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## COMMITTEE NOTES

Long Island University has invited the USITT Committee on Theatre Administration to two sessions of their Lincoln Center series on the performing arts. The first meeting will be given on March 1 at 7:15. The program, titled THE FUTURE OF NEW YORK CITY AS A CENTER FOR THE ARTS, will feature Anthony A. Bliss (President, Metropolitan Opera Association), William M. Birenbaum (Long Island University), Robert W. Corrigan (New York University), George T. Delacorte (Dell Publishing Company) Elinor C. Guggenheimer (Department of City Planning, New York City), and Jay K. Hoffman (Children's Cultural Foundation, Inc.). The second program, THE ROLES OF BUSINESS AND LABOR IN THE PERFORMING ARTS, will be on May 3 at the same time. The May speakers include Neil H. Anderson (New York Board of Trade, Inc.), Dr. Birenbaum, Morris Iushewitz (New York City Central Labor Council), Frederick O'Neal (Actors Equity), Alan Schneider, and Charles M. Spofford (Lincoln Center). All the programs occur on a Wednesday evening in the Auditorium of the Library & Museum of the Performing Arts in Lincoln Center, New York City. USITT members and guests are asked to assure their admission by calling or writing to the Chairman, USITT Committee for Theatre Administration (212-867-7160).

James L. Nuckolls  
Chairman, Committee for  
Theatre Administration

## THE CANADA COUNCIL AND "REGIONAL" THEATRE

Prophets in the Canadian theatre -- and fortunately there seem to be quite a few of them -- look forward to the day when a chain of professional theatres will be flourishing from coast to coast. The initiative will continue to come from the theatre people and local supporters, as it did in 1957, when John Hirsch showed the way with the Manitoba Theatre Centre, and as it has in the more recent ventures in Halifax, Vancouver, and Edmonton.

The Canada Council backs the initiative of the established theatres, and lends a hand to those who are moving up. The Council also helps the National Theatre School, which sends out well prepared young actors and technical people to the theatres and is a meeting place for people in the profession. The Stratford Festival, which is where professional English-language theatre in Canada really began, also receives Canada Council aid.

Since 1965, when it received more funds from Parliament, The Canada Council has played a more active role. A key problem in Canadian theatres is the chronic shortage of trained managerial and technical personnel, and this was attacked in the first wave of the Council's Theatre Arts Development Programme. Working through established theatre institutions, the Canada Council recruited and financed management types to be trained with the companies, and began a technical apprenticeship scheme. In addition, a communications fund was set up to allow theatre people to move around and see what their peers in other cities are doing. These projects continue, and in 1966, the Canada Council inaugurated pilot schemes to train young directors and set up a Playwright's Workshop.

The expression "network of regional theatres" is often used to describe the trend in Canada, and this can be misleading to observers of theatre in the U.S. In English-Canada there is no Broadway and no Off-Broadway, and therefore there is no Away-from-off-Broadway. There is professional theatre in Canada, but nothing that could really be called commercial theatre. In a way, regional theatres are the theatre of English speaking Canada, and they reflect the geographical reality of a land that has a broken line of urban centres stretching along the southern limit of its vast territory.

Here, though, we think of Stratford as a focal-point. The history of professional English-language theatre in Canada began with what was, at first, nothing more than a geographical pun. There was this little town in southern Ontario called Stratford, and some enterprising citizens once began to reflect on the illustrious history of its British homonym.... In 1953, the Stratford Shakespearean Festival set up its pavillons et tentes, banners fluttering in the breeze, and Canada had not only its first professional theatre, but also a pool of acting and theatrical talent from which others have drawn freely. Stratford showed that it could be done.

Stratford makes abundant use of the talents of such Montreal figures as Jean Gascon and is one of the rare places where English- and French-Canadian theatres meet. Another is The National Theatre School/ Ecole Nationale du Théâtre, which has teachers and students working in both of Canada's theatrical traditions.

French-Canadian theatre, by the way, has its equivalent of Broadway and Off-Broadway in Montreal. (Still it is professional, but not really commercial, theatre). It has come a long, long way since the late forties, when a theatrical priest started off a New Wave of French-Canadian theatre with a group called Les Compagnons de Saint-Laurent. Actors who received their earliest training with Les Compagnons found a happy hunting ground for goodly

talent fees in 1952, when TV made its entry to Montreal, and they showed an unquenchable thirst for starting theatrical troupes. In true Broadway style, the "name" actors of Montreal have the added advantage of being V.I.P.'s in the community -- they are hounded by autograph seekers and by ad agencies in search of personalities for testimonials.

At the moment, the Canada Council makes grants to all of six professional companies in Montreal, and to the sole company, in Quebec City, which could be considered as a French-Canadian "regional" theatre. French-Canadian groups also receive help from the Council's Theatre Arts Development Programme, described above.

Another difference between English - and French-Canadian theatre is that the latter is almost exclusively government subsidized, whereas most of the English language theatres also get private support. Much of the help in Quebec comes from the provincial government, which, for example, provides for a full season of theatrical matinees for Montreal students, and underwrites a provincial touring company called Le Théâtre National, du Québec. To the Canada Council, aid from government or private sources all comes under the heading -- "local support" -- and it is a pre-requisite condition for Council aid.

To return to the super-telescopic history of "regional" theatre in English Canada, the way was paved, in 1957, by the Manitoba Theatre Centre. That same year the Canada Council was founded, which was to mean that the professional groups could be assured of financial continuity. In 1960, the idea of a chain of regional theatres was discussed on the sidelines at a national meeting sponsored by the Canadian Conference of the Arts. In 1963, the Neptune Theatre was founded in Halifax, Nova Scotia, and soon afterwards the Playhouse Theatre Company came to life in Vancouver. Edmonton is now building up strength, and there are stirrings in Saskatoon, Calgary and Victoria.

The basic standard that applies to this definition of regional theatre is professionalism. They use the best Canadian talent, and many of them bring in imports where it is necessary or adviseable. They are likely to tour their province, put on special shows for children, and in other ways bring home theatre to their area. Still, the basic rule is one of excellence.

Perhaps this is not the place to discuss the financial disasters that have robbed Toronto, largest English-speaking centre in Canada, of its rightful role in Canadian theatre, nor of the difficulties the sizeable English-speaking community in Montreal seems to have in setting up its own theatre.

Instead, another side of Canada Council help can be mentioned. The accolade of a Council grant usually enhances the standing of theatrical company in the eyes of the community. Quite apart from its monetary value, Canada Council support breaks down the understandable diffidence of regional communities towards their own theatres.

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THE PERFORMING ARTS - THE ECONOMIC DILEMMA. A book review by T. Bruce Birkenhead

Professor Baumol of Princeton University is one of this country's most eminent economists. He has turned his talents, along with those of Professor

Bowen, to the general economic picture of the performing arts in America. The results are not intended for economists. In fact, I suspect that this 20th Century Fund report will be criticized by economists because it is not a "professional" work. I have my own criticisms of Prof. Baumol's work, but the report on the whole is the best to date on the economic state of the performing arts. And one of its strengths is that the layman, the professional in the theatre, and, yes, even the economist can learn something from it.

Early in the study the question of the so called "Cultural Boom", as optimistically painted by Alvin Toffler and also the Federal Reserve Bank of Philadelphia, is tackled. The picture presented by Prof. Baumol is a more sobering, and I believe more valid one. He reveals that rising income in this country has produced less than proportionate increases in spending on the performing arts (low income elasticity of demand). A richer America which has allocated increasing proportions of its spending power to other services and "luxury" goods has not behaved the same way in the area of arts consumption. This duplicates my own findings regarding spending on the part of the Metropolitan Area population on New York's Broadway Theatre for the period 1954-55 through 1960-61.

The building boom is recognized by Prof. Baumol, but he questions as many of us have, what will go into the buildings. His survey indicates that of 54 operating arts centers, only 18 have professional performing arts groups in residence, with about twice that amount reporting such arrangements with semi-professional or amateur groups. Eight of the centers reported having no groups at all; and of those centers yet to be completed, 25 have not made any plans for resident companies.

Turning to another statistic, real per capita spending (spending adjusted for price changes) on the performing arts has increased only 8% since 1929. And the level of spending achieved in 1929 was not equalled until 1960! As a percentage of Disposable Personal Income, spending on the performing arts has about kept pace with spending on spectator sports. There is also a bright side. Regional theatre, the dance and Off-Broadway (at least until 1964) have expanded in terms of activity. Opera and orchestras have at least held their own. The area of theatre in which appears the greatest lag is commercial theatre, especially Broadway.

Although Prof. Baumol's statistics appear to be a little inaccurate, his analysis of Broadway Theatre strikes one as quite accurate and valid. The Phoenix Theatre is considered an Off-Broadway venture by Prof. Baumol and yet he accepts Variety's statistics regarding the number of Broadway productions opened each season. Unfortunately, Variety at times has included Phoenix productions, and usually includes City Center productions, in its Broadway statistics. Correcting for this, one finds no downward trend in productions on Broadway for the late 'fifties and the 'sixties. Later in the study he also accepts the findings of Prof. Thomas Moore concerning price changes on Broadway, for which estimates were made based on January averages in Variety of dollar capacity and seating capacity. I find favor with the technique of dividing the dollar capacity of a house by the number of seats to arrive at a weighted average ticket price, and I used this technique in my 1963 study. But a more accurate measure would have been achieved by Prof. Moore if all shows opened each season had been included, along with shifts from one house to the next and changes in price schedules after opening. This would only have strengthened the finding that ticket-price increases on Broadway since the 1950s have outpaced price increases for consumer goods in general, because the magnitude of price increases for theatre admissions has actually been greater than Moore estimates.

One last criticism. The samples used (two each for musicals and non-musicals

from the 1964-5 season) I believe are too small for estimates of running costs (\$40,000 per week for musicals and \$17,000 for non-musicals). Using a larger sample I found that as early as 1960-61 weekly operating costs, (excluding rent) averaged 35.3 thousand dollars for musicals and 18.8 thousand for non-musical productions. And if we add to this the average weekly rent burden of the sample, weekly costs averaged 50.6 thousand and 27.3 thousand dollars for musicals and non-musicals respectively. Fortunately, correction of these possible errors would only lend further support to Prof. Baumol's general portrait of a Broadway Theatre which is at best stagnating in a growing economy, and a Broadway Theatre which is plagued by cost increases that are greater than price increases for theatre admission.

Audience analysis is one of the most fascinating aspects of the study. There is general agreement that demand for theatre is inelastic, with little reaction to price increases for tickets. Although earlier figures are not given, I suspect that Prof. Baumol would agree with me (based on his own estimates of attendance) that the Broadway audience fluctuates around a median of about 8.7 million, with the fluctuations themselves more a product of the number and quality of shows than price changes. But the study goes further than this. Based on questionnaires distributed both here and in England, a profile of the typical theatre goer emerges which is remarkably similar in both countries. Professionals apparently dominate the audience; and better than 50% of male theatre goers have graduate school training, with over 30% of female members of the audience also having done graduate work. The typical (modal group) theatre goer in the United States falls into the \$10-\$14,999 per year range regarding income. The same relative income status appears to hold in England. Thus, on both sides of the Atlantic, as Prof. Baumol states, the common man does not go to the theatre.

I cannot comment of the statistics regarding Off-Broadway theatre, opera, orchestras and the dance. Except for greater activity in this area, however, they all come together with Broadway concerning the central point. All have an income gap. Costs are increasing faster than admission prices. The result, as indicated in the study, is that a declining percentage of expenditures by arts organizations is being covered by paid admissions. This gap, at present, is estimated at 20 million dollars. But the gap as projected by Prof. Baumol into the next century will grow to 76 billion dollars. To bring home the magnitude of the future gap, it is as if our present gap was 1.5 billion dollars per year. That is, because of mounting costs, declining percentage role of paid admissions, and low income elasticity of demand, the relative gap as well as the absolute gap will increase in the future. Society must fill the gap if the performing arts are to continue. In Prof. Baumol's words "Fortunately the very rise in production in other areas of the economy which lies at the heart of the problem will also provide society with the wherewithal to pay the mounting bill if it is determined to do so. It is upon the strength of that determination that the future of the live performing arts depends."

But how the gap is to be filled remains a controversy. The usual answer is presented of public and private donations or support. There is another approach which was not indicated and which I throw into the hopper (although I must say that serious consideration is aimed at commercial theatre only). Allow flexible prices for tickets so that average prices will go up. This would increase paid admissions and yet more people would attend the theatre because hard to sell tickets would tend to fall in price, and fall far enough to attract a buyer. Why not allow box office income to increase to meet costs, and let people pay for theatre just as they are willing to pay for other services?

True, as the 20th Century Fund report indicates, the performing arts are limited regarding technological advance. There are few benefits of scale. To put it in more graphic terms, theatre is an archaic industry. If people are not willing to cover costs for art as they are willing to do for beauty parlors, then possible the live theatre (commercial) should go the way of hand made cars.

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#### DANCE MANAGEMENT

The new Association of American Dance Companies, the New York State Council on the Arts, and the Cunningham Dance Foundation joined forces on December 14 for a Dance Management Seminar. The subject was ADMINISTRATION AND SUPPORT.

The seminar speakers included an interesting cross-section of three areas: dance company management, the principal private foundations, and the government agencies involved with arts' money. Since their comments often applied as much to legitimate theatre as they did to dance, you will find a report of them below.

The dance field is a smaller economic unit than one usually finds in theatre, and there is apt to be much less specialization in the former's administration. John Hightower (New York State Council of the Arts) pointed out the fact that the company director often functions as the choreographer, manager, and prime administrator. However, the director has not necessarily been trained to understand the subtleties of professional administration or arts' economics. He may even be less able to cope with the involved process of deficit financing. Hightower stressed (without explaining why) that dance, by its very nature, must lose money and must continue to receive support outside of the box office. He also felt that the Foundations, government, and the new "university impresario" had turned the solicitation of these funds into a complex problem.

Hightower went on to discuss the lack of administrative aid existing outside the typical dance company and available to it. By way of illustration, he noted that the company's boards of directors may often be composed of other dancers. These "advisors" are therefore not necessarily trained to coach the company in its attempts to penetrate the free-money maze.

Alexander C. Ewing (City Center Joffrey Ballet) illustrated the general problem of organization and financing when he described the "accelerated" development of the Joffrey company.

The first problem was to find starting money. It was decided to apply to the Foundations, but before that was possible, the company had to be tax exempt. The tax exemption required a board of directors - a feat that was accomplished in about ten days. With the exemption, the company went to Ford and was also able to say, "See, your money will be safe. We have a Board of Directors that contains the presidents of corporations!"

Even though the formation of a board may have been accomplished in a hurry, Ewing stressed that it should be formed with care. The Joffrey company felt secure because they could find people they knew fairly well. They also found board members with varying interests and amounts of participation; this resulted in a well-rounded panel. Ford did give the Joffrey Company a matching grant. But to quote Ewing: "Do you realize that this means nothing? You walk out of the (Foundation) without a cent!" Ewing says that people often think

that the matching grant is synonymous with ready cash. It is not, however; it is merely an opportunity to find cash, and it carries heavy obligations.

Ewing thinks that the word "grant" is a generally confusing term. To most people, it means "Foundations." However, grants can come from other places, and because a smaller dance company may have a difficult time competing for Foundation money, it should not concentrate all its efforts there. Government and private sources can be just as meaningful.

Shortly after the Joffrey was established, the company found that it was accepted and wanted for performances. However, there was still a money and an artistic gap to fill between being "wanted" and having something new to supply. As an example, the ability to work in City Center (New York) came as a mixed blessing. This large, professional house represented a step forward in terms of company development, but it also demanded elaborate productions and other attendant costs for which there was no previous income.

Stephen Benedict (Rockefeller Brothers Fund) turned the discussion to the problems that are generated when a company seek private support. He said that one important task has to do with getting the trustees, Foundation staff members, corporation officers, or what have you, to see the work that is proposed for financing. One of the most difficult things about justifying funds for the performing arts is the absence of permanent or tangible material that can be saved as proof that the funds were well spent.

Norman Lloyd (Rockefeller Foundation) expanded the discussions of private financing by indicating the the Foundations want to know (1) what you can not do now tht (2) you could do with aid. In other words, why should a particular group be a recipient, what does it have to offer, how can the prospective recipient justify the expenditure to the Foundation, and what is unique about the project? Lloyd reminded the dance companies that the small Rockefeller staff receives a large number of requests each month. He said that the Foundation was not against requests, but that they had to see (very quickly) how it could be for them.

Lloyd also suggested that the first requests for money be of an informal nature. If it is formal, he said, then the Foundation was forced to act officially; it either said yes or no. If first request are informal, the foundation can work with them and suggest how they might be presented in the best light.

Lloyd noted that the dance groups associated with colleges or universities presented a particularly attractive picture to the Foundation. Once the "rosy glow" of enthusiasm dies after the thought of a "real professional group" is old to a community, this type of institution can act as a stabilizing force.

Much Rockefeller support goes to university-oriented groups, but Lloyd was quick to point out that all their work was not limited to this area.

June Arey (National Foundation on the Arts and Humanities) spoke about public aid. She observed that the government had already been supporting dancers for many years. However, this support usually saw dancers standing in line at the employment office. She hoped that the future might see fewer artists standing and more dancing. She pointed out that the National Foundation had already produced dance grants for eight choreographers, two touring companies, and one technical assistantship.

Miss Arey outlined what not to do when requesting a grant. One should not simply tell her that there is a deficit, or present obviously impractical and underfinanced schemes. She suggested that dance companies write the National Foundation concerning the problems in the field, and then suggest solutions to them. The National Foundation does not expect the solutions to be final, but they should offer a position or attack that is original, practical, and interesting.

John Hightower Continued the discussion of public support by describing the work of arts councils. There is a subtlety in the composition of these organizations, and this is important to an understanding of their function and interest. The arts councils are tied up with the executive area of government (not the educational area). He pointed to the fact that the executive is responsive to the public's attitude; it seems realistic to place arts' fund administration here because the arts must also eventually serve the public. The arts councils therefore function primarily as a "Foundation with political overtones; they must account to the public for their disbursements. The private Foundations do not have this obligation.

Arts councils provide information and help to make performances possible. They try to diminish the financial risk which is assumed in these ventures.

Hightower feels that the universities and colleges are the largest impresarios when it comes to dance. The arts councils frequently act as a sort of broker between the university and the manager.

Arts councils are intrigued with things that seem to "develop" audiences - that tend to make them more receptive to performance programs. Here, we often have the lecture-performance-masters class package.

In closing, Hightower gave the dance companies one rule: do not compromise your performing fee - particularly when it comes to university and college tours. Dancers have subsidized themselves for a long time. Now, the arts agencies should return the favor.

William Ruder (Ruder & Finn, Inc.) came to the meeting as a representative of the business community - "corporate America." In speaking about his own community, he quoted an "eminent American Philosopher, Pogo: 'We have met the enemy, and it is us.'"

Ruder does not believe that the American enterprise system can live happily unless it learns to work within an enlightened society. He said that the thoughtful administrators are really worried about the relationship of automation to the human being; a new value structure is required for the resulting growth of leisure. Ruder feels that the arts are going to take up a good deal of that leisure time. In this sense, people in the arts represent an important commodity to the businessman.

However, although Ruder thinks that the above enlightened realization is on the way, he stated that arts groups are not (at this point in history) going to receive support simply because they deserve it. Instead, the arts administrator must discover how he can appeal to the corporation. In other words, what will make business interested in giving support to arts activities? Ruder gave an example; if he were part of an arts group the represented the utmost in beauty, he would try to solicit funds from an organization whose public image was just the opposite. If a better public image were important to that corporation (say, for reasons of required public support),

then you have a case for arts support. This new image, the image of producing something beautiful, could be the point of pressure. Ruder admits that there is a fine line between this type of support and the point where artists prostitute themselves while seeking favor, but he said that this was a subject which could best be decided by the artist.

Other speakers who participated in the seminar were W. Howard Adams (Associated Councils of the Arts), Isadora Bennett (Publicity), Jack Murphy (Herbert Barrett Management, Inc.), Omar K. Lerman (American Ballet Theatre), Edward O. Lutz (Lutz and Carr), Lewis Lloyd (Cunningham Dance Foundation, Inc.), Keith Martin (Roberson Memorial Center), Fannie Taylor (Association of College and University Concert Managers), Judith Blinken (Cunningham), Ralph T. Backlund (U.S. State Dept. Bureau of Educational and Cultural Affairs), and Ralph Burgard (Associated Councils of the Arts).

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PUBLICATIONS PREPARED BY THE ASSOCIATION OF AMERICAN DANCE COMPANIES  
(250 West 57th. Street, New York, New York 10019).

Lutz, Edward O., THE RESPONSIBILITIES, RISKS AND RIGHTS OF DANCE  
COMPANY ORGANIZATIONS (New York 1966).

A synopsis of the forms of ownership available to dance companies,  
tax exemption, accounting requirements, insurance, and competent  
guidance.

A CAPSULE SUMMARY OF SOME OTHER ORGANIZATIONS SERVING DANCE.

MEMBERSHIP INFORMATION concerning the Association of American Dance  
Companies.

BY-LAWS of the AADC.

PROSPECTUS of the AADC.

SIX-MONTH ANNIVERSARY REPORT of the AADC

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ETCETERA

GRANT TO THE CANADIAN THEATRE CENTER

The Center has received from the Canadian National Commission for Unesco, a grant of up to \$10,000 in support of its June 19-25, 1967, Colloquium: THE DESIGN OF THEATRES, which will be held in Montreal at the new Bonaventure Hotel. The grant will be used to finance the basic organizational and developmental work connected with the 1967 meeting.

Leading theatre administrators, city planners and others are expected to participate in the Colloquium. The week-long series of panel discussions has been designed to demonstrate the essential unity of purpose to be found among persons of widely-differing professional backgrounds

when the skills of these persons are enlisted in the work of providing theatre premises.

#### NEW YORK BOARD OF TRADE TO SPONSOR ARTS MANAGEMENT

The New York Board of Trade, through its Arts Advisory Council announced today the sponsorship of Arts Management, the national newsletter for cultural administrators.

Under this arrangement, Arts Management, the first and only publication of its kind now entering its sixth year, will be distributed free of charge by the Board of Trade to arts organizations and business leaders throughout the country. The publication has previously been available on a subscription basis and through the sponsorship of leading arts organizations, most recently the New York State Council on the Arts.

James T. Gill, president of the Board of Trade and Vice President of Manufacturers Hanover Trust Company, called this "A unique and timely example of the kind of support arts leaders with a publication which has continually reflected and served their needs, we will be helping to strengthen their organizations. Additionally, by making Arts Management available to business leaders on a national scale for the first time, we hope to broaden the base of business participation and support of the arts."

Alvin H. Reiss, a founder of Arts Management, will continue as its editor. Mr. Reiss announced that the January-February issue of the four page newsletter will be the first to be published under the new management.

#### NATIONAL ENDOWMENT AWARDS CONTRACT TO DANCE ASSOCIATION

The National Endowment for the Arts has awarded the Association of American Dance Companies a contract for \$11,450 to undertake two studies. One study is to be a survey of existing services provided by other national arts organizations - to avoid duplication of efforts in servicing and programming and to explore the possibilities of collaborative efforts with these organizations on specific projects.

A matching grant of \$13,550 has also been earmarked for the Association by the Endowment under its technical assistance program for the purpose of (1) undertaking a pilot project to develop a program format for orienting and training prospective board members for dance organizations; (2) providing management seminars for dance and appropriate participation in them; and (3) organizing the 1967 National Conference and annual meeting of the Association of American Dance Companies.

#### CORRECTION

Correction to the article: THE COMMITTEE ON THE LAW OF THE THEATRE (December SUPPLEMENT, page 6).

Bernard Grossman, Chairman of the Law Committee, explains Congressman Kupferman's part in the seminar which the SUPPLEMENT reported was "not to the point." According to Mr. Grossman, Kupferman was not asked to discuss the law of subsidies because of time limitations placed on the program. He was asked to give a few words of pleasant introduction and then distribute printed material on his subject - all of which he did. ED.

CONTRIBUTORS TO THE DECEMBER ISSUE:

T. Bruce Birkenhead, Department of Economics, Brooklyn College

Sherry Fahn, Long Island University, New York

Bernard Grossman, Chairman, Committee on the Law of the Theatre,  
Federal Bar Association of New York, New Jersey and Connecticut.

Thomas K. Lehman, California Institute of Technology.

Edward O. Lutz, Lutz and Carr Accountants, New York

James L. Nuckolls, Gersztoff, Nuckolls & Warfel, Inc.

Alvin H. Reiss, Editor, ARTS MANAGEMENT.

Mark R. Sumner, Institute of Outdoor Drama, Chapel Hill, North Carolina

Gerald Taaffe, Chief, Information Services, The Canada Council.

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BOOK

Baumol,, William J., and Bowen, William G., PERFORMING ARTS - THE ECONOMIC  
DILEMMA, The Twentieth Century Fund, New York, 1966.

See the review in this edition of the SUPPLEMENT.

CIRCULARS

INDEX TO PROJECTS WHICH CONTAIN THE ARTS AND HUMANITIES, mimeographed, Title  
III project, Department of Health, Education, and Welfare, Office of Education,  
Washington D. C. 1966.

A list, by state, of the project numbers and cash value of activities  
which include theatre, museums, and music.

THE PURPOSE AND ACTIVITIES OF THE NATIONAL FOUNDATION ON THE ARTS AND THE  
HUMANITIES AS IT PERTAINS TO THE ARTS, mimeographed, The National Foundation  
on the Arts and the Humanities, Washington, D. C., 1966.

MAGAZINES

"Economics and the Non-commercial Theatre," EDUCATIONAL THEATRE JOURNAL  
(November 1966), Vol. XVIII, No. 3A:352-56.

This report centers on university support of the arts. It defines the  
roles played by educational institutions, presents justifications for sup-  
port (economic and non-economic), and lists questions concerning the "New  
Directions" the universities may take.

Fisher, Isabelle, "Questions and Answers About College Bookings," Dance

MAGAZINE (January 1966), pp52-53, 72-74.

article includes questions which cover buying decisions, management services, press material, artists' participation, artists' conduct, the importance of box-office income, and others concerning the booking of dance groups.

NEWSLETTERS - The following are all from ARTS MANAGEMENT (New York):

"Arts Group Tries 'Hard Sell' And Boosts Financial Support," (April 1966)

The story of how the Royal Winnipeg Ballet (Canada) used "hard selling" techniques to win financing.

"National Arts Associations Expand Programs," (November-December, 1966), No. 53:1-2.

Reports of expanded activities from the American Symphony Orchestra, ANTA, Arts Councils of America, the Association of American Dance Companies, Central Opera Service, USITT, Theatre Communications Group, and Actors Equity.

"Telethons Can Play a Key Role In Boosting Financial Support," (November-December, 1966), No. 53:1-2.

#### PAMPHLETS

FEDERAL LEGISLATION ADMINISTERED BY THE U.S. OFFICE OF EDUCATION WHICH MAY PROVIDE SUPPORT FOR THE ARTS AND HUMANITIES, Department of Health, Education, and Welfare, Office of Education, Washington, D. C. 1966.

Program areas include: Undergraduate Financial Assistance, Graduate Assistance, Vacational Programs, Equipment and Materials, Construction and Remodeling, Research, and Educational Services and Instruction. Each area is then divided into the following topics: Legislation (from which the program has been developed), Purpose of the program, Possible Application to the Arts and Humanities, Who May Apply, How the aid is Disbursed, and who one contacts at the Office of Education.

Sumner, Mark A., AN AMPHITHEATRE FOR EPIC DRAMA, Institute of Outdoor Drama (North Carolina, June 1966).

A collection of materials concerning many aspects of amphitheatre design, construction and financing. Price: 50¢ order directly from the Institute for Outdoor Drama, Chapel Hill, North Carolina, 27514.

#### REPORTS

Sumner, Mark R., PLANNING FOR AN OUTDOOR HISTORICAL DRAMA, a preliminary report, Institute of Outdoor Drama, North Carolina, 1966.

A collection of the Institute's bulletins concerning the planning of outdoor drama. It includes information on organization, audiences, feasibility and scope, production, and sample budgets. Price 25¢.

Thompson, Helen M., LEGAL DOCUMENTS OF SYMPHONY ORCHESTRAS (pamphlet), American Symphony Orchestra League, Inc., West Virginia, 1966.

#### NEWSPAPERS

Schwartz, Harry, "Theatre Outlook is Viewed as Rosy," NEW YORK TIMES (November 6, 1966).

Mathematician Thomas G. Moore of Michigan State University reports, in the Harvard Review of Economics and Statistics, that "with a growing population and a flourishing economy, Broadway should prosper." (149).

Lazarus, Charles, "Montreal Sees Best Legit Season; Most Shows are French-Language, Off-B'way Production Budget Level," VARIETY (November 16, 1966), Vol. 244, No. 13:61, 65. (151).

Professional English-language theatre is practically non-existent. Professionals all operate on a shoe-string, when compared to NY theatre. Approaching Expo '67 may have much to do with increased activity.

"L.A. City Council Has Long Agenda, Cuts Papp Short," VARIETY (November 16, 1966), Vol. 244, No. 13:65.

Joseph Papp, producer of New York City's Shakespeare Festival, was in Los Angeles to propose the creation of a similar program. He has been working through the L.A. Parks and Recreation Commission.

Morse, Tom, "Tahse Creditors Combine to Seek Inspection of Company's Accounts; Rap Corporation Setup, Under-capitalizing," VARIETY (November 16, 1966), Vol. 244, No. 13:61, 66. (155).

"Equity Sets Panel to Take New Look At Filming Play Bits for TV News," VARIETY (November 23), Vol. 245, No. 1:63. (152).

Equity's present rule requires producers to pay the actors one week's minimum wages when they appear in filmed excerpts of shows. The new thought is that filmed segments may help sell the shows.

"City Fathers To Discuss Ways To Refurbish Greek Theatre," DAILY VARIETY (November 29, 1966), Vol. 133, No. 61:1.

The Greek Theatre Association needs financial help to the tune of \$500,000 for the project. A Handbill, distributed by the Association, points out that "despite considerable propaganda to the contrary, theatre is having one of its most difficult periods in the history of L.A.... There is the fear that the Music Center and its affiliate, the Hollywood Bowl, will have excessive control over all music and theatre in the area because of their monumental modern facilities and access to most of the available subsidy."

"Pitt Playhouse Threatens Fold," VARIETY (December 7, 1966). Vol. 245, No. 3:63, 68 (153).

The story behind the possible closing of the Pittsburgh Playhouse. The failure of leading corporations to provide pledged funds is a factor.

"Guthrie, Mpls, Sees 200G Season Loss, Double 1965, But Plans Expansion," VARIETY (December 14, 1966) Vol. 245 No. 4:64.

"The \$200,000 loss compares to an \$82,000 season deficit for 1965 and a net profit of less than \$10,000 each for the first two seasons." It is hoped that a Ford Foundation grant will materialize to cover the 1966 debt as it did in 1965. A Branch project in Saint Paul explains the increase in next year's costs. (154).

NOTE: The underlined number in parenthesis (00) indicates that the article is available from the Institute for a slight service charge. If you wish a clipping, please refer to this number. Requests should be addressed to the Chairman, Committee for Theatre Administration.

#### LATE LISTING

Lutz, Edward O., TAX TECHNIQUES FOR PROMOTERS AND INVESTORS IN SPECULATIVE VENTURES, Prentice-Hall, (New Jersey, 1966).

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