

NEWS

USITT

LETTER

ADMINISTRATION SUPPLEMENT

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CONTENTS: THE ROLE OF BUSINESS AND LABOR - The Problem with Seminars -  
T. Bruce Birkenhead

COMPUTERS IN THE BOX OFFICE

SCOPE AND EXPOSURE OF THE INITIAL PROGRAMS OF THE NATIONAL  
COUNCIL ON THE ARTS

DANCE ASSOCIATION OFFERS PROFESSIONAL ADMINISTRATIVE PERSONNEL  
SERVICE

INCREASED CANADA COUNCIL AID TO PERFORMING ARTS ORGANIZATIONS

ETCETERA

#### COMMITTEE NOTES

This edition of the SUPPLEMENT is the last one for the 1966-67 USITT "season." Publication is scheduled to resume in September of 1967.

This, therefore, seems like an excellent opportunity to thank the many people and organizations who have contributed to the Committee's major publication activity. In particular, we should like to express our appreciation for T. Bruce Birkenhead's monthly articles and interviews. We must also thank Esther Berger, who has handled the BIBLIOGRAPHY for several months. We owe a large debt to other contributors such as Thomas K. Lehman (our principal contact on the west coast), Edward O. Lutz of Lutz and Carr, ARTS MANAGEMENT's Alvin H. Reiss, and Robert C. Schnitzer, director of the Professional Theatre Program at the University of Michigan.

We have also had the continuing support of personnel connected with theatre's major organizations. Here, we include: AETA's Harold Oaks and Walter Walters; Connie Goldman and Jerry Sando of ANTA Region VII; Isabelle Fisher of the Association of American Dance Companies; and Bernard Grossman, Chairman of a Committee with a name even longer than our's (the Committee on the Law of the Theatre of the Federal Bar Association of New York, New Jersey and Connecticut).

We are indebted to: the Institute of Outdoor Drama and its leader, Mark Sumner; Charles Mark and Nicholas Bedessem of the National Foundation on the Arts and the Humanities; the Ontario Theatre Study's Vincent Dupuis; and J. Wesley Zeigler, Theatre Communications Group.

This sort of list is a dangerous one to compile, for you always forget the most important name. We hope we will be forgiven if omissions occur in the above.

Of course, we can not end without thanking the people who sent us individual



articles and information from many parts of the country. Their contributions were always considered for publication, and if they fell outside the scope of the Committee for Theatre Administration, they were passed on to the general Newsletter or to the appropriate USITT Committee.

James L. Nuckolls  
Chairman, Committee for  
Theatre Administration

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THE ROLL OF BUSINESS AND LABOR - The Problem with Seminars -  
T. Bruce Birkenhead

"The Role of Business and Labor in the Performing Arts" was the promised area of discussion for the May 3 presentation under the auspices of Long Island University at Lincoln Center. What emerged was generalized nothingness which prompted individuals in the audience to get up and leave even while some of the "stars" on stage were talking.

This is not to criticize the individuals involved, or what they obviously have to offer regarding the topic. But there is something wrong when the President of Actor's Equity and the Executive Vice President of the New York Board of Trade are on the same program and we do not even get a good Donnybrook going. Morris Lushewitz, Secretary, N.Y.C. Central Labor Council, and a member of the Board of Education of NYC, came off a little better. At least he conveyed a longing for the kind of personal and committed involvement of labor in the theatre that was present in the 1930's, and which is so obviously absent today. Labor's super corporation, the AFL-CIO may have rediscovered the American theatre, but their recent contribution of a few thousand dollars, so well criticised by Howard Taubman, is almost embarrassing. Mr. O'Neil referred to the Taubman article in his presentation and excused the pittance as at least a beginning. The beginning occurred a long time ago. There are no signs of a real commitment on the part of organized labor to the theatre. There is no doubt that commercial theatre is middle class orientated, and the one organized group that is in a position to do something to revitalized theatre has opt out.

Business has done more; it has contributed more. But again, we can not look to business as a dynamic force which will bring about vital, challenging theatre. We can look forward to increasing financial contributions to the established and the establishment.

It is the symposium approach itself, however, that we wish to examine in the wake of the disappointment experienced at so many gathering which promise to be high powered and informative. The position, title or prestige of the participant in any symposium is not enough to bring about a meaningful experience for the audience. Those present must have a point of view; and the more provocative and definite that point of view the better. Also, those in the audience at such gatherings tend to bring with them some knowledge of the subject matter. Not only do they bring knowledge, but in many cases they represent existing arts organizations, or are interested in the development of such organizations in their own communities, This makes it all the more necessary for panel participants to address themselves to concrete problems and possible answers. And when those participating represent agencies of government or private foundations providing aid to the theatre there should be a willingness-



to spell out exactly what that agency or foundation is doing, what are the intentions for the future and how one may apply for such aid. This may appear to be rather obvious, but my own experience has been to find such a presentation a rarity. In fact, the most frequently heard opening remark at a symposium made up of such representatives is, "I am not here tonight to tell you how to get money for your projects".

The audience on May 3 did not number much more than sixty people. I am sure that this is a result of past disappointments either with the LIU series or with other presentations. Before one mounts a symposium on any aspect of the theatre in any area of the country the question must be asked, is there a real market for the topic. If real interest is apparent, then the panel selected must be made up of individuals who are not only knowledgeable, but willing to share their knowledge. I am sure that each participant of the May 3 Happening would prove to be fascinating in personal conversation, especially if given immunity. What is necessary, however, for success in a public presentation is at least some willingness to tell what is actually going on, or at least a willingness to attack what exists and offer alternatives.

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#### COMPUTERS IN THE BOX OFFICE

The March 22 edition of Variety had the heading, SEE COMPUTER B.O. COMING. For those confused by Varietese, that translates into, "The Entertainment Industry is Beginning to SEE that COMPUTERized Box offices are COMING into being."

To continue quoting from Variety, as of the 22nd., the profession was "moving cautiously but steadily toward a system" similar to the one used by Telemex - a reservation process subscribed to by independent hotel owners. Two firms were competing for business; they were the Ticket Reservation System (TRS) and Ticketron. Variety later reported that some of the original enthusiasm has worn off after about a week of thought, although there was still little out-and-out opposition.

A third system entered the field on April 11. This one, called Computicket (owned by Computer Sciences Corporation), had offices in Los Angeles. The other two firms were located on the east coast.

Computicket based its operation on a duplexed IBM System 360 Model 40 computer with box-office units designed by Litton Industries. Ticketron was also working with IBM. TRS announced that they were using a variety of equipment.

The idea of programming computers to do box office chores and ticket printing is, of course, a very interesting one. The companies claim that their services will aid not only theatre, but any event with a reserved seat to sell. There is also the intention of expanding services to locations both near and remote to the major entertainment areas.

In an attempt to illustrate how a computer system might operate, we will devote the remainder of this article to a description of the Ticketron proposal.

#### TICKETRON AND HOW IT WORKS

The heart of the Ticketron System is the computer which the company intends to—



locate in New Jersey. All equipment is duplicated to the last switch and automatically switches in event of outright failure.

The System has been originally designed to supply 400,000,000 memory units. The equipment is modular in concept and design, and as many additional memory units can be added as may be required.

The computer should be considered as the heart of the System, or the Central Control Unit. Associate Members, such as theaters, stadiums, arenas, concert halls, etc., are users of the system and can be considered as the arterial system. Each is tied in directly to the Central Control Unit (computer). Each user's facility represents inventory of available seats. Another important part of the arterial system is the Satellite Units. These are simply hundreds of remote ticket selling locations which perform the function of selling tickets and filling the seats of the Associate Member's facility. Each Associate Member will also have ticketing units at their usual box office locations which are known as Box Office Units. The Satellite Units and Box Office Units are all tied in directly to the Central Control Unit (computer).

EXAMPLE: A Satellite Unit is located at a shopping center in New Rochelle, New York. A prospective customer approaches the Satellite Unit booth or counter and inquires about two tickets for a theatre located in New York City, two weeks from the day of inquiry. The operator of the Satellite Unit queries the Central Control Unit (computer) by putting coded information into the Satellite Unit. The computer examines its available inventory and responds in seconds to the Satellite Unit making known exactly what tickets, in what section requested, at what price, are available. The computer holds those seats or an alternate selection of seats until the customer has made his decision. Upon the choice being made, the Satellite Unit tells the computer to block out these seats sold, removing them from inventory. The Satellite Unit would then give the tickets to the customer who would pay for them by cash or by a credit card and the transaction would be completed. The same method of ticket sale would be enacted at the user's Box Office Unit, completely eliminating the need for pre-printed tickets. Not only is the expense of pre-printed tickets eliminated, but also the present waste of unused pre-printed tickets.

The actual Ticket Sales Unit comes in several configurations. A typewriter, a visual TV-like screen, and a dial dataphone may be built into the Unit which when keyed opens the circuit to the central computer. The Unit also may contain a small coding unit that makes and receives the requests for information relative to the seat requested. The equipment works on standard 110-115 voltage connected to a regular outlet with a special plug that insures connection that will not slip out plus connection to a telephone company installed line separate from the regular telephone line. The paper that the ticket is printed on is a very special type paper that immediately gives evidence of being tampered with or altered. This plus the special printing head eliminates possibility of counterfeit tickets.

The integrity of the Associate Member as concerns his business in 100%. That is, he may query his own box office or any other unit or the central System at any time at his discretion for accountability. He has his own code. Like a burglar alarm, this code will be changed on a schedule established with the Associate Member.

#### ADVERTISING AND PROMOTION

Associate Members will derive benefit in several ways due to the unique built-in exposure of the Ticketron Advertising and Promotion program, this program



being part and parcel of the entire System. Ticketron Corporation will maintain its own Advertising and Promotion Department.

#### UNIONS

Ticketron in no way eliminates the human function. The Ticketron Box Office Units still must be operated by people. The Ticketron Unit does on command what it is told to do, only faster, more efficiently, creating sales at less cost through greater exposure to the potential audience.

#### THE LAW AND TICKETRON CORPORATION

Ticketron Corporation complies with all Federal, State or local laws or ordinances. In instances where the locations by law must be licensed brokers, this presents no problem since ticketron is a service organization and not a brokerage company. The local operator may or may not obtain a broker's license as a local statute dictates. Ticketron, however, legally is construed as a communications network. Local, State or Federal taxes are charged the customer and accounted for in the system. Service charges, if any, may be charged at location member's option and are also accounted for in the System.

#### BROKERS - ALLIES AND FRIENDS

The Ticketron concept and method of doing business is in no way meant to disturb the relationship between the Broker and Associate Member. How is this accomplished?

It is recognized that many companies and individuals prefer to obtain tickets through Brokers for obvious reasons. These tickets will still be available to the Brokers. Owners, Producers or Promoters will still make them available to the Broker simply by blocking Brokers seats out of the Ticketron inventory. The Broker will receive either pre-printed ticketron tickets from the Promoter or Producer, or may have on his premises Ticketron Units to offer his clients even better service.

For that client who desires a highly personalized type of service no matter what the price, the broker will still fulfill his function.

#### PRINTING AND TICKET SAVINGS

The Ticketron System offers to the box office a savings regarding the advance printing and inventorying of tickets. The box office no longer need order tickets. The ticket rack as presently known ceases to exist. While the box office practice stays the same, with ticketron the ticket is printed as sold. The box office has only to insert into the Unit blank ticket rolls as supplied by Ticketron. These rolls cannot be counterfeited or altered. When the Unit is ordered to print a ticket or group of tickets regardless of the event or date, no matter how far in advance, the Unit prints the ticket exactly as required. Over a period of time the ticket printing savings effected will alone pay for the monthly cost of the Units time and time again. It also completely eliminates possibility of box office ticket thefts. Another advantage being the box office man always faces his customer with complete information at his fingertips, thus further speeding up the transaction. Tickets ordered by Brokers over the telephone can also be handled faster since the box office man or Treasurer has the entire inventory in full view at a second's notice.

#### CREDIT CARDS

It has long been the desire of the hard ticket industry to make available to



its customers the advantage of purchasing tickets using a national Credit Card. The main reason to date this has not become fact has been due to the high cost of Credit Card Service charges. Ticketron offers to all its Associate Members the customer's choice of either use of cash or Credit Card.

The Ticketron Credit Card system permits purchaser buying tickets in advance to call the local Ticketron Unit, place his order, give his Credit Card number over the phone and have the tickets mailed to him in event he does not desire to pick them up in person. Credit Card guarantees the Member full payment in event customer does not promptly pay his Credit Card account, or in instance of stolen Card.

#### SEASONAL OPERATIONS

Ticketron is ideal for Seasonal Operations because of the unique Ticketron tariff schedule permitting Member to install Ticketron only during the period that his operation is active.

#### LAST BUT NOT LEAST - MONEY

All box office locations will continue to collect monies at their windows as in the past. When Credit Cards are used instead of cash at the box office, the Treasurer sends the chits to the Credit Card Company and promptly receives back a check for the amount.

When tickets are sold at the Satellite Unit locations, cash and Credit Card chits are forwarded to the company each day and the company immediately sends forth the exact amount to the Member's Treasurer. Each Associate Member's Ticketron Box Office Unit may inquire of each location at the Member's discretion concerning accountability of funds. Further, Ticketron Corporation and the Credit Card company or bank handling receipts and disbursement of monies are completely bonded, as are the employees of all Ticketron Satellite Unit locations. The accounting of monies is a straight forward method and takes into consideration the needs of those Members who must pay Promoters' share immediately after the scheduled event.

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#### SCOPE AND EXPOSURE OF THE INITIAL PROGRAMS OF THE NATIONAL COUNCIL ON THE ARTS

Since President Johnson signed the National Foundation on the Arts and the Humanities Act into law September 29, 1965, the National Council on the Arts has created new opportunities for artists, launched innovative projects in the arts, expanded and developed audiences, and assisted existing organizations to broaden arts programs. As a result of these efforts during its first year and a half of operation, Council programs bearing directly on the theatre, have:

1. Assisted artists by enabling choreographers to create and produce important works. Playwrights to secure public performances of high professional quality in resident professional and university theatres.
2. Provided the stimulus for 50 States, the District of Columbia, Puerto Rico, the Virgin Islands and Guam to survey their cultural resources and develop programs, facilities and services at the community level. Thirty-three States and three jurisdictions have created official State arts agencies since 1965 when the National Foundation on the Arts and the Humanities was established.
3. Initiated new programs aimed at creating an American Lyric Theatre Work-



shop; a National Chamber Orchestra; and low-rent studio-living quarters for artists.

4. Encouraged the expansion and development of audiences by enabling the Martha Graham Dance Company to make its first national tour in 15 years in the fall of 1966. The tour gave people in 32 cities with a total population of 16.7 million the opportunity to see an internationally acclaimed dance organization.

The American Ballet Theatre to embark upon nationwide tours in the fall of 1966 and the spring of 1967. The tours will give people in 73 cities with a total population of 21.4 million the opportunity to view one of the nation's best full-scale dance companies.

The New York Shakespeare Festival to conduct educational programs throughout the city.

Resident professional theatre companies to enhance the artistic quality of their productions. People in 16 cities with a total population of 19 million will have the opportunity to attend performances by 15 resident professional and repertory theatres which have engaged performers and guest directors to further develop the excellence of their companies.

Hull House in Chicago to implement plans for special theatrical production in public housing projects, and in areas for the economically disadvantaged.

5. Stimulated young audiences by enabling Laboratory Theatre Companies in Providence and New Orleans to give free performances to student audiences, play to the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools. More than 90,000 children in the two cities will have the opportunity to attend performances during the first year of this project.

The Metropolitan Opera National Company to give special performances for student and labor groups throughout the country.

The National Repertory Theatre to expand its audience subscription program and broaden its student educational programs. People in 12 cities with a population of 20.4 million will have the opportunity to attend this leading repertory company's performances.

6. Strengthened arts in education programs by enabling Budd Schulberg's Writers' Workshop at Douglass House in the Watts area of Los Angeles to expand its activities; Dorothy Maynor's St. James Community House School of the Arts to continue music and theatre training programs for underprivileged youth in New York City.
7. Strengthened existing arts organizations by enabling the Wisconsin Idea Theatre to explore methods of bringing arts activities to small rural communities; supporting the Boston Opera Company's special production of Schoenberg's "Moses and Aaron"; assisting the Metropolitan Museum of Art to provide a special two-month exhibition of historical and contemporary costumes; and developing technical assistance programs for the American National Theatre and Academy, and the American Educational Theatre Association.
8. Launched studies to explore the feasibility and techniques of establishing an Association of American Dance Companies.



Programs which the National Council on the Arts is discussing will permit Regional opera development in the Southeast United States and allow The American Playwrights Theatre to make new plays available to member university, community and resident professional theatres.

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#### DANCE ASSOCIATION OFFERS PROFESSIONAL PERSONNEL SERVICE

The Association of American Dance Companies, the national non-profit service non-profit service organization for performing dance companies, has announced the formation of a professional personnel service, whereby information will be exchanged between dance organizations seeking professional administrative and artistic personnel and qualified individuals seeking such posts.

Dance organizations are invited to submit job specifications for positions available as managers and administrators, as well as artistic directors and other creative personnel, to AADC national headquarters at 250 West 57th Street, New York, N.Y. 10019. Qualified individuals seeking positions with dance companies are invited to submit resumes of their professional experience.

This service will also extend to other artists, as well as to consultants on fund-raising, publicity, subscriptions campaigns and similar administrative functions.

The service is available without charge to members of the AADC.

Two management positions were announced as of April 1967:

The New Dance Group Studio, Inc., in New York City, a non-profit organization which maintains a school of dance, several performing workshops and periodically sponsors workshop events and concerts, is looking for an Executive Director, "one who is well acquainted with all aspects of dance and has administrative experience in office management." The school operates year-round, and from September to June offers approximately 100 classes a week with an enrollment of 1,000 students, ranging in ages from 4 to 64. Classes are offered in modern dance, ballet, ethnic dance and composition. The organization is governed by a Board of Directors, many of whom are also prominent members of the faculty. Send resume to:

Miss Celene Keller  
Secretary, Board of Directors  
New Dance Group Studio, Inc.  
254 West 47th. Street  
New York, New York 10036

The Hartford Ballet Company in Hartford, Connecticut is seeking a Business Manager who would oversee the organization of the classes of the company school, the organization of the company, and manage the financial aspects of both. "This function is combined with promotion and development. The right appearance, personality, and a facility to verbalize well in the community's social groups are keen factors in the selection of this person." The salary is open. First there would be an interview with the Artistic Director and then with the Executive Committee of the Board of Trustees. Send resume to AADC and/or directly to:



Mr. Joseph T. Albano  
Artistic Director  
The Hartford Ballet Company  
308 Farmington Avenue  
Hartford, Connecticut 06105

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#### INCREASED CANADA COUNCIL AID TO PERFORMING ARTS ORGANIZATIONS

Substantially increased grants by the Canada Council to several major arts organizations for the 1967-68 season follow in the wake of new funds allocated to the Council by the Government earlier this year. The awards, announced here today, along with a grant to a new visual arts workshop, were made at the April meeting of the Council. They total \$975,000, and are forerunners of an expanded Canada Council programme of aid to the arts for the coming year.

The increases are being made possible by Government approval of a \$17 million grant to the Council for the coming year. "The new Funds", commented Jean Boucher, Canada Council Director, "will help close the gap between the Council's resources and the growing needs of the arts and the humanities and social sciences in Canada".

#### Individual grants are:

The Stratford Shakespearean Festival, Stratford, Ontario, receives \$295,000 for the theatrical and musical productions in 1967. Along with three Shakespearean plays, the Festival will present a new play by the Canadian poet and playwright, James Reaney; operatic productions, concerts and exhibitions.

The National Ballet of Canada, Toronto, \$300,000 for an expanded 1967-68 season which will include performances across Canada, from Vancouver to Halifax.

Les Grands Ballets Canadiens, Montreal, \$115,000 for a 1967-68 season which will include a tour of the Province of Quebec and the United States.

The Canadian Opera Company, Toronto, \$225,000 for a 1967-68 season which will include the production of two new Canadian operas: The Luck of Ginger Coffey, adapted from Brian Moore's novel by Raymond Pennell (music) and Ronald Humbleton (libretto), and Louis Riel, with music by Harry Somers, libretto by Mavor Moore and Jacques Languirand. The Company will now be accompanied by an orchestra during its tours.

#### MISCELLANEOUS THEATRE NEWS FROM THE CANADA COUNCIL

##### Canada Council Appointments

Andre Fortier, has been appointed to the newly created position of Treasurer and Assistant Director of the Canada Council. Assisting Mr. Fortier in his new duties is Gerald Rivest, 34, who has been appointed Economic and Financial Analyst. Mr. Rivest comes to the Canada Council from the Department of Public Works, Ottawa, where he worked as economist in the Economic Studies Branch.

Mr. Fortier's position was created with a view to combining all financial functions of the Canada Council under one officer. The move was made necessary by expanded Council programmes of aid to the arts and humanities and social sciences.



### Canada Council Bursaries to 161 Artists

161 young Canadian artists have been awarded special grants to make it possible for them to work or study freely in the earlier stages of their artistic careers. Successful candidates were chosen from among 441 applicants.

The awards, totalling \$365,000, vary in amount according to the duration of the successful candidates' programmes (from 8-12 months) and other factors. For a programme of a year's duration, the award is from \$2,000 - \$3,000, along with travel expenses, where necessary.

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### ANTA REGION VII GRANT RENEWED

The Louis W. and Maud Hill Family Foundation, through its executive director, A.A. Heckman, has advised the ANTA Region 7 Office that the Board of Directors has authorized a grant for one year in further support of the Region's program.

Mr. Heckman comments: "All of us are impressed with the program Jerry Sando has developed since Region 7 became operational in 1964. It is obvious that the services of the Region are greatly appreciated by the performing arts organizations in the area comprised of North and South Dakota and Minnesota."

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### CONTRIBUTORS TO THE MAY SUPPLEMENT

James L. Nuckolls, Gersztoff Nuckolls and Warfel.

T. Bruce Birkenhead, Brooklyn College.

Charles W. Kallman, Chairman, Ticketron Corporation.

Isabelle Fisher, Association of American Dance Companies.

Nicholas E. Bedessem, National Foundation on the Arts and the Humanities.

The Canada Council.

Connie Goldman, American National Theatre and Academy, Region VII.

The Ticketron Corporation.

NOTE: DUE TO SCHEDULING PROBLEMS, THE BIBLIOGRAPHY WILL NOT APPEAR IN THIS EDITION OF THE SUPPLEMENT.

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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 \_\_\_\_\_

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

ADDITIONAL NOTES OR COMMENTS:

BY:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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Please mail to:

Chairman, Committee for  
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U.S.I.T.T.  
245 West 52nd. Street  
New York, New York 10019

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