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## COMMITTEE NOTES

The Committee for Theatre Administration has been aware of duplication in the activities of several national service organizations that have a specific interest in the area of theatre management and administration. The Committee has therefore started to survey these activities and suggest methods of coordination. We hope to discover how the Committee may best serve a unique function in the general effort to encourage intelligent theatre economics.

One step along this line has been to secure copies of the general arts administration newsletter, ARTS MANAGEMENT, for distribution along with the SUPPLEMENT. Because of the limited supply, ARTS MANAGEMENT will only be sent to members of the Committee for Theatre Administration. All other USITT members will continue to receive the SUPPLEMENT as in the past. Perhaps the opportunity to read the valuable issues of AM will encourage USITT members to take an active part in the Committee.

Also along these lines, we talked to the newly appointed chairman of ANTA's Theatre Administration Project (formerly the Theatre Management Project). The general feeling, on both sides, was that we needed active cooperation, particularly where the USITT and AETA administration activities could be mutually beneficial. We hope that our feelings will become fact during the next year.

The USITT Committee would like to congratulate Harold R. Oaks on his appointment as the new AETA Project Chairman. Mr. Oaks is the Director of Theatre,

Kearney State College, Kearney, Nebraska. We also want to thank Walter H. Walters, the outgoing Chairman, for his several years of important work in theatre management.

James L. Nuckolls  
Chairman, Committee for  
Theatre Administration

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#### THE ROCKEFELLER FOUNDATION - T. Bruce Birkenhead

A report on the activities of the Rockefeller Foundation in the area of theatre (or arts) administration could end here. The Foundation does not have a program which brings it into direct contact with administrative training programs or the search for new administrators. Ford's Administrative Internship Program is highly regarded by at least one officer on the 41st floor of the Time-Life building, but there is apparently no intention, nor does there appear to be the desire, to develop a similar idea.

Obviously the activities of the Rockefeller Foundation have an impact on the total organization of any theatrical enterprise which receives support. And to the extent that a theatrical activity survives, expands or is born because of aid from the Foundation, the administrator also benefits and is involved. But the effect is a side effect. The Foundation is directly concerned with the creative aspects of theatre, with particular emphasis on the playwright in recent years, rather than with the structural or administrative side. Money which flows from the Rockefeller Foundation is not usually directed at specific activity groups in the theatre. Although, as just stated, the playwright is of direct concern, funds are usually not provided to individual playwrights. Rather, it is the theatrical institution, (including the university), which is aided. It must be noted that the "non-individual" approach is undoubtedly due, in part, to the tax motivated necessity of providing funds to tax exempt recipients only. However this is not not the only nor primary reason, and the approach reflects the desired goals of the Foundation.

Given the institutional approach, Ford not only welcomes the submission of proposals, but does go into the field itself to look for valuable "cultural investments". At times, organizations are even prompted to submit proposals for aid. But if support is forthcoming, it will not be long-run support. Ideally, the Foundation does not want to aid programs developed for the purpose of receiving aid. Rather, if a program which is honestly desired, or is in existence, needs and deserves aid, the Foundation stands ready to help. That help is terminal. White elephants are not to be produced for the community. Thus, the possibility of eventual self sufficiency must be present, for any proposal. The Ford officer who was interviewed made clear that self sufficiency in the commercial sense is not implied. Funds do not necessarily have to come through the box office. But the community must be willing to pay in some way if an enterprise is to continue beyond the Ford support stage. Picking up the tab for past deficits is also not desired by the Foundation, although groups have received aid while in the red where self sufficiency appeared to be ultimately possible.

An examination of the quarterly reports\* of the Foundation reveals the variety of theatrical institutions which have received aid and the extent to which the playwright is the current theme. This funding is designed not only to aid the production of new works (or little done "American classics"), but also to allow time for playwrights to devote more of their energies to playwriting than to waiting on tables. As an example, 1965 saw a \$76,000 grant awarded to the National Repertory Theatre Foundation to provide salary and travel costs of staff members for the purpose of maintaining liaison with their local committees. In the same year Carnegie Tech. received \$115,000 to enable a strengthening of ties between the institution and the professional theatre. The Washington Drama Society, in the same period, received a three year grant of \$106,500.

Both Villanova University and New York University received grants during 1966. The Villanova grant of \$34,200 was aimed directly at an advanced playwright training program under the auspices of the University's Theatre Department. N.Y.U. received the whopping sum of \$750,000.00 to help launch its program of professional theatre training, including a proposed "master-apprentice" program for playwrights.

In more general terms, we find that in more recent years the roster of recipients includes the University of Minnesota (where Arthur Ballet conducts the Office of Advanced Drama Research), The American Place Theatre, which gave birth to Lowell's "The Old Glory", and the Actor's Studio. We must also mention a limited exception to our earlier statements. An experimental program has provided aid to individual playwrights, such as Kenneth Man ("The Brig"), who are nominated for such grants by professionals in the theatre.

The Foundation cannot be criticized for a lack of diversity. A list of all recipients of aid would be a long one indeed. But it would have been nice to report on forthcoming direct aid for what remains a weak-spot in theatrical enterprises, particularly community efforts, namely "administration".

\* The Rockefeller Foundation Quarterly Report, The Rockefeller Foundation, 111 West 50th Street, New York City, N.Y.

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AMERICAN EDUCATIONAL THEATRE ASSOCIATION REPORT:  
SOURCES OF PRODUCTION FUNDS IN UNIVERSITIES AND COLLEGES  
Extract of a paper by Harold R. Oaks\*

During 1965 and 1966, 650 colleges and universities were surveyed concerning the sources of funds for their productions. The sample included schools in all fifty states and the District of Columbia.

Sixty-seven percent of the surveyed institutions had responded to the questionnaire by the time this report was written. Over half of the schools had an enrollment under three thousand. Most of these small schools were

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\* The Extract is printed with the permission of the AETA Theatre Administration Project, Harold R. Oaks, Chairman. Copies of the full report, including statistical evidence, may be secured by writing to Mr. Oaks, Director of Theatre, Kearney State College, Kearney, Nebraska.

privately controlled, and fewer of the small schools offered complete speech and theatre programs. The larger institutions tended to be publicly controlled and to have a more complete theatre offering.

#### QUESTIONNAIRE RESULTS

##### QUESTION 1:

What is your source of funds for college university theatre productions?

- (a) Box Office
- (b) Department or college theatre funds
- (c) Student-body activity fees
- (d) Alumni gifts
- (e) Other

- A. **BOX OFFICE** Sixty-seven percent of the surveyed schools indicated they received some support from box office sales.

There seems to be a trend toward larger schools being more dependent on the box office for their production funds. It should be pointed out, however, that there is not total agreement on any system of budget for any size institution.

There was no significant difference between box office dependence and public or private control, but there seemed to be more reliance on box office support for departmental theatre than for schools without Speech & Theatre majors. Several schools indicated in written comments on their forms that their box office money was returned to the original fund and thus incentive for building box office was low.

- B. **DEPARTMENT OR COLLEGE THEATRE FUNDS:** Counting respondents who only checked this item, 57% of the schools received some department or college funds.

Small schools (under 1,000) seem to depend more on department and college funds than do larger institutions, but the scattering of percentages make further generalization difficult. Type of control does not seem to effect institutional support, nor surprisingly, does the degree program in Speech and Theatre.

- C. **STUDENT-BODY ACTIVITY FEES:** Some activity fee support is indicated by 45% of the responding schools.

Schools in the middle enrollment range (1 to 8 thousand) tend to depend more on student-body funds than do the larger or smaller schools. There is a tendency for public schools to rely on student-body fees more than private institutions do. There is some indication that schools without academic programs in theatre depend on student-body funds a good deal, although a majority of these schools get no support at all from student-body funds.

Production funds from other sources were rare; 89% of the respondents said they had no other source than the three mentioned above.

The source of production funds, it seems, varies from school to school, but there are some general trends that should be noted. Schools in the one thousand and under enrollment range tend to depend on department or col-

lege funds (46% get over half of their production funds from this source). Department and college funds and student-body activity fees are used by about equal numbers of institutions in the one to three thousand range (over half of production funds: from department and college; 38%; over half from student-body, 36%). A plurality of schools with enrollments of three to eight thousand rely heavily on student-body funds, but several still stress department and college sources (over half of production funds from student body, 40%; over half from department and college; 31%). Nearly half of the larger schools in the eight to eighteen thousand range depend on the box office for production funds (over half of production funds from box office, 44%). Most institutions over eighteen thousand rely mainly on the box office; although several of these schools have strong department and college support (over half of production funds from box office, 61%; over half from department and college, 37%).

QUESTION 2: Do students pay admission to college/university theatre productions?

ANSWER: There was no clear trend in total percentages of students paying admission. Size of the school was the only significant factor in this question. Clearly, the larger the school the more likely the student will pay admission to the campus theatre.

QUESTION 3: Do faculty members pay admission to college/university theatre productions?

ANSWER: The gross percentages for this question indicate over half of the institutions charge faculty members admission.

Here again the larger the school the more chance faculty will be asked to pay admission. Public institutions are more likely to charge than are private schools, and the school with a major in Speech and Theatre is more likely to charge faculty than if there is no major.

QUESTION 4: Who controls the disbursement of funds to the theatre? Department Chairman, Director of Theatre, College Administrative Officer, Student Association Officer/s, Student body as a whole, other?

ANSWER: Interpretation of this question is difficult since there are such diverse methods of obtaining funds, control is also diverse. Sixty-eight percent of the respondents indicated a single control agent, twenty-six percent checked two agents, and four percent have three or more. The Department chairman and director of theatre are the most often mentioned control agents for all sizes and types of schools, except where there is no department. Larger institutions indicate less control of theatre funds by college or university officers. Only fifteen percent of the respondents checked student-body officers as a budget agent, with no trends in size or control, but with slightly more student-body control in non-departmental institutions.

QUESTION 5: Does the budget source have any control over selection of plays, director, etc.?

ANSWER: Most directors seem to enjoy considerable freedom since 83% of the respondents answered "no" to this question. There were no

trends in size, type of control, nor theatre offering.

QUESTION 6: Does the budget source require a line-item budget and have authority to question individual items?

ANSWER: This question has two distinct parts and caused some respondents difficulty in answering. In tabulation it was split into parts "a" line-item budget and "b" authority to question individual items. On part "a" the plurality said they were required to submit a line-item budget. There was no strong division by school size, control, nor offering. A majority indicated individual items could be questioned, with no trends by size, control or offering.

QUESTION 7: How many major plays does your college/university produce each academic year?

ANSWER: School size was the most significant factor in this question. The larger the school the more plays produced seems to be the pattern, with the average number of plays for all institutions being three or four per academic year.

QUESTION 8: Who directs major productions? Faculty, Students, Other?

ANSWER: In most institutions faculty members are the sole directors of major productions (83%). Students and faculty were checked as directors by twelve percent of the respondents. The other five percent were scattered.

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#### A GUIDE TO COMMUNITY THEATRE ORGANIZATION AND MANAGEMENT

In the spring of 1965, the Region VII Office of the American National Theatre and Academy held a series of six meetings with the intent of helping theatrical groups to improve their organization and management. Tape recordings and shorthand records were taken, and these have recently been edited into a publication titled, A GUIDE TO COMMUNITY THEATRE ORGANIZATION AND MANAGEMENT.

The GUIDE has a problem which is typical of meeting reports; just when you hope it will become specific, the discussion launches into generalities. There are further minor criticisms: people who regularly attend theatre meetings may find the material reminiscent of other programs, the subject development is occasionally erratic, and the emphasis tends to be on introduction rather than on essential content.

An important credit for the GUIDE results from the excellent job of editing by Jeanlee Hovious and the meetings' participants. They have been able to keep the feeling of vitality, comment, and opinion, without also retaining the general confusion that usually results from a direct transcript. This is a most important credit, for one attends conferences more to discover the attitudes and opinions of the speakers than to receive factual material.

The keynote address is by Robert Gard, Director of the Wisconsin Idea Theatre. Gard begins with a very elementary outline of community theatre development. When he comes to the "modern phase," he notes that it has been "fraught with some failure" to understand three things: (1) "what has been done in the communities where (theatres already) exist," (2) the purposes behind these

community projects, and (3) the combined problems of "censure of the community" and "business failure."

Gard goes on to describe a specific instance of community theatre development which got off to a bad start because of misdirected purpose. From this example, he extracts a general system which he feels underlies the development of a great many important community efforts in this nation; it is a process which begins with the individual and evolves into a concrete program which is assimilated in the culture of the community.

Gard continues to describe, in social terms, a general theory of community theatre, the movement's past, current practice and future prospects.

Legal requirements and unions provide the subject matter for the second chapter of this compilation. The first subdivision contains a standard review of incorporation, non-profit structure, and so forth.

Federal Income Tax, other federal taxes, and state levies are treated next. These topics are followed by summaries of royalty, insurance, license, and liability problems. The fourth division covers unions in a very general sense; they are considered as a group rather than individually. The above subjects are mentioned in their relation to existing practices in the State of Minnesota, although much of the information applies elsewhere with equal strength.

Chapter III deals with budgeting. The first paper is by Ralph Burgard, who was then the Executive Director of the Saint Paul Council of the Arts and Sciences. Burgard reminds us of the social purpose and accounting requirements that go with the title "tax deductible, "non-profit. He continues with a proposed budget form that is illustrated on two pages of the text.

Barton Emmet (Minnesota Theatre Company) agrees with Burgard's position on budgeting and stresses the point, "don't underestimate." "It's always easier to explain to the board or to yourself why you came under budget." The section ends with a "potpourri" of ideas and a Theatre Budget Check List.

The fourth chapter deals with manpower, and in particular, with voluntary workers. Ray Lammers, Director of the Department of Drama, University of Minnesota, begins the discussion by offering solutions to a vital problem. How does one "work with a group and keep them happy when you do not have some form of ascendancy over them - your're not responsible for giving them a grade, you don't pay them a salary?"

First, he lists three specific skills: investigative skills, dialectical skills, and human relations skills. He does not describe these in detail, but goes on to "the elements that attract persons and keep them attending to what you want them to attend." He describes these elements under the following headings: variety, intensity, striking quality, definiteness of form, animation, suspense, conflict, the novel (that which is new), the familiar, the proximate, and the "social life."

Burgard continues the chapter by talking about boards of directors, their organization and construction. Particular emphasis is devoted to the distinction between membership corporations and self-perpetuating boards. Burgard concludes with brief tips concerning the motives of volunteer help.

The fifth chapter deals with assistance from the outside - from foundations

and business. The first sub-section of this chapter contains a thoroughly generalized statement by the ANTA Region VII staff. The second part features Donald H. Hughes of the Hill Family Foundation. Although Hughes does not deal with the mechanics of financial appeals, he does answer certain related questions. Hughes starts by listing and discussing briefly four "ground rules:" (1) existing foundation policy should be assumed to be virtually sacred, (2) foundations are most interested in the purpose one is trying to serve, (3) "foundations choose among good projects... that will be supported," and (4) foundations should be told everything, good and bad, about a theatre group. Seeking aid after establishing the rules, Hughes defines and discusses seven questions which bear most directly on foundation appeals originating from the Region VII area.

The last chapter deals with ticket campaigns and record keeping. Five areas are covered: basic records, agency sales, mailing lists, season tickets, and group sales. Although the printed material is a bit brief, there are illustrations and sample forms.

Copies of the GUIDE (94 pages, mimeo) are available through the ANTA Region VII Office, 30 East 10th. St, St. Paul, Minnesota 55101, for \$1.00 (ANTA Members) or \$2.50 (non-members). Postage is prepaid.

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#### CORDINER HALL'S FINANCIAL HISTORY - A CASE STUDY

Construction began in November 1966 for Cordiner Hall in Walla Walla, Washington. The Hall is part of a complex which will eventually contain three buildings: the first is the Hall, the second building, to be constructed after Cordiner Hall is completed, is a physical education-recreation building, and the third will be a natatorium and women's gymnasium. The first building will provide facilities to serve Whitman College and the community for performing arts, and lectures. The foyer of Cordiner Hall will provide additional space for gallery exhibits, and receptions.

The overall dimensions of Cordiner are 106' by 206'. The stage and wings is 92' in length and 50' deep. The stage opening is 51', and the fly loft is 32' wide and 104' long. Height from stage level will be 42'. The foyer measures 88' long by 32' wide. The main auditorium is divided into a balcony and orchestra with a total potential seating of 1,520.

A detailed breakdown of the funding was not possible by December 14, 1966, because contributions were still coming in. However, funds for the complete costs (\$1,729,099.) of the building and site acquisitions were available before construction began.

A basic gift of \$500,000 from the General Electric Company in June, 1965 was added \$250,000 under the terms of the Ford Foundation's Challenge Grant to Whitman College of \$1.5 million. The challenge was met, netting \$3 million to Whitman.

The Treasurer's office at Whitman provides the following figures:

General Electric Company.....\$500,000.



Ford Foundation Challenge grant.....	\$250,000.
Community campaign.....	120,000.+
Alumni donors.....	100,000.+
Interest earned.....	62,000.
From corporations & individuals.....	337,099.
Available from other Ford funds.....	360,000.
	<u>\$1,729,099.</u>

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#### ESQUIRE BUSINESS IN THE ARTS AWARDS

The principal purpose of the recently announced annual awards is to "provide a national platform to honor those companies that merit special recognition for their contributions to the upgrading of the cultural environment of their communities. The long-range goal, obviously, is to spur many more business firms, regardless of size, to assume comparable responsibilities, broadening the base of company participation in the cultural life of our cities and towns."

"To be considered for an award, the company must have actively participated in or conducted one or more projects fostering appreciation of the fine or performing arts at the community level." Financial contributions, alone, do not qualify a company.

All nominations for the awards must be received by ESQUIRE no later than March 1. Further information, rules, and regulations may be found in the January 1967 edition of ESQUIRE (Vol.LXVIII, No. 1:37-40) or may be secured by writing to the Arts Awards Committee, ESQUIRE MAGAZINE, 488 Madison Avenue, New York, NY 10022.

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#### SAINT PAUL PROGRAM ON THE FINANCIAL SUPPORT FOR THE ARTS\*

Delegates from state arts councils of North Dakota, Wisconsin, and Iowa were among out-of-state participants at the conference titled "INFORM: Support for the Arts", sponsored by the Minnesota State Arts Council June 5 and 6, 1966, in Saint Paul.

Featured speakers at the conference included Charles Mark from the National Council on the Arts; Richard Grove from the U. S. Office of Education; Howard Adams from the membership organization, Arts Councils of America; and Donald Hughes of the Hill Family Foundation. High points of their comments are summarized below, by topic.

National Council on the Arts: What the National Council will not provide is

- 1) money for buildings
- 2) money to underwrite annual deficits,
- 3) help for projects of a merely local scope (regional projects that can be applied on a national scale are of greatest interest)
- 4) Funding for new institutions (Some exceptions are made.). The greatest number of applications have been submitted to date in the field of music, followed by theatre, visual arts, and film, in that order.

Office of Education: Assistance to the arts is available under the Elementary and Secondary Education Act of 1965. Title I of that act provides financial assistance to educational projects in economically deprived areas; projects are submitted by local educational agencies to the state, then the state applies to the federal government for assistance with accepted programs. Title II provides financial assistance for educational materials, such as preparing tapes, films, etc. Title III: in 1966, 553 projects will be supported, including 135 in the area of arts and humanities. These must be imaginative, innovative, exemplary and must be done in cooperation with some existing educational or arts institution. Projects can only be submitted by

- 1) local public educational agencies

- 2) arts institution in cooperation with local public educational agencies.

\$200,000 is the base amount allotted in 1966 to each state; Minnesota's allotment is \$1,900,013, based on population, geographic concerns, etc. Title IV of that act is geared to education in the arts; 100 projects are now in action. An example: pilot project in teacher training, for teachers to learn to use art museums in new ways. Proposals are considered from universities, colleges, educators and individuals. Title V provides for expansion of projects to improve state departments of education and to improve their functions in the arts area. Sections 12 and 13 are administered through the National Council on the Arts and Humanities. Section 12 provides financial aid for equipment in arts education; Section 13 provides for assistance with teacher training institutes, based on innovative ideas.

State Arts Councils: (Note: arts councils are of many different types. Community arts councils, for instance, are usually formed by member organizations that are interested in pooling resources for efficiency. There are also regional arts councils, established for similar purposes. The National Council on the Arts is funded by the federal government. These remarks deal with state arts councils, official government agencies which are formed to improve general cultural level of a state.) Among the obligations faced by state arts councils: the duty of government to support and encourage arts at their highest level, to encourage training of leaders and development of fine programs for education for the arts, to extend and add depth to existing programs, to plan so that communities in time will absorb cost and initiative for arts programs. The major goal is "to transcend the drastic break between the artist and the society."

Foundation aid: General considerations to keep in mind when dealing with foundations include the following:

- 1) the demand for money exceeds the foundations' supply
- 2) requests should be logical, systematic, and provide for projects to become self-supporting, if possible
- 3) of special interest are educational projects, those which provide for cooperative efforts among groups, and those which deal with areas where support for the arts is a recognized need
- 4) foundations generally do not like to equip facilities or give money directly to individuals.

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#### THE CHELSEA THEATRE CENTER

The Chelsea Theatre Center is a non-profit organization with a multitude of

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\* Reprinted from the November issue (#7) of the ANTA REGION 7 NEWSLETTER, Jeanlee M. Hovious, Publications Editor.

purposes: it is an Equity approved professional theatre, a community project, and an outlet for new playwrights, actors and directors. Admission is not charged to this New York City activity.

The group recently received a \$15,000.00 grant from the Rockefeller Foundation. Of that sum, \$2,500 goes to cover general production expenses, the rest is reserved for administration of the theatre. The Rockefeller grant has been the largest so far, although there has been help from the Dramatists' Guild (\$500) and the New York Foundation (\$2500).

The theatre had an active performance history prior to the time the major grants were received. Its Theatre Lab Unit, starting in August of 1966, presented two plays by new authors, the Playwright's Forum Unit of CTC offered 23 reading-performances. CTC has also produced an opera and a play in Spanish. Much of this early activity was supported by private funds, often from the theatre people, and private donation continues to play a large part in the group's activities CTC performs in the Church of the Holy Apostles. Unlike other similar groups, it has not changed the inside of the church building into a theatre auditorium. Instead, the normal church areas have been retained for their staging potential, with the addition of a portable platform. Lighting and sound equipment is concealed so that the building can operate without theatrical trappings during church hours. This system results in an interesting utilization of space. The theatre uses the building when it might otherwise stand empty, and there is a minimum of theatrical interference during church programs.

The next performance will be a full-stage production of JUNEBUG GRADUATES TONIGHT!, a new play by Archie Shepp, which will preview late in February.

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#### REGIONAL THEATRE ASSOCIATION MERGE

The North Central Theatre Association (NCTA) and ANTA's Region VII Office have merged. The combination will be effective as of the ANTA Region VII Conference (formerly NCTA Conference) to be held March 31, April 1 and 2, 1967, in Minneapolis and Saint Paul, Minnesota.

#### CANADA COUNCIL GRANTS OF \$62,000 TO PERFORMING ARTS

Ottawa, December 9, 1966 -- Nearly \$62,000 in grants to the performing arts were announced here today by the Canada Council. The awards, which were made at the fall session of the Council, will go to support musical and theatrical activities and are part of the Canada Council's program of aid to the arts.

One of the two Toronto theatrical companies which receive grants is Belmont Theatre Productions, which was awarded \$8,700. Another Toronto group, Aries Productions, was awarded \$8,500, principally for its production of John Coulter's new Canadian play, This Glittering Dust.

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NEWSPAPERS

"The Crisis In Culture," LOS ANGELES TIMES (December 11, 1966), Section F1-3.

On the assumption that the Twentieth Century Fund's "Performing Arts - The Economic Dilemma" does not "perfectly parallel the situation" in the West, the LA Times published a series of articles attempting to analyze the LA situation as it relates to and reflects national conditions.  
(156)

Shepard, Richard F., "Foundation Asks Stage Subsidies," THE NEW YORK TIMES (December 17, 1966).

The Twentieth Century Fund has initiated a program of subsidies for commercial theatre both on- and off-Broadway. The program is aimed particularly at activities that would not otherwise be presented.

"Pitt Playhouse Gets Gov't Grant; Continuing, But With Pop Shows," VARIETY (December 21, 1966), Vol. 245, No. 5:55.

Grant comes from the National Foundation on the Arts and the Humanities to prevent the announced close of the Pittsburgh group. Artistic Director, John Hancock, agrees to do plays more "responsive to the public interest." (157)

Taubman, Howard, "Culture's 'Income Gap,'" THE NEW YORK TIMES (December 21, 1966)

Taubman, commenting on the Baumol study, finds encouraging signs in spite of the income gap suffered by arts enterprises.

"Frisco Has 3 Resident Companies, Continuing Off-B'way Type Shows, Besides Touring B'way Productions," VARIETY (December 28, 1966), Vol. 245, No. 6:55, 58.

Professional activities include ACT, Stanford Repertory, and the Oakland National Repertory. Four Off-Broadway type long-runs are going on. (158)

Morse, Tom, "See Florida Legit Boom," VARIETY (December 28, 1966), Vol. 245, No. 6:55, 60.

An analysis of Florida as one "of the fastest growing theatre markets in the country." (159)

"Ontario to Pay 215G for Tours," VARIETY (December 28, 1966), Vol. 245, No. 6:55, 60.

Ontario, "Canada's wealthiest province," will send four performance groups on tours during the centennial year. The tours will cover 92 towns - many of these towns have no live professional companies. (160)

"Federal Grant Aids Troup in Missouri," NEW YORK TIMES (December 31, 1966).

Matching grant of \$25,000 allows the Repertory Theatre of Loretta-Hilton Center (Missouri's first professional company) to tour two Shakespearian plays. (161)

Landry, Robert J., "Gifts, Grants & Subsidies," VARIETY (January 4, 1967), Vol. 245, No. 7:223.

A general discussion on the subject. (162 A B)

Seidman, J. S., "'Averages' in Legit Meaningless; Too Little Innovating Action; An Investor Analyzes Theatre," VARIETY (January 4, 1967), Vol. 245, No. 7:220.

Seidman disagrees with Baumol and Bowen's forecast of the price problem killing theatre. Seidman feels that present costs are reducible. He would (1) use empty theatres for other things when performances were not on, (2) "sit down with union people as colleagues" and let them help in reducing costs which involve their services, (3) improve ticket distribution and (4) place continuity in theatrical financing. (163)

"FST," VILLAGE VOICE (New York City - January 5, 1967).

The Free Southern Theatre was awarded a \$ 62,500, three-year matching grant by the Rockefeller Foundation. FST was organized to bring theatre to areas of the south where there is no performance. The group is six years old. (164)

Huxtable, Ada Louise, "The Esthetic Mystique," VARIETY (January 14, 1967), pp. 35, 39.

The Esthetic Mystique versus the Business Mystique and how "extensive data substitutes a sense of statistical security for esthetic insecurity on administrative levels." All this leads to the fact that the Business Mystique has been a "singularly effective instrument for downgrading the creative professions." (165)

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NOTE: The number in parenthesis and underlined (000) indicates that an article is available on loan from the USITT. If you wish to borrow an article, please refer to this number. Requests should be addressed to the Chairman, Committee for Theatre Administration

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 (magazine, pamphlets, etc. )

Publication name \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Date \_\_\_\_\_ - \_\_\_\_\_ -66. Volume \_\_\_\_\_ Number \_\_\_\_\_ Page \_\_\_\_\_

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Please mail to:

Chairman, Committee for  
Theatre Administration

U.S.I.T.T.

245 West 52nd. Street

New York, New York 10019

DATE: \_\_\_\_\_ - \_\_\_\_\_ -66