

ADMINISTRATION SUPPLEMENT TO THE USITT NEWSLETTER

JANUARY 1966

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COMMITTEE NOTES

In the January SUPPLEMENT, two correspondents located outside New York City volunteered information for Administration articles. However, this represented the only material submitted from other regions.

The lack of national interest became particularly disturbing when we developed this month's Bibliography. We had not intended to limit the section to clippings from The New York Times and Variety, but these represented our major sources.

If the SUPPLEMENT is to serve the managers and administrators of our expanding national theatre, as we had intended it to do, then it must be supported by information from many communities. Please use the Regional News Report Form included as the last page of every SUPPLEMENT.

James L. Nuckolls
Chairman, Committee for
Theatre Administration

THE JANUARY 20 MEETING OF THE COMMITTEE FOR THEATRE ADMINIS-
TRATION HAS BEEN CANCELLED.

The deadline for applications to the Peace Corps for their March Latin American Performing Arts Program is January 15.

Arts Councils of America will hold a conference for state council representatives in Chicago on January 28-29. The conference is in cooperation with the National Endowment.

ANTA-TCG-DEPT*

As the desire for theatre has grown in communities over the country, the efforts to establish or extend theatre programs have multiplied, and the counsel of experts is more and more being shared. Here, we describe the activities of three organizations whose purposes are often confused.

The oldest of these is the AMERICAN NATIONAL THEATRE AND ACADEMY. It is a nonprofit public service corporation chartered by Congress.

ANTA works with professional, university, and community theatres in the United States through its National Theatre Service Department in New York. Its services are available to ANTA's members and, to a limited degree, to the general public. The Department offers six types of aid.

The THEATRE INFORMATION SERVICE is an information and referral activity providing general and specific information on theatre activity throughout the country.

The THEATRE ADVISORY SERVICE offers information, consulting services, and advice to theatres in the planning stage. A professional theatre file, containing historical and current information (programs, brochures, press releases, etc.) on every resident professional company in the United States, may be studied at the ANTA office by prospective producers and managers.

The PLACEMENT SERVICE is a clearing house of job information for the nation's professional, university, and community theatres.

The ARTISTS AND SPEAKER PROGRAM arranges, on a request basis, appearances of professional guest artists and speakers at theatres and conferences. At present, the program is particularly involved with developing professional in-residence programs at colleges and universities.

A collection of regional theatre, Broadway, and foreign production pictures is maintained by the PHOTOGRAPHIC LOAN SERVICE. Members may borrow them for exhibition, publication, or study.

The PUBLICATIONS PROGRAM develops and issues bibliographies, special articles of theatre information, fact sheets, and special listings of theatres and theatre information.

ANTA has a number of volunteer Regional Directors who serve as a point of contact between theatres in their areas and the national organization. A further extension of services is gained through the placement of paid Administrators in the principal theatre centers of the country.

*Adapted from an article supplied by DEPT.

The THEATRE COMMUNICATIONS GROUP was formed in 1961 and is supported by a grant from the Ford Foundation. In general, the purpose of TCG is to strengthen the standards of regional professional theatres. Its program is flexible.

The theatres belonging to TCG must be professional nonprofit resident companies which perform the best plays of the classical and modern repertoires over a full season. The group includes no brand-new theatres, but only those which have demonstrated continuity of support from their own communities. TCG supplies six major services.

The VISITATION PROGRAM provides travel funds for theatre personnel so that they may study the work of other theatres for help in solving their own production and administration problems.

The CONSULTATION PROGRAM has given assistance in increasing subscription and improving promotion. The program has also provided specialists in voice, movement, fencing, and make-up.

East year, drama schools across the country nominate outstanding students who attend the CHICAGO AUDITIONS. The auditions help representatives of TCG theatres locate new company members.

TCG maintains a file on information on qualified professional actors who have worked for, or are interested in working with, resident companies. This CASTING INFORMATION SERVICE has been instrumental in arranging auditions at the request of participating theatres.

Theatres seeking new staff members may wish to bring a potential director or designer to their area for extended interviews and discussions. The OBSERVERSHIP PROGRAM will pay the candidate's travel expenses.

Some theatres participate in the SCRIPT READING PROGRAM which pays for new play reading and reporting.

TCG does not have the resources to provide outright funds to anyone, but it has made it possible for resident professional theatres to come into direct communication with each other and is helping them to raise their standards and solve their problems.

The DEPARTMENT TO EXTEND THE PROFESSIONAL THEATRE was established in 1964 by Actors' Equity Foundation, Inc. Briefly, the Department designs and initiates proposals to extend theatre, acts as a consultant for specific projects, and assists in the dissemination of information in the United States and Canada. DEPT may work with any interested individual or group, including colleges and universities planning professional programs, state and municipal arts councils, cultural centers,

school systems, shopping centers, historical restoration projects, or new regional professional theatres - both year-round and seasonal.

The Department's free consultants are available for travel to a community, although budget limitations require that transportation and expenses be covered by the host. Such field-trips may include a survey of community resources with the purpose of answering these questions: (1) what is wanted and what will work best, (2) how can the community organize its efforts toward the objective, (3) how does one gain public support for the effort, and (4) how can a group program and budget the proposal.

ANTA, TCG, and DEPT are still growing, and their programs are apt to change as needs change. All cooperate fully, and their activities are coordinated to complement one another.

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COMMITTEE ON THE LAW OF THE THEATRE

On Thursday, December 2, the Federal Bar Association of New York, New Jersey, and Connecticut presented the third meeting of the COMMITTEE ON THE LAW OF THE THEATRE at WABC's TV Studio in New York City. Fourteen members of the Committee spoke on various aspects of SUBSIDIARY RIGHTS and RESIDUALS.

The papers presented before previous meetings of the Committee have been developed into serial volumes and printed by Federal Legal Publications of New York. The first, FINANCING A THEATRICAL PRODUCTION, was released in 1964. The second included material on the BUSINESS AND LAW OF MUSIC; this volume was released last month. The present meeting will be distributed as Volume III during the Fall of 1966. Since a complete record of these activities will shortly be available, we will only report on the general sense of the latest meeting.

On Thursday, Joseph Taubman began by defining the differences between the two terms, subsidiaryrights and residuals. The former usually refers to the use of materials for purposes associated with, but different from the original; e.g., the right to produce a play based on an original book. Residuals, on the other hand, refer to the re-use of material, such as occurs when a Broadway musical is produced again in stock.

Subsidiary rights have been particularly important in publishing, both to the writer and to the publisher. Philip Wittenberg distributed a document showing the theatrical advantages which may accrue from a successful book. These included dramatic, motion picture, radio and TV, and mechanical rights (recording, etc.). Whittenberg noted that all these divisions tend to overlap and compete with one another. As an example,

writers expect to reserve play, movie, and TV rights, while the play producer also needs to control the use of the theatrical version on TV and on film. Since agreements must be precise as to their reserved subsidiary rights, they frequently list every conceivable production and recording technique.

In a single contract, one may sell many rights, and Whittenberg notes that the resulting "package" often covers benefits which are anything but subsidiary. In fact, in the case of publishing, the associated gains (TV adaptation, a movie, etc.) may actually make publication financially possible. Lawyers know that a package contains future income, not just present cash advantage.

Harriet Pilpel discussed the life of subsidiary rights in publishing. In brief, literary rights, as property that can earn income, are limited by law to a specific time period after which they enter public domain.

Miss Pilpel also described the tax disadvantages which discriminate against the erratic quality of literary earnings. When basic income is concerned, a writer is taxed at a high rate for his peak earnings - even though he may live for many years on relatively few peaks. Capital gains laws create a burden when they are applied to the subsidiary rights sold by an author.

There are ways to lessen these burdens. Miss Pilpel mentioned the vertical and horizontal income spread, donations, and the various forms of business structure.

Harold Klein and Edward Colton next reviewed residuals in the movies, pointing out that these are most important to the owners of a produced play.

Residuals in music seem to be far more complex than those pertaining to other disciplines. As an example, the musical selection found in a new production may be subject to previous agreements. Harold Orstein notes that a song can have a "life in itself," one apart from the production for which it is considered. The selection may have been written for another musical which never opened, or it may be established on the hit parade before the show opens.

Orstein believes that music residuals should be redefined and divided into three areas. (1) Pre-production rights - can the composer have free use of a song if the show is not produced or fails, and who owns the song when it is struck during rehearsals? (2) Inter-production rights - how are the rights distributed while the production is running? (3) Post-production rights - who controls the song after a run? Here is a dilemma: the composer has an obligation to the play in

which his music is included; however, he also has a duty to his music as it exists apart from the dramatic production.

When you consider residuals in TV, you may only be dealing with performers, musicians, directors, and writers. Richard Freund covered residuals gained through collective bargaining, and he discussed the differences between "live residuals" (those resulting from videotape or kinescope transcriptions of studio productions) and "film residuals" (or those resulting from productions initially produced as films).

Neil Sullivan reviewed TV residuals achieved through individual bargaining. Earnings in this class are reserved mostly for producers and "rights owners." Specialists do not usually participate.

Why do people continue to support the poor risk called theatre? L. Arnold Weissberger maintains that occasional success can be a goldmine. The goldmine exists largely because of theatre residuals. TV, movies, stock, amateur rights, and future adaptations all contribute here.

Agnes De Mille closed the program. "I speak to you as a patient does to a doctor, primarily because there are no residuals in dance - or so few as to be of no account." Contracts and copy-right are the primary protection for the dancer, but they are indeed rare. The dancer's product, his choreography, is difficult to define as a creative product which can be protected. Miss De Mille maintains that the greatest service which can be performed by the Committee on the Law of the Theatre is the protection of these indefinite artistic products.

ROYAL ACADEMY CONCEPT OFFERED TO THE U. S.

Mr. John Fernald has offered to come to the United States to found and direct a professional Academy-Conservatoire, patterned after the Royal Academy of Dramatic Art of London. Fernald served as Principal of the famous training school for British actors during the past ten years. The announcement was made at the annual conference of the English-Speaking Union's National Board, under the chairmanship of former President Dwight D. Eisenhower.

Fernald has agreed to consider coming to any American city which expresses a genuine interest in his proposal by January 15. He will commit himself to serve as Director of an American Conservatoire Theatre for a minimum of five years.

Miss Helen Marie Taylor, Fernald's American Representative and Associate Producer said, "I am particularly hopeful that we will receive invitations from cities other than New York so that we may use this splendid opportunity and generous offer of Mr.

Fernald's to help forward and strengthen the decentralized professional theatre movement which has been developing in America in recent years.... Mr. Fernald, with his Royal Conservatoire concept is uniquely qualified to help us in this task." Richmond, Virginia, has been suggested as a site for the Academy, but Miss Taylor stressed that this location is not definite. "What I want most to do is be certain that we get Mr. Fernald and his Royal Academy-Conservatory Theatre concept for America. Though Richmond was the one town mentioned specifically, I am delighted to have any of those planning cultural centers to contact us."

Miss Taylor will meet with citizens of interested cities. Inquiries may be addressed to her at "Meadowfarm," Orange, Virginia, 22960.

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THEATRE PROGRAM AT THE UNIVERSITY OF MICHIGAN

The University of Michigan has been the object of unusual interest for at least two reasons. It has partially supported the Association of Producing Artists (APA) - a group that has demonstrated their effectiveness on and off Broadway. Through the Professional Theatre Program, the campus has also established a plan which draws support from 72 towns and cities, as well as from its own student body and faculty.

The Professional Theatre Program is the overall organization of the University for presenting professional theatre performances on campus. Robert C. Schnitzer and Marcella Cisney hold faculty appointments as the directors of PTP.

The Program has a number of facets:

RESIDENT REPERTORY COMPANY - plays an extended engagement each year during the fall term (approximately two months of performance plus an equal amount of rehearsal time) all completely subsidized by the University. For the first four years, PTP has engaged the APA for the Fall Festival. This support has given them the security to develop as they have.

PLAY OF THE MONTH SERIES - outstanding Broadway productions are brought to the campus for one night stands to augment the repertory Fall Festival.

NEW PLAY PROJECT - a new script, professionally cast and directed, rehearsed for four weeks, and presented for one week of campus performances. The author receives a grant allowing him to be on campus during the play's preparation to work with the director. The last two projects, The Child Buyer and An Evening's Frost, have gone to New York under commercial sponsorship.

STUDENT MATINEES - the resident company presents a weekly

series of matinees for high school students at nominal admission. They start at 4:00 p.m., so that schools need not lose teaching time. They are always sold out.

STATE-WIDE TOURS - the resident company annually makes a two-week tour of the state, bringing the repertoire to student and adult audiences.

PROFESSIONAL FELLOWSHIP PROJECT - the University provides \$2,750.00 a year to each of seven Professional Fellows who must have their A.B.'s in theatre and are pursuing either the M. A. or Ph. D. degree. The work with the Professional Theatre Program counts for 40% of the credits necessary for the advanced degree. One of these fellowships is in administration; it is supported by the Shubert Foundation.

This year, PTP is expanding the concept of the resident company by bringing in a second visiting company, the American Conservatory Theatre, for a brief Winter Festival. PTP hopes this second Festival will eventually expand to an equivalent of the Fall Festival.

The PTP, as the professional administrator for the University, has complete financial control of all these various activities. Artistic control of the resident repertory companies and of the touring attractions rests with the artistic directors of those organizations. Artistic control of the New Play Project rests with the Program, since this is a direct production of PTP.

The Professional Theatre Program maintains subscription campaigns for both the Fall and Spring Festivals of the resident repertory companies, as well as for the Play of the Month series. For the Fall Festival, PTP has developed a subscription audience representing 10% of the local population (7,600 subscribers out of a population of 75,000). Sixty per cent of the audience is student, the other 40% faculty and community. Students receive larger subscription discounts than do non-student subscribers. The Play of the Month series, which runs for one night in a large auditorium, is almost completely sold out to subscribers. PTP is now considering running it for two nights.

PTP submits annual budgets to the University Administration; they include a deficit subsidy for the resident repertory companies and underwriting for the New Play Project. The Play of the Month series comes close to paying for itself. So far, PTP has managed to keep the annual deficit at a lower figure than the subsidy allotments granted. The University has accepted the principle that fine theatre requires subsidy just as does fine ballet, opera, or symphony.

As far as union relations are concerned, PTP recognizes all the performing arts unions, but the Program does secure special conditions in instances which are justified by the non-com-

mercial, deficit nature of its operation.

The Program's goal is to offer a broad cross-section of contemporary theatre of high professional quality. Forty-four productions were presented under the PTP banner in four seasons by the end of 1965.

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COLUMBIA UNIVERSITY - ARTISTIC PRODUCTION AND ADMINISTRATION

The Department of Drama at Columbia University in New York City will institute a new curriculum in theatre leading to a Master of Fine Arts degree to begin in September of 1966. Students will be able to specialize in several areas, including artistic production and administration.

The proposed course of study requires two academic years of full-time attendance. It is divided into three sequences pursued concurrently: (1) all students follow a course of studies in theatre theory and practice planned to serve as a basis for all theatrical disciplines, (2) there is an intensive preparation in one of the areas of concentration, and (3) each student follows a complementary series of courses from other University departments. In the last sequence, the student is encouraged to work in forms related to his specialty.

Applications for admission and aid may be secured by writing to the Admissions Officer, School of the Arts, 106 Low Library, Columbia University, New York City, New York 10027.

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CONFERENCE OF NATIONAL ARTS ORGANIZATIONS AND FEDERAL OFFICIALS

Representatives of twenty arts organizations met with federal officials in New York City on November 22 for informal discussions on federal programs in the arts. The meeting was sponsored by Arts Councils of America.

Roger L. Stevens, chairman of the National Endowment for the Arts, and Kathryn Bloom, director of the Arts and Humanities Program of the Office of Education, outlined the programs of their respective agencies as they relate to arts institutions and the artist.

As a result of this meeting, our USITT Administration Committee representative formed several opinions. He believes that administrators can discount Roger Stevens and Public Law 89-209 as far as community theatre is concerned, except on two points: (1) Mr. Stevens is going to organize panels to advise him in the various areas of the Arts - one is theatre, and (2) the Playrights Experimental Theatre plan (see the following article) may offer a chance for community involvement.

When existing service organizations are considered, our correspondent feels that only a combination of efforts will make a dent in #209. AETA, ACTA, ANTA, USITT, and others must work together and present a solid front. Public Law 89-10 under Kathryn Bloom looks like a more promising area; here, the Institute and other organizations may contribute under the research heading.

Arts Councils of America plans to hold a similar conference in cooperation with the National Endowment for state council representatives in Chicago on January 28-29, 1966, to discuss the organization, financing, and programing of state arts councils.

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BEGINNING THEATRE ACTIVITIES OF THE NATIONAL ENDOWMENT FOR THE ARTS

As a result of a three-day meeting in November, and of previous planning and study, The National Council has announced its first allocations for funding programs to support the advancement of the arts in the United States.

Theatre oriented plans were approved in the following areas:

Up to 50 one-semester sabbatical grants to artists teaching at educational institutions, to enable them to have greater time to pursue creative work in the arts.

Up to ten grants to choreographers to help them create, rehearse, or produce new works.

LABORATORY THEATRE PROJECT FOR EDUCATION. Subject to feasibility and the cooperation of local school boards and districts, and the U. S. Office of Education, three companies of the highest professional quality will be assembled by recognized producing groups for a research program to improve the instruction of dramatic literature in secondary schools. It is proposed that these companies would play in cities where classical theatre is not readily available. They would give free performances to student audience five afternoons per week, and play three evenings per week to the general public at a reasonable charge.

An immediate emergency matching grant was approved for the American Ballet Theatre.

ARTISTS' HOUSING PROJECTS. A \$100,000 revolving fund for the planning of artists studio-living quarters was approved. Under certain conditions, the HHFA can provide 100 per cent financing to certain foundations created for the purpose of supplying low rental housing to artists.

PLAYWRIGHTS EXPERIMENTAL THEATRE. In order to help a play-

wright secure a public performance of high professional standards, the Council approved up to \$250,000 for the selection of up to ten new plays for production outside the New York area in university and community theatres. These funds would enable the producing unit to pay the author a reasonable fee and to increase the effectiveness of the production by added rehearsal time, and the employment of actors and directors necessary to give the production higher professional excellence, which is difficult to achieve with the limited budgets now available to these theatres.

Other projects approved by the Council for financing, and awaiting further staff study, included technical assistance to arts organizations through their national associations, and graduation awards through educational institutions of higher learning for further study in the United States by artists of outstanding promise.

The National Endowment welcomes all applications for support consistent with the purposes of Public Law 89-209. At the outset, it is suggested that applicants direct their attention to the above specific areas for the Endowment's beginning activities.

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 Helen Marie Taylor, USITT
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BIBLIOGRAPHY

BOOK

Committee on The Law of The Theatre of the Federal Bar Association of New York, New Jersey, and Connecticut. The Business and Law of Music, Federal Legal Publications, New York, December 1965.

A commentary on the legal aspects of domestic and foreign music publishing, and the phonograph record industry; as well as many of the legal complexities of music in the theatre and nightclubs; music in motion pictures, radio, and television; and performing rights societies.

NEWSPAPER (arranged by date)

"San Antonio Symph Tuning Up Public's Musical Tastes With Computer Test," Variety (November 3, 1965), p. 49.

Conductor Victor Alessandro uses IBM punch cards to record audience preferences & establish psychological factors underlying reaction to different types of music. Future tests also planned.(31)

"Ball-Pitt Talks Hit a Standstill; Interim 'Fringe,'" Variety (November 10, 1965), Volume 240, Number 12:77

Negotiations between the American Conservatory Theatre, Pittsburgh Playhouse, and Carnegie Tech are at a standstill. There are philosophical and cash problems. Beyond the Fringe being produced in the meantime. (25)

"Coast Site Needs: A Hurok Anxiety," Variety (November 17, 1965), Volume 240, Number 13:61

Hurok spurs plans to upgrade LA's Shrine Auditorium. Music Center already booked well in advance. Hurok also suggests SF follow the LA pattern for improving northern facilities. (26)

Strongin, Theodore, "City Center Gets \$3.2 Million From Ford Fund," The New York Times (November 18, 1965), p. 54

The NY City Ballet and the NY City Opera receive a two-part grant. \$1.2 million is to help the companies move to New York State Theatre at Lincoln Center. The remainder is a 4-year matching fund to expand the companies' activities.

"Brewing Company Gives Seattle Theatre \$1,750," The New York Times (November 23, 1965).

Carling Brewing Company makes a second grant to pay for attendance of 100 college and university students to the Seattle Repertory Theatre. (27)

"Columbus Dreams of Arts-Sports Center," Variety (November 24, 1965), Volume 241, Number 1:63

Mayor Sensenbrenner plans for stadium, indoor sports arena, and performing arts center complex to be associated with moderate-income apartments.(28)

"35 States Now Have Arts Councils But New York Is Pioneer Model," Variety (November 24, 1965), Volume 241, Number 1:63,66. (30)

"Guthrie Theatre Had 75G Deficit,"
Variety (December 1, 1965) Vol.
1, Number 2:63

After two seasons in the black, there is an operating deficit for season number 3. Changes in season, playing days, and ticket price are announced. (32)

"Little Theatre Loses 40G Suit,"
Variety (December 1, 1965),
Volume 241, Number 2:63

The Civic Theatre of Rochester, Minn., lost a federal district court suit to collect an unpaid pledge. (33)

"New L. A. Cole Porter Theatre to House B'way Hits Concurrent With N. Y. Runs," Variety (December 1, 1965), Volume 241, Number 2:1,67

Playhouse will be housed in a 24-story building also including space for advertising, public relations, talent and literary arts agencies, and other companies allied with entertainment and communications. (34)

Bull, Peter, "Them and Us, Or Why 'Virginia Woolf' Never Gave Matinees in London," The New York Times (December 5, 1965), p. X 7

A description of British "extras," including matinee teas, the sale of basic programs, and theatre bars. (35)

Barnes, Clive, "Ballet Theatre Gets Federal Aid," The New York Times (December 7, 1965), p. 59

The first presentation of money is made by the National Council on the Arts to the American Ballet Theatre. A \$100,000 matching emergency grant is made to insure company survival. A \$250,000 matching grant is forthcoming to underwrite a national tour. (36)

"Actors Workshop in SF May Have to Shutter Unless Deficit Is Cut," Variety (December 8, 1965), Volume 241, Number 3:69,70

Unless funds can be found to pay a \$60,000 deficit, the Workshop will close. Loss of Ford Foundation support is the main cause, even though income has been better than in past years from season tickets and box office. (37)

Faller, Arnold, "Britian Ponders Subsidy to Arts; London Prestige Vs. Provinces; Stingy With Writer (And Poet) Aid," Variety (December 8, 1965)

Davies, Lawrence E., "Actors Workshop Asks for \$50,000," The New York Times, (December 11, 1965), p. 24

See above (Actors Workshop). Workshop seeks additional aid from San Francisco's hotel tax fund.

NOTE: Number in parenthesis (00) means that the article is available on loan. If you wish to borrow an article, please refer to this number. Requests should be addressed to the Committee Chairman.

USITT COMMITTEE FOR THEATRE ADMINISTRATION

REGIONAL NEWS REPORT FORM

Enclosed are the following materials:

() Newspaper Article

Newspaper _____

City _____ State _____

Date ____-____- 66. Volume _____ Number _____

Page number(s) _____

() Other Publications (magazines, pamphlets, etc.)

Publication name _____

City _____ State _____

Date ____-____- 66. Volume _____ Number _____ Page ____

() Check here if the article is to be returned.

ADDITIONAL NOTES OR COMMENTS:

BY:

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DATE: ____-____- 66.

Please mail to:

Chairman, Committee for

Theatre Administration

U.S.I.T.T.

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