



NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
245 WEST 52nd STREET NEW YORK, N. Y. 10019 (212) 757-7138

WALTER H. WALTERS, Editor

VOLUME VII NO. 4

JANUARY-FEBRUARY 1968

PRESIDENT'S LETTER TO THE MEMBERSHIP

Greetings for the New Year and I hope it will prove to be a prosperous happy one for all of you. As we begin another year it seems appropriate that I review for you the state of the Institute and outline your part in its future.

We have come a long way in a few years--from conception to an international organization of repute, but we must not slow our drive if we are to continue to grow and achieve the potential of which we are capable. To continue onward and upward will not be easy. Pleased as we are with our growth, widely distributed membership tends to engender a feeling of separation, of being so far removed from the scene of operations that the individual cannot become involved. The fact is, however, that organizational accomplishments are equal to the sum of the contributions of the individual members. No other organization has a greater range of capability in a membership so reflective of diverse contributors to the arts. The vital contributors to the theatre of today and tomorrow are the playwrights, architects, educators, designers, technical directors, administrators, manufacturers, and friends of the arts who comprise the membership of USITT.

If you ask what you, as an individual, can do, the answer to your question is relatively simple. Pledge your support and become an active contributor, one who is willing to demonstrate that the USITT is an organization which warrants, in fact demands, more of your attention than just the annual payment of membership dues. You can aid in so many ways the attainment of the objectives for which the Institute was founded through: (1) active participation in committee work and projects, (2) writing for the JOURNAL, (3) supplying news for the NEWSLETTER, (4) recruiting new members on all levels, (5) being ever alert for and solicitous of assistance through grants and contributions of both funds and services.

Financing for the Institute is (as might be expected) outstanding as the problem of major importance, the determinant upon which all else depends. The greater percentage of our budget is pledged to publication with the JOURNAL, THEATRE DESIGN AND TECHNOLOGY, requiring the major portion. Significant as we believe the JOURNAL to be, continuance of this pledge can only be at the expense of other projects and research, work which should share in importance with publication. The answer, then, is abundantly clear. We must broaden the financial base of the Institute in order to be able to accomplish more than we are now able to in service to our membership and the theatre. Our Sustaining Members contribute greatly toward balancing our budget, and were it not for them we would be even more restricted in our activity. We must bear in mind that service is available only with support.

We ask all members to encourage those companies and individuals with whom they deal to support the work of the Institute through Sustaining Membership. If you are in education, apply for Organizational Membership for your department.

The institute is still in a formative state. It has made signal achievements in its short history, and its vigor and potential must be directed toward further accomplishments. I urge you to support your Institute in all of its endeavors, projects, membership drives, and annual conferences. The latter are now being spotted across the nation (Chicago in '68, Los Angeles in '69) to reach all. There is much to be done. Share your talents and your experience with your colleagues. Join the doer's and become a part of the "action" for 1968 to make this a great year!

Cordially yours,
DONALD H. SWINNEY

USITT Newsletter (Jan-Feb '68)

PELR GROUP ACCEPTANCE FILE

PRESENT AND PROPOSED ACTIVITIES-- COMMITTEE ON PUBLICATIONS AND RESEARCH

The By-laws provide for a standing committee on publications and research. In the considered opinion of the chairman, the functions of this committee should be divided through the establishment of two committees: one to handle and guide all Institute publications and the other to coordinate the various research projects conducted by Institute members. By such an arrangement, justice can be done to one of the most important aims of the Institute --the publication of important work conducted within and without the organization. The two committees should work coordinately while being capable of functioning separately.

The present Committee on Publications and Research publishes the Institute's JOURNAL, THEATRE DESIGN AND TECHNOLOGY, under the editorship of Ned Bowman. Gary Gaiser has been standing in for Bowman while the latter is engaged in a Fulbright teaching position in Colombia. Since the first issue in the spring of 1965, the JOURNAL has appeared quarterly. The regular publication of the JOURNAL has not been an easy task. Both editors have been plagued by a lack of material. Several calls upon the membership for articles have not met with as much response as had been hoped for. The financial posture of the JOURNAL has also been a trial. However, gift money from various commercial organizations has provided funds when they were needed. The Institute is extremely grateful for these gifts in support of its work. Similar gifts have been utilized for the continued publication of the NEWSLETTER and its excellent ADMINISTRATIVE SUPPLEMENT.

In addition to regular Institute publications, a considerable number of working papers, reports, and other documents have been disseminated to the members of various standing committees and to the general membership. As the organization has grown, much of this free distribution has been curtailed because of the lack of the necessary funds needed for editing, reproduction, and mailing. A portion of this material, however, now finds publication in the JOURNAL and thus, continues to reach the membership.

Planning for future activity can and should take a variety of directions. Naturally, the Institute will continue to publish the JOURNAL, NEWSLETTER, and its ADMINISTRATIVE SUPPLEMENT. In order to eliminate, in so far as it is possible, the financial burden of publication, concerted efforts should be made to obtain subsidy wherever it may be located ---- foundations, institutions, or individuals. In this respect, the general membership can help. If members have any good ideas related to the securing of funds, grants-in-aid or other subsidies, they should communicate this information to the committee chairman. The leads will be pursued with considerable vigor.

With auxiliary funds, much more can and will be done! Several possibilities for expanded committee efforts are detailed here:

1. It behooves the Institute to collaborate with other interest groups like AIA, AETA, etc. in publishing Ned Bowman's excellent bibliography on Theatre Architecture in volume form. No library or architect's office should be without this outstanding reference work. Also, plans for such a project should include subsequent publication of following volumes every two years.
2. The general membership would benefit from the publication of an annual mimeographed or offset volume of committee reports and other information that does not find an outlet in the JOURNAL or the NEWSLETTER. Such a volume might be entitled USITT REPORTS, free to members and available to others for a reasonable fee.
3. Annually, one issue of the THEATRE DESIGN AND TECHNOLOGY might feature a particular and specific topic or theme. Suggested possibilities: (a) Theatre consultation, (b) New educational theatres in the United States, (c) New materials for theatrical designers and technicians, (d) Engineering for the theatre, (e) The Cultural Center; a Home for the Artist or ?
4. The publication of a report devoted to each annual meeting of the Institute as a supplemental issue of THEATRE DESIGN AND TECHNOLOGY seems desirable. This supplement, a job in itself, deserves the concerted efforts of a special team working with the latest means of transcription and reproduction.

Any members of the Institute who desire to participate in the work of the Committee on Publications are urged to communicate with the Chairman: Thomas S. Watson, Mitchell Hall, Department of Dramatic Arts and Speech, University of Delaware, Newark, Delaware 19711.

Thomas S. Watson

Board Member's addresses (terms expire 1969) inadvertently omitted from the November NEWSLETTER: Mr. Hilyard R. Robinson, 1927 Eleventh Street, N.W. Washington, D.C. 20001. Mr. Olaf Sööt, 432 Park Avenue South, New York, N. Y. 10016.

THE CANADIAN SCENE

The creation of the USITT Toronto Section, several years ago, was to get all interested people in the field together to exchange views, learn from each other, and develop into a regional group of experts in theatre technology. Due to many individuals' involvement in Expo as well as Centennial projects, the activities of the Toronto Regional Section has been dormant for a few months.

It is difficult to state in a few words what one would hope to see developing in Canada as far as theatre technology is concerned. First to be called to mind, however, is a specific and definite need arising for well trained technical personnel. The Centennial year has created a number of cultural centers of different sizes in various communities. These centers are equipped with the most modern technical equipment and it appears that there is a lack of knowledgeable operating personnel. The danger, therefore, exists that some of these centers are over-equipped and not used to their potential and may become a typical political ball of contention.

To handle the challenges which definitely are arising, hopes for the revival of interest in the Toronto Regional Section will rest on people who are willing to give and not only to take, contributing their knowledge, wisdom, and expertise. They must be willing, too, to be vocal about it, rather than content with mere attendance at meetings for the sake of being entertained and taking from others.

The Section welcomes full participation.

J. Hans Kluge

THE WEST COAST SCENE SOUTHERN CALIFORNIA AREA CHAPTER

In 1967 the Southern California Area Chapter instituted two basic programs. One program was to interest and involve college students in professional theatre activities and the other to inform the membership of current developments in theatre operation and technology.

Three student travel grants were established to enable qualified college students to attend the National Convention of the USITT. The travel grants were made possible by R. L. Grosh & Company, Berkeley-Colortran, Inc., and James B. Lansing Sound, Inc. As a result of the program Charles Schuman and William Ward of UCLA and Sheila Caldwell of Pomona College were able to attend the National Convention in New York last summer.

Among the programs designed to keep the membership informed of current developments in theatre was a discussion by Bob Bambeck of Reliance Electric on Motor Control Systems in theatre and a presentation by Herbert Meyer of Electro-Optical Systems, Inc. concerning the use of modern plastics for props and scenery. One meeting was devoted to front of the house operations. Betty Crowder of the Claremont Colleges, Jim Klain of UCLA and Tom Lehman of Caltech presented a panel discussion of their various problems and solutions regarding front of the house operations.

A monthly newsletter is sent to the local membership to inform them of Chapter meetings and of other meetings of interest in the area.

Tom Lehman

SCHEDULE OF MEETINGS: FEBRUARY AND MARCH

ENGINEERING COMMITTEE: "Special" meeting, Sat., Feb. 10, 10:30 A.M., Metropolitan Opera House, Lincoln Center, Stage Door Entrance. Topic: "Metromatic Rigging System", Paul Birkle, President, Peter Albrecht Corp., designers & installers of the system. Rudy Kutner of the Met. and Fred Buerki, Univ. of Wisconsin, will also speak.

Program will be preceded by observation of the "setting-up" of the opera Lohengrin, using the "Metromatic" system. Meeting is open to all USITT members.
Regular Engineering Committee: Tues., Mar. 5, 6:45 P.M.

PRESENTATION COMMITTEE:

Wed., Feb. 7, 7 P.M. William Batchelder and Gigi speaking on latest Broadway techniques in projection.
Wed., Mar. 6, 7 P.M. Robert Kiernan's critique from users point of view on the Felt Forum, new Madison Square Garden.

ARCHITECTURE COMMITTEE: Tues., Feb. 27, Tues., Mar. 26, 7 P.M.

All meetings: Bolt, Beranek & Newman, 106 E. 41st, N. Y. C., unless otherwise specified.

ARCHITECTURE COMMITTEE: PROJECTS 1968

Among projects in process and planned are a variety of studies and particularly timely reports. The Theatre Survey, the only complete listing of new theatre construction in the United States, begun as a Theatre Architecture Committee project, is now nearing completion. Arthur Risser, Wichita State University, has now undertaken to correlate existing material and hopes to add new information by using the AIA newsletter.

Siebolt Frieswyk, Consultant on the Performing Arts for the National Recreation and Park Association, is preparing a guidelines document on performing arts facilities in parks.

An investigation of the feasibility of locating commercial theatres in urban centers will be undertaken to study the effects of proposed changes in New York City zoning relations. These changes would provide an incentive for private developers to construct theatres in new office structures, a precedent with great interest for the nation.

Guidelines will be established for the operation of architectural competitions in the performing arts. The role of consultant and professional advisor will be analysed in relation to the procedures of the AIA.

Finally, among present plans, guidelines for the construction of low cost facilities will be established covering: (a) prefab, modular, and air supported units for new structures, and (b) renovations and alterations of existing structures.

Hugh Hardy

MISCELLANEOUS ITEMS OF INTEREST

The Treasurer reminds all members to pay membership dues promptly. Unlike many other organizations, USITT operates primarily off its membership dues.

Many members fail to notify the Institute office of a change of address when moving. Some of the mailings cannot be forwarded. Prompt notification would be appreciated.

At its meeting in St. Louis, January 25-28, The Society of Architectural Historians heard papers on a variety of topics related to theatre architecture. Among the range of topics were: Temporary Designs and their Relation to the Permanent Arts; Theatre and Festival Architecture; Theatre in Modern European Architecture; and Latin American Architecture; Stage and Theatre - Ritual and Ceremony. The executive Secretary who may be able to answer questions on the possible availability of papers is Mrs. Rosann S. Berry, 1700 Walnut Street, Rm. 716, Philadelphia, Penna.

A very informative newsletter published by The Institute of Outdoor Drama is published at the University of North Carolina at Chapel Hill by Mark R. Sumner, Director of the Institute. Subscription fee is \$2.00 per year.

NOTICE TO ALL MEMBERS

Any member in good standing who wishes to be part of the Nominating Committee which will make up the slate for the 1968-69 Board of Directors of the Institute, should submit his name to his Regional or Committee Chairman as soon as possible. It is not necessary to have been active in any committee to be part of the current nominating committee.

THIS NEWSLETTER IS MADE POSSIBLE THROUGH THE GENEROSITY OF THE FOLLOWING SUSTAINING MEMBERS:

FIRMS: Bolt, Beranek & Newman
Mr. Bernard Grossman

Ebner-Schmidt Associates
Ben Schlanger Architect

Lutz and Carr

MANUFACTURERS:

Automatic Devices Co.
Century Lighting Co.
J. R. Clancy Co.
Berkey-Colortran, Inc.
(division of Berkey-Photo)
General Electric Company
(Large Lamp Dept.)

Hub Electric Co.
The Janson Industries
Kliegl Bros. Lighting
J.B. Lansing Sound, Inc.
Little Stage Lighting Co.
Major Corporation
Stage Decoration & Supply

Superior Electric Co.
Sylvania Electric Products
(Lighting Prod. Div.)
Tiffin Scenic Studios
Ward Electric Co.
I. Weiss and Sons



ADMINISTRATION SUPPLEMENT

JANUARY-FEBRUARY 1968

Regular contributors to the SUPPLEMENT: James Nuckolls, USITT SUPPLEMENT Editor (Gersztovf, Nuckolls & Warfel, Inc.); Harold R. Oaks, AETA Administration Project Chairman (Kearney State College); C. E. Scott, Bibliography Editor for USITT (State University College, New Paltz, New York); T. Bruce Birkenhead, Vice Chairman, USITT Committee for Theatre Administration (Brooklyn College).

The Administration SUPPLEMENT is a Newsletter publication of the United States Institute for Theatre Technology and is distributed by the Administration Project of the American Educational Theatre Association. Members of AETA and USITT who join their respective administration divisions may receive issues of ARTS MANAGEMENT, a special publication covering the general field of arts administration. Please address correspondence to the Administration SUPPLEMENT, USITT, 245 West 52nd Street, New York, New York 10019.

ADMINISTRATION NOTES

The Committee for Theatre Administration held its yearly New York City symposium for members and the general public on December 4, 1967, at the Lambs Club. The topic was Industrial Support for Theatre and the Arts. Attendance was good (approximately 300). The audience was comprised of students, Institute members, and representatives from theatre industry, with the greatest percentage from the latter.

Robert Landry gave the symposium its best review in Variety. He said that the meeting "...was chockful of provocative comments on entertainment economics of the future."

The USITT Committee wishes to thank Bernard Grossman, Chairman of the Committee on the Law of the Theatre, Federal Bar Association of New York, New Jersey, and Connecticut, for his help as co-sponsor of the symposium. The committee also wishes to thank the accounting firm of Lutz and Carr, New York City, for its donation to the Institute - a donation which helped to make the symposium possible. The papers presented at the symposium will be printed and issued sometime in the future.

The Administration Committee reminds its members that a special USITT Project Chairman has been appointed to offer New York office support to administration symposia proposed for other parts of the country. Those who are affiliated with an institution which might be interested in sponsoring a symposium on industrial support, or on some other pertinent administration topic, should address correspondence directly to Peter Phillips, Department of Drama, Centenary College, Hackettstown, New Jersey.

AMERICAN ECONOMIC ASSOCIATION CONVENTION

At the annual meeting of the American Economic Association in Washington, D.C., December 29, 1967, entrepreneurial decision-making and Schumpeter's concept of the heroic entrepreneur of the 19th Century were being discussed by leading economists of the United States. While this has little to do with theatre, one of the participants was Professor William Baumol of Princeton University who, along with Professor Bowan of the same institution, was responsible for the 20th Century Fund report on economic problems of the performing arts in The Performing Arts - An Economic Dilemma, published by Random House last year.

Prof. Baumol graciously consented to an interview after the presentation. We were most interested in the impact of the study and the plans, if any, for a follow up. The first comment, however, was on the lack of any papers at the convention on the performing arts. Prof. Baumol indicated that his view was one of encouragement that the Association had devoted time and space at a previous annual meeting to the performing arts. He pointed out that few if any industries find themselves the subject of repeated study and analysis at the annual meetings. That the study is viewed as important is evidenced by reviews published in the Financial Times, The Times of London, and Pravda. The Washington Post reacted to the study with three front page stories.

Foundations Lag in Arts

FIRMS & UNIONS MORE PROMISING

By ROBERT J. LANDRY

Private U. S. charitable foundations, sheltered under Federal tax laws, have an "appalling" record of non-support of American theatre, music, dance and arts generally. So stated Roger L. Stevens of the Federally-endowed National Foundation of the Arts at a symposium last week in the Lambs Club, N. Y. Only 1,000 of the 23,000 foundations have ever shown any interest in the arts, performing or otherwise, and the number 1,000 is reached "by stretching the contribution level down to \$500 a year."

Such foundations will probably not help much in future, but business corporations and even labor unions are promising donors. Stevens, who says he was once a skeptic but now knows the "cultural explosion" is genuine, is concerned for a \$60,000,000 annual income gap by the 1970s to support local theatre and music. This means needed new money on top of present commitments. It assumes non-profit situations and perpetual deficit financing.

As to the laggard charitable foundations, another speaker at the Lambs symposium, U. S. Attorney Laurence Vogel, referred to the probability that foundations will be drastically reexamined in the next year or two and their practices severely limited. The inference is that they have been very timid about any pioneering grants and quite naughty in abusing their privileges & playing their careers safe, via do-nothingism.

Explicitly the Lambs meeting addressed the topic, "Industrial Support for The Theatre and The Arts". It was the latest of the annual discussion panels organized by Bernard A. Grossman of the Federal Bar Assn. of New York, New Jersey and Connecticut. This 1967 event was a partnership with the U. S. Institute For Theatre Technology via James Nuckolls.

Stevens, who produced or partnered in the production of some

100 Broadway commercial plays before devoting himself to LBJ's Federal arts grants system, made a number of arresting statements. Only perhaps a dozen foundations have made "substantive grants" to the arts. The total of all grants, about \$65,000,000, was under 5% of the total handouts by foundations, amounting to one and one third billions of dollars. (U. S. foundations control \$20,000,000,000 in assets).

Individual states in the union appropriate about \$10,000,000 annually to the arts but \$3,000,000 of this is contributed by New York State alone, so that the overall total remains slight. (However, the very idea of state "subsidy" was unacceptable until recent years, so that Albany has been comparatively daring.)

Stevens quoted Douglas Dillon, chairman of the brand-new Business Committee for the Arts, on the challenge for corporations to "support both the visual and performing arts" but a spokesman for organized labor, Jack Golodner, offered a number of jabs!

(1) Business seldom tells labor about community projects or invites its help.

(2) Chambers of Commerce are notoriously mum as to the arts.

(3) Labor does a good deal, in its own way, for the performing arts, but can derive no tax benefits whatsoever from anything it expends; again his point was that there was one law of deductibility for companies, another for unions.

The meeting, attended by about 200 members of the two sponsoring organizations, Lambs and interested outsiders, ran smoothly and ended early. It was chock-full of provocative comments on entertainment economics of the future. Apparently none of the local dailies covered the symposium.

'Progressive' Corporations

It was stressed by Earle Gister of Carnegie-Mellon U. in Pittsburgh, by Steven Bogado of Esquire Mag and G. A. McLellen, of the previously-mentioned new Business Committee for the Arts, that "progressive corporations" increasingly recognized the value to themselves of helping local legitimate theatre, symphony, ballet, or whatever. Some of the reasons cited were quite candid, for example:

—In many industries there is little real difference in quality between competitive trademark products and the manufacturer must seek special means to polish his company's image with public and workers alike.

—Aid to the performing arts was a bona fide tax deduction.

—Profits alone would not indefinitely represent an adequate motivation for many corporations. The "affluent society" (the phrase was spared) had gone beyond that.

Grossman Sniffs Hazards

Bernard A. Grossman, who introduced the meeting and closed it, and also made a presentation of a plaque to Stevens in behalf of the Consular Law Society, himself made a number of sharp comments as to public policy toward donors of subsidy. He spoke of the goal of creating "national theatre" and not merely a sort of works relief project for a distressed legitimate. The trick, said

he, was to anchor art locally rather than simply force local ego to bud.

Stressing that subsidy money was tax money, one way or another, Grossman said that a key word was "trust". Help to the arts had to touch the law and the philosophy of philanthropy. Ought there to be a more specific system of government audit of funds given to nonprofit organizations? If audit disclosed misuse, or waste, should government sue to recover? These are, to say the least, nervous questions, seldom if ever raised. Grossman even suggested that the law of the future might recognize "a crime" in those who calculatedly exploited subsidy improperly.

There was no reference by any of the speakers to such latterday benefactions as those by certain shipping lines which have sponsored costly new opera productions at the Met. But it was evident throughout the symposium that the business community now sees that deficit is inevitable and must be met by subsidy, much of which must come from commercial sources since charitable foundations are short of guts, probably frightened of the risks of giving money to the arts, lest they draw criticism.

In this latter connection, the problem of carefully scrutinizing applications for grants in the performing arts, Steven made an arresting point: The National Foundation of the Arts in Washington had a complete system of panels and committees capable of evaluating proposals. With its status as a Federal endowment it needs just such precautionary devices but — and here there was challenge to other foundations — his body could service the investigative anxieties of other foundations, if invited.

It seemed to be taken as established that the Ford Foundation most nearly justifies itself vis-a-vis the performing arts, its gifts having been broadly bestowed and realistically, in the main. (Some of the earlier Rockefeller grants to the arts were fatuous and chichi. — Ed).

The profit-seeking corporation, as distinct from the tax-excused foundation, is another matter entirely and businessmen are moving with all due undeliberate speed. Originally there was, and there still is, dread of stockholder objections. Also, as Stevens hinted, businessmen were often nervous lest they be branded "es-thete" or "sissy".

VARIETY

Wednesday, December 13, 1967

© COPYRIGHT, 1967, BY VARIETY, INC., ALL RIGHTS RESERVED

Reproduced by permission of Variety

The economic profession was less stirred by Baumol's report than the theatre business and those interested in the theatre, including foundations. As indicated in the review published in the Administration SUPPLEMENT (January, 1967, pp. 3-6), the study is geared to the sophisticated general public rather than to economists searching for and excited by another quantitative model. In addition to the newspaper coverage, Prof. Baumol said that, if he wished (and he does not), he could spend the rest of his life on a speaking tour concerning economic problems of the performing arts. Not only is this possible employment rejected by Prof. Baumol, but he also has no intention at this time for a follow up study. He did bring to our attention the fact that Prof. Thomas Moore, on whom Baumol drew heavily for data, will have his own book out this year.

Of most practical significance is the use of the study by those in the theatre who have been seeking aid. Apparently the book has become the basis for justification of community support for the theatre on the part of applicants to public and private sources of funds. As we all know, applying for funds for a particular project meets with less resistance if the argument can be placed within the context of a total need situation. The national need and the justification for support are both found in Prof. Baumol's study. Thus, one can at least go begging and argue that the need for funds is not due to a lack of demand for one's particular project, or because the project is being run inefficiently (two prospects that are very likely probable). Rather, the income gap (the difference between receipts and costs in the performing arts) is national, if not international, in scope. The gap is an everwidening one, according to Prof. Baumol, and therefore a typical project must assume funds from sources in addition to the box office.

The Baumol thesis of continuing and possibly growing economic problems has produced a possible real "first" in foundation support. A major research institution is now seeking foundation support for continuous studies of economic questions in the whole area of the performing arts. If this is realized we will see for the first time an outpouring of literature on economic, and presumably administration problems and programs for the performing arts in general and the theatre in particular. The occasional article or infrequent study will give way to a permanent stream of, we trust, quality investigations.

T. Bruce Birkenhead

CANADA COUNCIL GRANTS \$586,000 TO THEATRE

Ottawa, December 14 -- The National Theatre School was among the recipients of ten Canada Council grants totalling \$586,000 announced on December 14, 1967. The Montreal-based school, one of the foremost of its kind in the world, was awarded \$180,000 for the 1967-68 season. The Theatre Arts Development Program of the Council is allotted \$108,000 for continuation during 1967-68. The program, aimed at stimulating key areas of development in the theatre arts as a whole, helps train management and technicians, brings in expert consultants and aids senior theatrical people across Canada to exchange ideas. The grants, made at a recent meeting of the Council, are part of a program of aid to theatre expected to total \$1,620,000 during the present year, exclusive of individual awards and bursaries.

Among the other awards announced was a grant of \$95,000 to the Playhouse Theatre Company, Vancouver, in support of a 1967-78 program which will include a regular season of seven productions, a tour of schools in British Columbia and other activities of the Theatre's ancillary group, Holiday Playhouse, and a new series of experimental productions. The Stratford Shakespearean Festival received \$50,000 to bring its production of "A Midsummer Night's Dream" on a four week tour next spring, including runs in Ottawa and Montreal. Montreal's Theatre de l'Egregore was awarded \$35,000 for a season of four Canadian plays; and the Theatre Populaire du Quebec, Montreal, received \$20,000 in aid of its touring productions in Quebec, Ontario, and New Brunswick.

Grants to continue operations in 1967-68 were awarded to the Citadel Theatre, Edmonton (\$30,000); Toronto Workshop Productions (up to \$30,000); the Theatre de Quat'sous, Montreal (\$25,000); and the Montreal International Theatre (\$13,000).

BIBLIOGRAPHY

(August 31 to December 15, 1967)

Charles Scott

Books from the Benjamin Blom catalog:

Staley, Edgcumbe, The Guilds of Florence (1906)

Guild system was thoroughly developed in Florence. Study of its commercial and economic bases.

Bernheim, Alfred, The Business of the Theatre: An Economic History of the American Theatre, 1750-1932 (1932).

The economic history of the legit. thea. in America from pre-Rev. times to 1930's. Presents detailed economic analysis of legit. thea. of 30's.

Carson, William G. B., Managers in Distress: The St. Louis Stage, 1840-1844 (1949).

Lean years of St. Louis thea. when Noah Ludlow and Sol Smith struggled to avert disaster via every theatrical recourse (and ruse).

Books recently published.

Downer, Alan S.ed. The American Theatre Today. New York: Basic Books, 1967.

Meyer, Robert Jr. Festivals U.S.A. and Canada. New York: Ives Washburn, 1967.

Newspapers (extracts from N.Y. Times and Variety):

"Hunter College-Chelsea Split Rockefeller Grant," Variety (July 12, 1967), 57.

\$14,500 grant to Hunter and Chelsea Theatre Center (NYC) to support performance program for new playwrights.

"Anything Goes That Makes a Buck in Modern Theatre Setup: MFE's Gross," Variety (Aug. 16, 1967), 49.

Says commercial regional thea. must produce everything from "rock 'n' roll to hit plays." Thea. can't confine self to any one field.

Michie, Larry. "Show Biz Spotlight on Federal Coin: \$7,000,000 Ante for Arts, More Due," Variety (Aug. 16, 1967); 1, 62.

Thorough review of federal role in arts; fear of control, amount of Nat'l. Found. grants, ETV, Kennedy Center; Roger Stevens role as M.C.

"Ticket Plans Join Drift to Merger; TRS Acquires CTS," Variety (Aug. 16, 1967), n.p.

Ticket Reservation Systems (NYC) acquires Chicago Ticket Service with its 60 retail outlets.

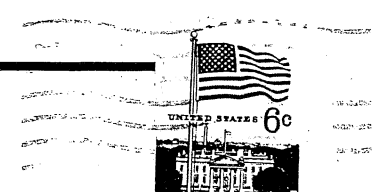
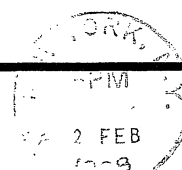
Gilroy, Harry. "From Eureka to Calgary, All the World's a Stage," The New York Times (Sept. 1, 1967), 24.

Nat'l. Shakespeare Co. will revive road for classics with 8 month tour of 99 towns, 27 states and Canada. Company self-supporting with \$200,000 annual budget. No foundation support.

Adams, Val. "Theatre Play 'Book-the-Hit'; Shuberts Ahead," The New York Times (Sept. 1, 1967), 24.



245 West 52nd Street
New York, New York 10019



Mr. Ned A. Bowman 123456781
Dept. of Speech & Theatre Arts
Univ. of Pittsburgh
Pittsburgh, Penna. 15213