

ADMINISTRATION SUPPLEMENT TO THE USITT NEWSLETTER

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COMMITTEE NOTES

This is the fourth issue of the SUPPLEMENT. It is now time to evaluate the project, determine any changes in form or content, and decide whether or not to continue. We have, therefore, included a short questionnaire.

We ask every reader of the SUPPLEMENT to fill in the questionnaire and return it to the Institute as soon as possible. If folding instructions (indicated on the face of the next page) are followed, the questionnaire will form its own self-addressed envelope, requiring only postage. If you live at some distance from New York, we urge you to send your response by air.

Future editions depend upon your prompt response. The results of the survey will be printed in the March issue.

Past SUPPLEMENTS have averaged about ten pages in length. Unfortunately, the February issue will be comparatively short due to problems caused by the New York transit strike.

James L. Nuckolls
Chairman, Committee for
Theatre Administration

DETROIT GRANT

A grant for \$200,000 was awarded to the Detroit Public School System under Title 3 of the Federal Elementary and Secondary Education Act of 1965. The funds will enable the city's Millan Theatre Company to tour plays to junior and senior high schools in culturally deprived areas. The grant was made with the aid and advice of Equity's Department to Extend Professional Theatre.

PERFORMING ARTS DEVELOPMENT CORPORATION

In the December 5 edition of The New York Times, Stephen Sharmat announced an investment scheme called, The Performing Arts Development Corporation.

During a later interview with USITT, Sharmat discussed the purposes of his program. The Corporation will not invest in shows, as such, but in parts of a production. It will not supply cash, so much as credit. As an example, the Corporation may undertake to guarantee the contract bonds of producers who appear as satisfactory credit risks.

Sharmat tells us that he has compiled a two-year study of the subject. The idea is still flexible and will be extended to films and TV as well as to legitimate theatre.

Financial details are expected to be firm by March of 1966. The plan has passed the preliminary inspection of the SEC.

Sharmat originally conceived the idea for a New York market. However, he sees no reason why the process can not be extended to appropriate investment opportunities outside the state. A ceiling of \$50,000 has been placed on any one project.

CREATING HISTORICAL DRAMA

The art of creating and producing historical drama requires more than simply dramatic literary talent - it also demands the gifts of the economist and the public relations man. George McCalmon and Christian Moe explore these and many more pertinent topics in Creating Historical Drama (409 pages, \$12.50) published in January by Southern Illinois University Press. The book is addressed primarily to nonspecialist writers and producers of American historical drama.

In terms of production, the book examines the problems of organizing the community for the presentation of the drama. The authors debate the relative merits of using established service and fraternal organizations or creating new ones, and offer suggestions on the subjects of facilities (such as food and drink), lighting, and parking. The whole question of open-air versus indoor theatres receives examination, with attention given to their respective aesthetic and economic virtues.

The footnotes and appendices found in Creating Historical Drama present a selected list of produced historical dramas in the United States, a list of defined terms and concepts, and a reference list for further information.

Christian Moe is a member of the faculty of Southern Illinois University, where he is Associate Professor in the Theatre Department and Assistant Dean of the School of Communications. George McCalmon, co-author of the book, died while it was still in production. At the time of his death, Mr. McCalmon was Professor and Chairman of the Department of Speech and Drama at Cornell University.^{1/2}

PUBLICATION REVIEW

The new year brings plans for new theatre organizations, many designed for operation during the summer months. With this in mind, we will review the administration-oriented publications of two organizations, the American National Theatre and Academy and the Institute of Outdoor Drama.

Many of these pamphlets are relatively new - four were released between 1964 and 1965. However, we have also included available material released as early as 1952. Additional pamphlets concerning theatre management, development, or promotion will be mentioned in the SUPPLEMENT whenever they are brought to the attention of the committee for Theatre Administration.

AMERICAN NATIONAL THEATRE AND ACADEMY
ANTA NATIONAL THEATRE SERVICE
245 West 52nd Street
New York, New York 10019

Literature on, How to Organize and Operate a Community Theatre (August 1958) 9 pages, 10¢

A list of low-cost or free pamphlets, booklets, circulars, etc. on various phases of community theatre organization, management, and production, available from national, regional, and state theatre associations. In general, the material is available directly from these associations.

Pre-Sales Plan (July 1952) 4 pages, 10¢

This plan for selling blocks of tickets is not a subscription plan, but it can be adapted to go hand in hand with subscription sales.

Truner, F. J., Theatrical Insurance Coverage (October 1964) 13 pages, 60¢

The pamphlet covers two articles. The SUMMARY OF INSURANCES TO COVER A THEATRICAL PRODUCTION covers Broadway and "Broadway-type" productions in other states, subject to the laws of the particular state. The second article is a SUMMARY OF BASIC INSURANCE TO COVER PRODUCTION OPERATION BY RESIDENT THEATRE.

Messenger, A. Carl, How to Build an Audience (April 1965) 4 pages, 10¢

Wiley, Jon, A System of Box Office Operation (November 1964) 22 pages \$1.00

An examination of the Box office, based on the fundamentals practices at St. John Terrell's Music Circus at Lambertville, New Jersey.

THE INSTITUTE OF OUTDOOR DRAMA
UNIVERSITY OF NORTH CAROLINA
CHAPEL HILL, NORTH CAROLINA

Conference Notes from the Managers' and Promoters' Conference (October 1963) 75 pages, \$2.00

The following subjects are included: brochures, folders and billboards, their prices, distribution, and printing problems; company relations with other groups, such as state agencies (National Park Service, State Police, schools, etc.), radio and TV, newspapers, unions, etc.; unusual promotional items; reviews; complementary tickets; ticket sales outlets; budgets, including a comparative budget form; personnel problems, with emphasis on "off-night" productions and other spare time activities; apprentice programs; audition techniques and performance quality.

Feasibility Study, Free

Topics and questionnaires used for the Institute sponsored feasibility study of outdoor drama conditions

Statement on Drama Size and Cost Scale (July 1965)

Comments concerning the cost of a production as balanced against possible income.

Sumner, Mark A., A Selected Bibliography on Outdoor Drama (June 1965) 9 pages, 25¢

BIBLIOGRAPHY

NEWSPAPERS

Schumach, Murray, "Previews: Is The Price Right?" The New York Times (December 19, 1965) pp. X-1 & X-5

The history, ethics, economics, and artistic viewpoint of the New York preview as opposed to the out-of-town tryout. (45 A-B)

Zolotow, Sam, "Repertory Units Making Changes," The New York Times (December 21, 1965) p. 49.

Stuart Vaughan, artistic director of the Seattle Repertory Theatre, leaves his post on January 8. William Ball's American Conservatory Theatre loses two of its sponsors (Carnegie Tech and the Pitt. Playhouse) on January 9, 1966. (46)

Falleder, Arnold, "Show Biz's New 'Road Scholars," Variety (December 22, 1965), Volume 241, Number 5, pp. 1 & 68.

A report on the 9th annual session of the Assn. of College & University Concert Managers in New York. A general discussion of the advantages and problems of school bookings. (40)

"5 RADA Staffers Quit As Protest on Fernald," Variety (December 22, 1965), Volume 241, Number 5:63.

Resignations from the Royal Academy of Dramatic Art (London) are apparently in protest over the fall resignation of Fernald as director, effective Dec. 31. (41)

"Frisco Workshop Needs Fast 56G to Halt Closing," Variety (December 22, 1965), Volume 241, Number 5:61

"Italian Concert-Opera Due to Get Gov't Loans: Legit Had Bigger Year," Variety (December 29, 1965), Volume 241, Number 6:51

Last season of Italian legitimate theatre showed an increase of 14.9%, due to greater attendance rather than higher prices. (55)

"Toronto Finally Okays Funds for Fest Buildings as Ballet Head Quits," Variety (December 29, 1965). Volume 241, Number 6:49.

Toronto officials endorse \$5,247,000 for construction of a 750-seat Concert Hall and refurbishing of 115-year-old civic building. (54)

Shepard, Richard F, "Arts Centers Are Offered Aid on Design Problems," The New York Times (December 30, 1965) p. 16.

Rubin and DeGaetani talk about the value of theatre consulting, in conjunction with an announcement of the Arts Councils of America's expanded advisory program for cultural centers. (43)

Zolotow, Sam, "Producers Split on Ticket Prices," The New York Times (December 30, 1965), p. 18.

The flexibility of NY ticket prices, expected with the repeal of the 10% Federal

admission tax, is discussed by Lawrence Shubert Lawrence Jr, Prince, Merrick, Irving, Cogan, Lotito, de Liagre Jr, and Ernest H. Martin. (44)

Calta, Louis, "All World's Stage, Including a Railroad Station in Louisville," The New York Times (January 1, 1966), p. 9.

The Actors Theatre in Louisville converts the Illinois Central Railroad station into a 257-seat theatre at a cost of \$50,000. (47)

"Vaudville Hall Rescued by Arts," The New York Times (January 1, 1966), p. 9

Providence, R. I., turns 47-year-old vaudeville-motion picture house into a performing arts center. (48)

Stone, Judy, "Making a Small Miracle," The New York Times (January 2, 1966), Volume CXV, Number 39, 425:X-3/

An anonymous gift of \$20,000 saves the San Francisco Workshop for the rest of this season. The history of the fight and plans for the future are given here. (49)

Grossman, Bernard A, "Theatrical Law Updates B'way Producer Ethics," Variety (January 5, 1966), Volume 241, Number 7: 255.

The Chairman, Committee on Law of the Theatre, Federal Bar Assn. (NY, NJ, & Conn.) discusses theatre investment and fair dealing. (50)

Richards, Dick, "London's Legit Impresarios," Variety (January 5, 1966), Volume 241, Number 7:259.

A "who's Who" of the regular theatre impresarios who work on London's West End. A short biography is included. (51 A-B)

Morse, Tom, "See Scaled Floor for 'Superman' As initial Test of Wharton Plan," Variety (January 12, 1966), Volume 241, Number 8:78.

Morse claims that Harold Prince is the first producer to revise price scales along the lines suggested by Wharton's A Fresh Look At Theatre Tickets. See the SUPPLEMENT, December 1965, p.5 (52)

"Theatre is Bustin' Out all Over in French-Speaking Switzerland," Variety (January 12, 1966), Volume 241, Number 8:80.

A report on theatre activity, new programs, and construction from Geneva. (53)

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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.