic Circus*, *The Legendary Curse of the Hope Diamond*, *Perry Como Springtime Special*, *Merv Griffin Show*, *First Annual Comedy Awards* and *Milton Berle Comedy Show*. Commercial credits include: Walt Disney, Gulf Oil, Shell Oil, Wonderbread and Buick.



**LEARD DAVIS**  
Lighting Director, Hollywood

Los Angeles City College

**1939 to 1954**—Freelance lighting designer for theatrical productions in the Los Angeles area including John Houseman's Pelican Productions and the Los Angeles Civic Light Opera.

**1954 to 1968**—Lighting Director, CBS-TV, Hollywood. Drama credits include: *Meet Millie*, *Irma*, *Life With Father*, *Climax*, *Playhouse 90*.

**1968 to 1973**—Manager of Lighting Department, CBS-TV, Hollywood; subsequently Manager of Production Operations. Credits include: *Death of a Salesman*, *CBS Playhouse*, *The Final War of Olly Winter*, *Do Not Go Gentle Into That Good Night*, *Sad Bird*, *Shadow Game*.

Winner of 2 Emmy Awards: *Brigadoon* (1966), and *Appalachian Autumn* (1969).

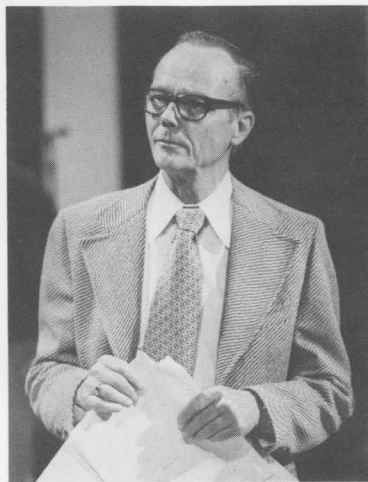
**1973 to Present**—Lighting Director, Imero Fiorentino Associates, Hollywood.

Recent credits include: *Villa Allegre* (Bilingual children's TV series), *A Moon For The Misbegotten*, *Count Basie Special*, *Shirley Maclaine Special*, and many dramas for ABC's Wide World of Entertainment. Some commercial credits are: Chrysler, Lipton Tea, Campbell's Soup, Brut Cologne and General Foods.

Member, Academy of TV Arts & Sciences

Member, Illuminating Engineering Society

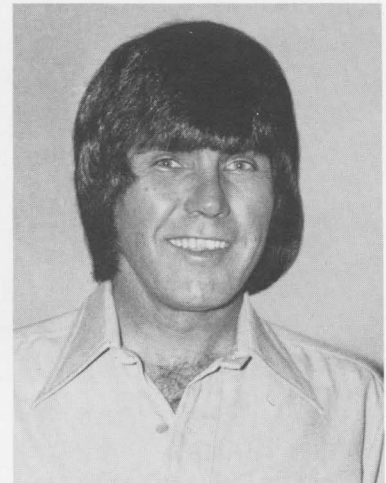
Member, American Society of Lighting Directors.



**DON DILLINGHAM**  
Lighting Director, Las Vegas

Don Dillingham has accumulated credits both in the field of night club entertainment and television. He has handled the lighting for Sergio Mendes, Barbara Eden, Barbra Streisand, Frank Sinatra, Nancy Sinatra, Tom Jones, Glen Campbell, Johnny Cash, Charlie Rich, Connie Stevens, The Fifth Dimension, Diahann Carroll, and regularly tours with Paul Anka.

Television lighting credits include the *Russian-American Boxing Tournament* for ABC Wide World of Sports, the *Danny Kaleikine Show*, the *Entertainer of the Year Awards*, the *Sammy Davis Telethon* and the *Jerry Lewis Muscular Dystrophy Telethon*.





**TERENCE J. O'CONNOR**  
Lighting Director, Las Vegas

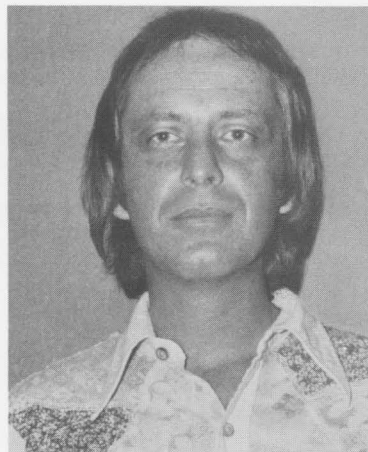
Terence O'Connor has fifteen years' experience as a stage electrician in Las Vegas and for the past five years has worked at Caesar's Palace, handling the lighting system for shows starring Frank Sinatra, Ed Sullivan, Steve Lawrence and Eydie Gorme, Alan King, Petula Clark, Andy Williams, Merv Griffin and Liberace.

As a television lighting director, his credits include the *Miss Las Vegas Showgirl Pageant*, the *Jerry Lewis Muscular Dystrophy Telethon*, *O. J. Simpson Roast*, *Easter Seals Telethon*, and *Comedy Concert for ABC Wide World of Entertainment*.



**KINSEY TURNER**  
Lighting Director, Las Vegas

Kinsey Turner began work as head electrician for Las Vegas hotels, including the Flamingo and the Hilton. After acting as road electrician for the new *Hair* company in Las Vegas, he became a lighting director for *The Jerry Lewis Telethon*, *The Elvis Presley Show*, *Dealer's Choice*, *Discotheque America* and several of ABC-TV's series of *Wide World of Entertainment*. He has also lighted industrial shows for Sylvania, Oldsmobile and the International Harvester Corporations.



**and EXECUTIVE STAFF . . .**  
EAST COAST

- DOUGLAS POPE . . . . . Production Coordinator
- SCOTT MARTIN . . . . . Project Manager
- DAVID LOGAN . . . . . Project Manager
- ROSEMARY KLAUSZ . . . . . Executive Coordinator
- MARGARET SOUSSAN . . . . . Administrative Assistant
- RITA LERNER . . . . . Staff Accountant
- ANGELA LINSELL . . . . . Public Relations Consultant
- ELLEN ARONIS . . . . . Public Relations Director
- LEONARD STEIBEL . . . . . Chief Counsel
- IRVING BLOCK . . . . . Treasurer

**WEST COAST**

- ELAINE SLOAN . . . . . Executive Coordinator
- BERNARD LIPTZ, C.P.A. . . . . Accountant

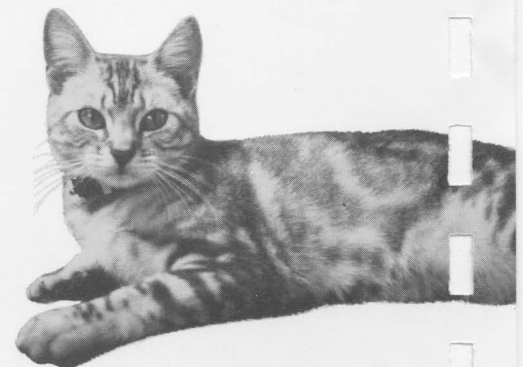
**ASSOCIATES . . .**

Anyone familiar with the music entertainment world will long remember the famous Joshua Light Show and its originator, JOSHUA WHITE. Subsequently, he formed Joshua Television and it became a division of IFA. We are proud to work in close harmony with this fine, young producer/director.

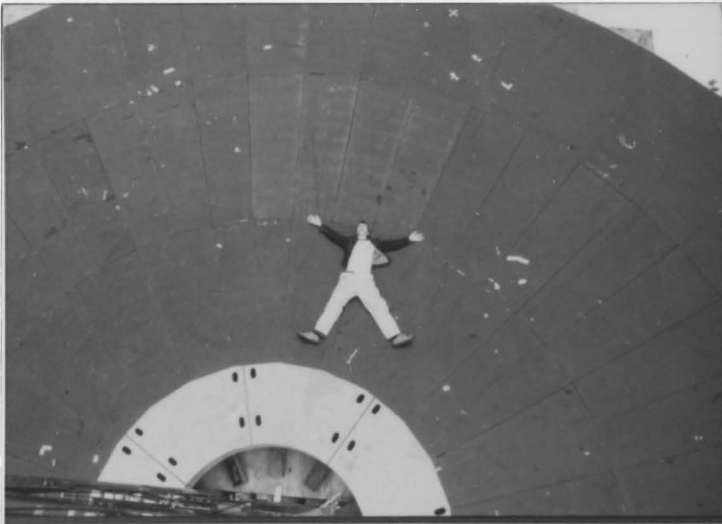
Joshua Television utilizes many combined talents and among them is LEE ERDMAN, one of the most experienced producers in this modern medium with extensive credits in the contemporary music field.

Another talented IFA associate is FRED ALLISON, an accomplished theatrical Lighting Designer who has handled the many varied assignments of off-Broadway shows, Industrial Shows for GMC Trucks, Chevrolet, Buick and Milliken, and Broadway productions such as *There's A Girl In My Soup*, *Three Men on a Horse*, and *The Night That Made America Famous*.

"Missy"



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# MIGHTY MOBIUS

WORLD WIDE COVERAGE



**IMERO FIORENTINO ASSOCIATES**

10 WEST 66th STREET, NEW YORK, 10023 (212) 787-3050



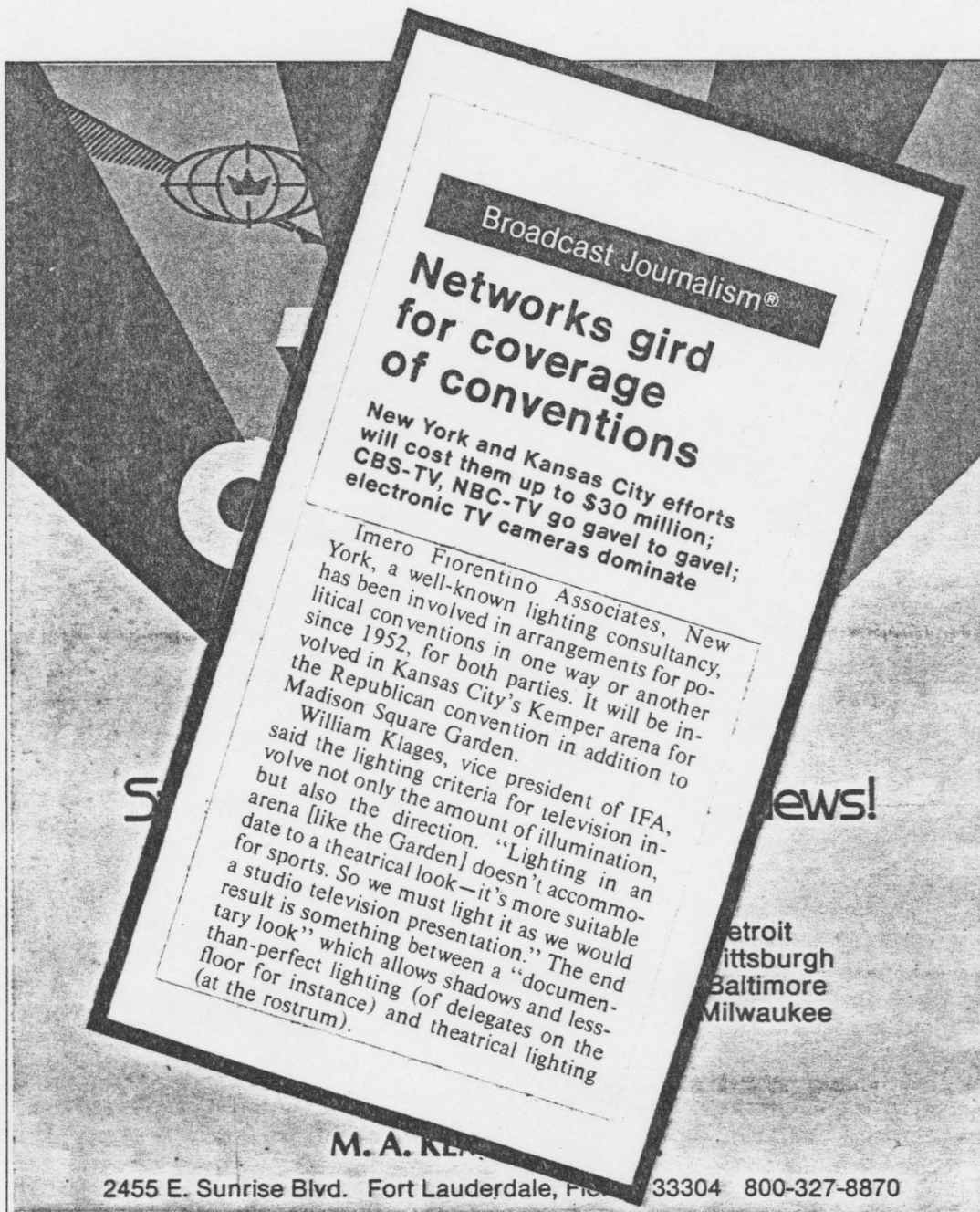
Broadcasting convenes the nation again:  
last week the past, this week the future

# Broadcasting Jul 12

The newsweekly of broadcasting and allied arts

Our 45th Year 1976

NEWSPAPER



**Broadcast Journalism®**

## Networks gird for coverage of conventions

**New York and Kansas City efforts will cost them up to \$30 million; CBS-TV, NBC-TV go gavel to gavel; electronic TV cameras dominate**

Imero Fiorentino Associates, New York, a well-known lighting consultancy, has been involved in arrangements for political conventions in one way or another since 1952, for both parties. It will be involved in Kansas City's Kemper arena for the Republican convention in addition to Madison Square Garden.

William Klages, vice president of IFA, said the lighting criteria for television involve not only the amount of illumination, but also the direction. "Lighting in an arena [like the Garden] doesn't accommodate to a theatrical look—it's more suitable for sports. So we must light it as we would a studio television presentation." The end result is something between a "documentary look" which allows shadows and less-than-perfect lighting (of delegates on the floor for instance) and theatrical lighting (at the rostrum).

**News!**

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Pittsburgh  
Baltimore  
Milwaukee**

**M. A. K...**

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# Gloria in transit

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## Progressive Architecture

November 1975

**The "Mighty Mobius" tent designed by Imero Fiorentino Associates is a portable theatrical performance space equipped for power, light, and sound generation.**

You can still find places without electricity in New York City. On May 22, 1975 the American Symphony Orchestra entered the Sheep Meadow in Central Park to play a Bicentennial evening concert. Awaiting it was an audience of New Yorkers sprawled on a grassy field. Plus an unusual creature called the "Mighty Mobius," a theatrical performing tent by Imero Fiorentino Associates, lighting designers, designed to accept power, light, and sound equipment.

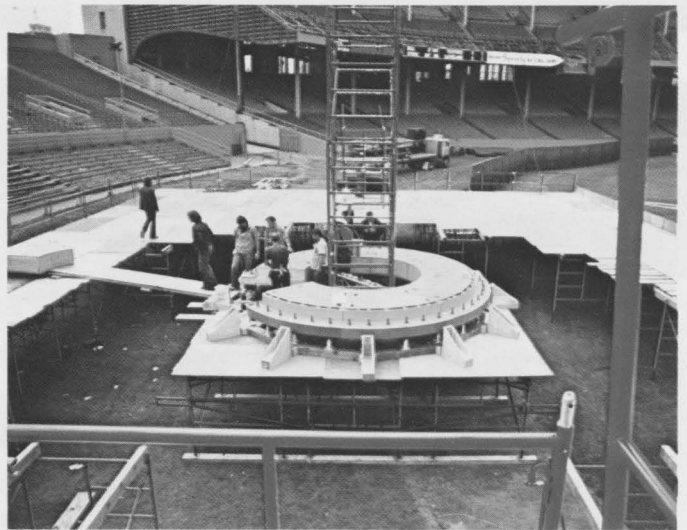
What seemed, at a cursory glance, like just another tent did not behave so passively at all. From the edges of its fabric a galaxy of light burst forth in a parade of changing constellations. Sound issued from its flanks in great swells and soft whispers. And the interior, which the tent parted open on two long sides of an elliptical plan to reveal, was a rotating turntable stage.

The performing arts share an affinity for *al fresco* surroundings that is at least as old as Greek drama. Natural circumstances have conspired with the performers to enhance the presentation: a hillside cups its audience in a natural amphitheater that focuses sound projection and clears sight lines for each spectator to the performing space below him.

Our civilization is too impatient to scour the landscape for natural amphitheaters. So the "stage" must travel to us. A good many outdoor plays and concerts are thus housed in somewhat jerry-built constructions. Their casual approach to the problem can often be seen more as an excuse to relax outdoors than to attend a live performance.

The "Mighty Mobius" is a solution to its designer's own recurring outdoor assignments. IFA needed a portable proscenium stage that could facilitate rapid changes of sets and performers, carry and sustain any combination of theater, arena, and special effects lighting and, not incidentally, provide a platform for sound-reinforcing equipment. Though a previous solution ran sets, performers, and flat cars on railroad tracks past a fixed scaffold stage, its components were not especially portable.

Redefining the solution as a 32-ft-high tent upon a stan-



# Newsweek

JUNE 16, 1969 50c

Ben Hunter and his wife, however, the... give way to a fifteen-minute pitch by Hunter of a different... he hawks unwanted children. Brought before the cameras by social workers, the children are known in welfare jargon as "special needs" cases. They are the handicapped and undesirable youngsters that local adoption agencies are unable to place with permanent parents. In his spiel, Hunter is sometimes sentimental, always sincere—and his



Newsweek—Bob Grosh

**Hunter: Poignant pitchman**

"...tell the audience... year-old son Chris." he... has been deaf since infancy... leads a perfectly normal life."

Hunter's child-peddling draws complaints—from black militants who object to designations of race and from a scattering of critics who object to the whole idea of "selling" children on television. But critics find it hard to knock the results. Since the program's debut, some 200 children have appeared and more than 150 have found new parents.

**Response:** Metromedia is so pleased that it is planning similar shows at its other stations—WNEW in New York, WTTG in Washington, KMBC in Kansas City and KNEW in San Francisco. The most excited response, however, comes from the new parents.

Patricia Likens, the wife of a UCLA engineering professor, had already adopted two of Ben Hunter's offerings (one with a heart murmur and the other of Mexican-American descent) when she happened to tune in last September and saw a half-Negro, half-white infant girl with the code name of Penny. "I thought she was just beautiful," says Mrs. Likens. "We already had two but I wanted her so badly. Now she's ours."

## On the Beam

Whether he's putting shimmer into a bowl of Jell-O or removing a shadow from Richard Nixon's jaw, Imero Fiorentino is the master craftsman of the electric light, the Picasso of spots and strobes. Together with his fifteen associate directors, the 40-year-old technician has shed light on everything from Central Park's Sheep Meadow during an evening Barbra Streisand concert to Joe Namath's

So 'fill' lights were used to erase shadows around his defects."

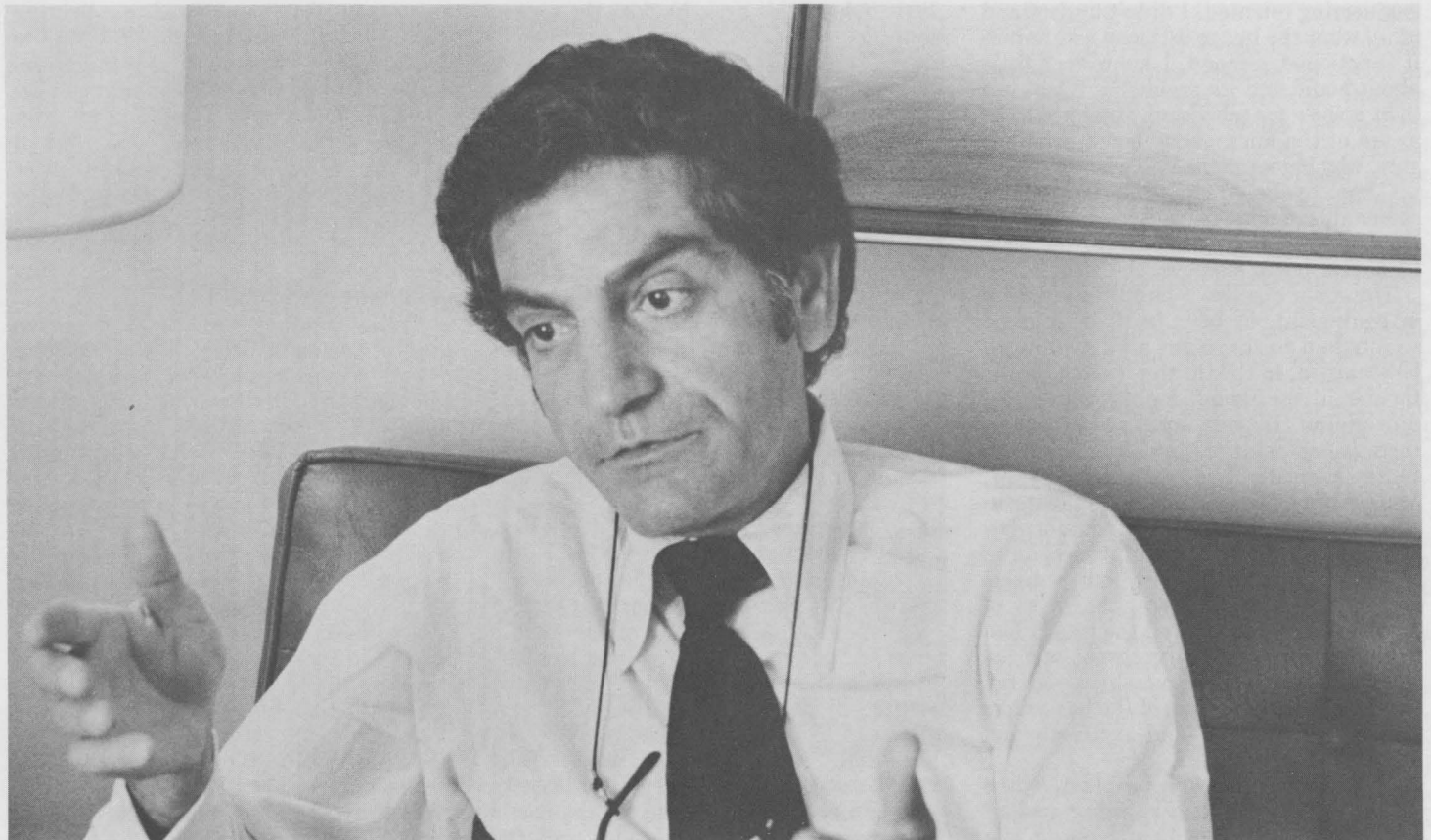
Raised in Brooklyn, Fiorentino began experimenting with colored Christmas-tree lights as a youngster, using a model-train transformer as a dimmer to shift the intensity of the colors. His fascination with lights hasn't dimmed since. After studying stage design and lighting at Carnegie Institute of Technology, he went on to ABC and, finally, switched to his own operation in 1960.

**Tricks:** Fiorentino's major projects are commercials, for which he gets \$150 to \$500 a day to light, depending on the difficulty of the job. The problems that arise in their making are many. When a product's texture is the selling point, for example, lights have to be gentle exaggerators. Fiorentino used small lights for Old Home Bread and kept them on the level of the slice. The idea: to catch the



Newsweek—Robert R. McElroy

**Fiorentino: Master switchman**



# The Art Of Lighting

## A Conversation With Imero Fiorentino

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**"The lighting man is at the hub of many other facets of production. No one is unimportant and no one is all-important, but some people are more intricately involved in more elements, and the lighting director is one of those people."**

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by Andrew C. Bobrow

Few men have found a niche in life they can occupy comfortably. Fewer still radiate enjoyment of their chosen task. Imero Fiorentino not only communicates his pleasure, but seems able to infuse everybody around him with his enthusiasm for the work at hand. The atmosphere around Imero Fiorentino Associates was literally electric (no pun intended) with creative energy, and Imero seemed to be the positive pole of the spark.

I met him in the conference room, an informal den-like atmosphere with large windows overlooking the skyline of the city. He works from a suite in an apartment building on Manhattan's Upper West Side, a short walk from Lincoln Center and across the street from the studios of ABC Television. The location is perfect, combining as it does several of the many loves of Imero Fiorentino's life.

We sat around a glass coffee table, sip-

ping wine, and talking of his experiences, his feelings about television, and his speciality—lighting. He "lit up" as he recalled moments particularly strongly imprinted in his memory, indulging his penchant for the superlative, even the extravagant, to get his point across.

Imero Fiorentino's love affair with lighting began as a child and continued uninterrupted through years of stage lighting and design, study of his art at Carnegie Institute of Technology, and finally ABC television. In 1960 he formed Imero Fiorentino Associates, and IFA's list of credits is formidable: the Bolshoi Ballet, Streisand in Central Park, *The Lie*, *Applause*, the *Telstar Project*, *Sesame Street*, symphony orchestras, circuses, sporting events, commercials, political conventions (IFA has lit the Republican and Democratic national conventions for years), consultants to virtually every president and presidential

candidate—the list would leave no more room for an article.

Yet despite all that, something in the spring of my step as I walked down the street after the interview told me that Imero Fiorentino also has another major talent—that uncanny knack for making you feel that he is part of your world, that you're part of his world, and that the world you're both part of is one hell of an interesting place to be.

**ANDREW BOBROW:** Although your background was lighting for the stage and scene design, you went into television during the "golden age" of television drama and lit such shows as "Pulitzer Prize Playhouse," "Omnibus," and "Celanese Theater." Did you find it easy to apply what you knew from theater to television?

**IMERO FIORENTINO:** First of all, one of my biggest problems was that I was not

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# THEATRE CRAFTS®

OCTOBER 1973

## FIorentino's LIGHTING FOR INDUSTRIAL SHOWS

Details on the 1972 Milliken Show and the 1973 Buick Show

*Lighting design for industrial shows, like set design for industrial shows, is a valid, but little explored craft of the theatre. The industrial show lighting designer is frequently a theatre lighting designer as well. He uses the same equipment yet puts his background and training to work in what is usually a quite different situation than the theatre of dramatic lighting. Often the designer finds the location less than ideal. Convention centers and ballrooms are not famous as well designed lighting facilities. And, of course, the focus of attention is entirely different. It is not the hand of a magician, the body of a dancer, the eyes of a comedian, or the face of a dramatic actress that are the stars of the industrial show. But, rather, a refrigerator, a car, or the cloth in a dress. Imero Fiorentino Associates are well known for their diversified lighting work and they outline here for Theatre Crafts two of their recent industrial show lighting projects: The Milliken Breakfast Show and the 1973 Buick Show.*

*The Editors.*

The annual industrial show that unveils the coming year's cars to dealers has become as much a part of the automotive industry as the assembly line. Traditionally, the presentations follow a format of dramatic reveals—like having the cars drive through a paper screen—all to the accompaniment of a professional and often complex musical and dance production.

4,000 Buick dealers and their spouses assembled at the Los Angeles Convention Center on August 30, 1972 for one of the largest and most complex industrial shows ever mounted—the 1973 Buick Show. In their plan for that show the Buick company wanted to expand the usual presentation and show their audience some interior details of the cars, in addition to the standard outside presentation. A large screen slide presentation could have been used, but that would have given a static and rather undynamic effect with little relationship to the stage show. Videomagnification (live large screen television projection) was selected as the ideal solution.



*The souvenir program for the 1970 Milliken Breakfast Show gives some concept of the space of the Waldorf Astoria's Grand Ballroom and the placement of some box level lighting stands. Included in the show's production numbers was an "Under the Sea" (right, top) spectacular, where bathing suits and lingerie textiles were humorously modeled. The line up of stars who show up in the leads is glittery. Besides Madeline Kahn and Lou Jacobi (right) Chita Rivera and Arnold Stang were also featured in the 1972 show. Lighting directors Imero Fiorentino and Fred Allison usually begin in March meeting with the producer and director of the show which is staged at the end of May. Because of the short planning time the designers use a visual method to plan their light cues. Each of the 38 dimmers is represented by a slip of paper giving its number and an indication of what lighting it controls. Using these slips they are able to build a "set model of light" which makes writing up the cue sheets much faster.*



July 1973

Interview with Immie

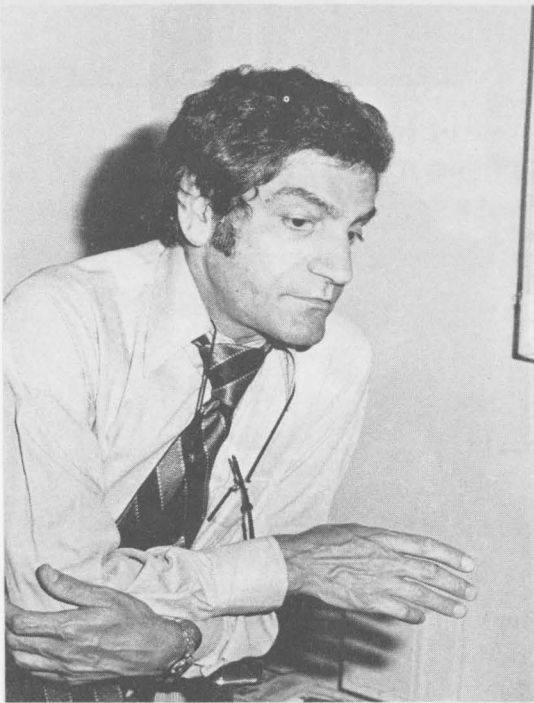


PUBLISHED BY THE ILLUMINATING ENGINEERING SOCIETY

## PERSONALITY PROFILE

# The lighter side of lighting

**A noted television lighting expert tells of the unexpected causes and effects he has experienced involving personalities, Presidents, and the technical revolution.**



**"You do not light with a light meter, you measure with it.... The light meter has to be thought of as a tool."**

IMERO Fiorentino's achievements in themselves merit a story in LD&A. But that's not why Mr. Fiorentino's views are featured this month. For, in addition to being an accomplished lighting designer and consultant, "Immie" is a man with a sense of humor. As the comments that follow illustrate, humor—in addition to talent—is a prerequisite in television lighting. What with the constant and sometimes conflicting demands of producers, directors, set and costume designers—not to mention the whims of performers, sponsors, and network executives—the television lighting designer's lot is not always a happy one.

Mr. Fiorentino's talk at the recent IES Northeastern Conference offered an entertaining introduction to the lighter side of lighting. Unfortunately, his remarks and gestures aren't readily translatable into print. At one point, for instance, he was limping about the stage with his body bent awkwardly to one side by the pull of a string connected from his neck to an imaginary light meter in his pocket. The point of his charade was to show the extremes to which he once went to satisfy a studio engineer who felt that a lighting director must use a light meter. "Not so," Mr. Fiorentino points out. "You do not light with a light meter, you measure with it. If you're a capable lighting director, you will have used your meter. But because of your experience, you will learn to sense ratios and balances with your eyes and brains. The light meter has to be thought of as a tool."

Like the light meter anecdote, many of Mr. Fiorentino's stories lose something in translation without the benefit of his timing, facial expressions, and movements. So, rather than print his stories verbatim, LD&A editors Chuck Beardsley and Bob Stanley paid a visit to Fiorentino Associates' offices on Manhattan's west side for a firsthand look at the life and times of a TV lighting director.

Because the interview took place shortly after President Nixon's televised Watergate speech, the preliminary questions focused on the President's appearance—both during that speech and the Kennedy-Nixon debates of 1960.

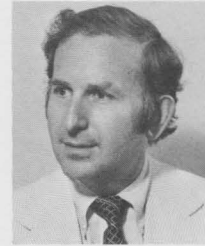
**Immie, many people thought the President looked "terrible" during his Watergate telecast. Was this the fault of the lighting director?**

No. If he looked bad, it's probably because he felt bad. Any person who is under stress is going to look that way. What's that got to do with lighting? Nothing. People say he didn't look good because of the lighting, the makeup, or whatever. And that's a mistake. I know that Mr. Nixon was not lit any differently the night of the Watergate speech than he was during any other televised Presidential address.

I don't care if you're lighting the President of the United States or John Doe, if that person doesn't feel well or is under pressure, lighting tricks aren't going to be of much help. I once was the lighting designer for a famous female

# Imaginative Lighting for Television

Helping the camera view the dramatic action from the protagonist's vantage point.



by Bill Klages

**I** WAS DELIGHTED to be asked by the University of Indiana to participate as lighting director for the taping of the new opera *Myshkin*. This production represented a completely new experience for me — although for many years I have been involved in lighting commercial productions, this was my first association with a program produced in its entirety by a university.

## The Opera

The project itself was something of a unique and significant undertaking. The opera was written especially for television by Indiana University's composer-in-residence, John Eaton. In 1970, the University's public/educational television station, WTIU, submitted a proposal to the Corporation for Public Broadcasting for a grant of \$50,000 to finance a color production of the opera. The money was granted, planning began, and the taping was scheduled for August, 1971. The School of Radio and Television and the School of Music had collaborated on opera productions many times in the past. This represented their biggest endeavor to date, and their first effort in color.

As in the past, the opera was to be produced entirely by members of the faculty, staff, and students. The studio used for the taping is one of a group of radio and TV studios at the University which are used for both broadcasting and instruction. It is unusually large for an educational television studio — 4,000 square feet — and quite well equipped. It was constructed about 12 years ago with an eye to eventual use as a color television facility. WTIU does not yet own color television equipment, however, so it was necessary to augment their existing complement of lighting gear. About half the equipment listed (see box) was brought in from commercial

television studios in the region or from the University's theatrical facilities.

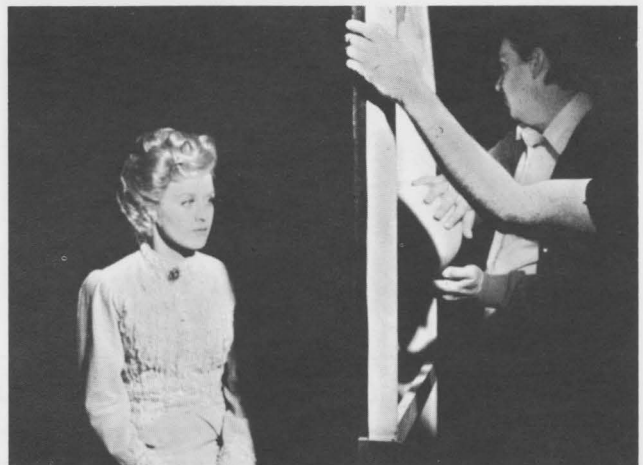
## Point of View

*Myshkin* is based on *The Idiot* by Feodor Dostoevski. The composer intends the viewer to see the action subjectively, from the viewpoint of the central character, Prince Myshkin. This, of course, would be impossible if it were a theatrical presentation. John Eaton said, "*The screen should be thought of as the flat canvas of Myshkin's experience. Characters and objects appear in or out of focus — or otherwise distorted — in accordance with Myshkin's state of mind or the intensity of the events.*"

Ross Allen, staging director for the School of Music, and Herb Seltz, Program Director for WTIU, were the men responsible for ensuring that the composer's conception was translated successfully into a television image. Mr. Eaton's counsel was most helpful in ensuring the integrity of the result, both musically and theatrically.

To obtain a distorted effect that would indicate Myshkin's occasionally deranged state, we used special effects and optical illusions. I found this creative phase of the production a personal challenge. One thing we used to advantage was a sheet of silvered Mylar which made a flexible mirror. Instead of shooting the subject or scene direct, the camera focused on its distorted reflection in the Mylar.

Melvin Miller, WTIU Art Director (center), and the author (right) position the Mylar "mirror" to reflect a distorted image of Aglaya's face for the camera.



**BILL KLAGES** joined Imero Fiorentino Associates, Inc., of New York City as Vice President in 1971, after 23 years in all phases of television production at NBC. He has been lighting director for many network productions (e.g., *Kraft Music Hall*, *Hallmark Hall of Fame*, *Color Me Barbra*), has twice received an Emmy nomination, and has directed lighting on locations from Hawaii to Rome. He also acts as consultant to studios and stations, and as lighting designer for stage shows. He is a member of the SMPTE, the Illuminating Engineering Society, the U.S. Institute of Theatre Technology, and the Board of Governors of the National Academy of Television Arts and Sciences.

Photographs by Tom Barker and the author.



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**IMERO FIORENTINO ASSOCIATES, INC.**

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10 WEST 66TH STREET, NEW YORK, NEW YORK 10023 • (212) 787-3050

7250 FRANKLIN AVENUE, HOLLYWOOD, CALIFORNIA 90046 • (213) 876-6000

2781 SOUTH BRONCO, LAS VEGAS, NEVADA 89102 • (702) 876-6661

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