

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. 5

MARCH-APRIL 1968

PRESENT AND PROPOSED ACTIVITIES COMMITTEE ON THEATRE ENGINEERING

The Theatre Engineering Committee has been very active this season investigating some of the new techniques and equipment available for theatre use. This investigation has occurred in the form of presentations made at committee meetings.

The first presentation was given by the Burlington Elevator Company and the Dover Elevator Company. These two companies installed and built the "Oildraulic" lifts at the new Metropolitan Opera House and the Loeb Drama Center. They discussed with the committee the advantages of their equipment and the value of their experience to future clients. A pictorial diagram was shown of the composition of the "Oildraulic" control system and the lift mechanism. Dover Electric Company has several interesting bulletins which may be requested by contacting their local installer or their main office in Memphis, Tennessee.

The second presentation was given by Mr. Harvey Yale Gross, Creative Director of Theatreama. The committee was introduced to the 360° motion picture technique used at such installations as the New York State Pavilion at the New York Worlds Fair, and shown how the film was shot and projected to completely envelope the audience in the film. Based on this technique, the possibilities of use as a scenic supplement in the theatre-in-round (arena) were also demonstrated. A special bulletin showing the many possibilities of this system and its use in live theatre is available.

The third presentation was given by Mr. Paul Birkle, president of the Peter Albrecht Corporation of Milwaukee, Wisconsin, on the "Metromatic Loft System" as it is installed at the Metropolitan Opera House, N.Y.C. This is an electrical winch rigging system which permits presetting and automatic control of 109 pipe battens and 8 spot lines, so that one man can operate them from a central control panel. Mr. Rudy Kutner, Technical Director of the Metropolitan, discussed his day to day experiences with the equipment and its performance record. Dr. Fred Buerki spoke on its use in the academic theatre and his experiences with the pilot model of the system at the University of Wisconsin. Mr. Kutner, acting as host for the Met., took the group of about 100 members and guests on a complete tour of the backstage facilities from the uppermost grid to the sub-basement storage areas. A detailed report will be published soon on this meeting and the "Metromatic Loft System". It will be made available to the entire membership of USITT.

There are several other presentations in preparation. One will be given by the chairman of this committee and will be a series of color slides showing some of the latest automation of Broadway shows and the equipment used. This will include portable stage floors, winches, self-propelled units, and automation of rigging. This presentation will occur in late spring.

The committee has also been engaged in the preparation of a number of projects, a few of the most current ones are: (1) Moving stage structures, (2) Overhead (roof) vs. grid mount rigging, where a grid is to be installed in both cases, and (3) Sound reinforcement and communication in the theatre.

These are but a few of the projects being planned, but there are many more that need to be developed. It is hoped that more members will find time to participate in these projects and other work which the committee would like to undertake.

Bernard J. Weiss

PRESENTATION COMMITTEE SUMMARY:

The Presentation Committee concerns itself with the happening of theatrical activity; with the problems and interrelationship between the actor, designer, director, conductor, choreographer, playwright, and technician as they are involved in the process of theatre. The committee hopes to provide members of the Institute with insight and information concerning performance needs as related to architecture, engineering, and administration.

The Presentation Committee has recently been involved in discussions of various theatres in the United States and Canada and the matter of touring. The committee is concerned with facilities in these buildings for use by stage managers. The findings show a lack of uniformity in considering the needs of this essential member of a touring group. In spite of architectural advances in theatre construction and design, the function of the buildings is often limited because of inadequate or improper outfitting of some of the new houses with useful sound and electrical equipment, and other fundamental needs for the efficient running and control of a show.

The committee is concerned with the need for adaptability in the equipment included in new theatres, and a dialogue between builder/owner and users or typical stagehands, stage managers, electricians, etc. The committee is undertaking a discussion of various new theatres, their virtues and problems, and has expressed support for a "Forum" column in the JOURNAL on new theatres, with the hope that questions and responses may be obtained by some of the planners.

Under discussion is a project to establish a working collection of theatre information of value to touring company stage managers, electricians, and managers. The material and file on "Road Houses," if secured, may be housed at the USITT office.

The committee feels obligated to assist in establishing a communication between the performance oriented or creative personnel of the theatre (actor, director, designer, etc.) and the engineers, architects, technicians, manufacturers, etc. who join with them to create the theatrical event. Assuming the two groups "speak different languages," the committee is concentrating on an investigation of the role and needs of the stage manager whose interest is best served in effecting a liaison between the groups as an important part of his job.

A stage manager's questionnaire was prepared by Terry H. Wells. Its aim is to discover what stage managers want, or consider as satisfactory equivalents, and whether these are items that have been used by the respondent, or are unfulfilled wishes. Though the aim of the questionnaire is to obtain information, it is hoped that a summary will result in a prescriptive set of information. To this end, photographs of existing equipment might be requested and used as supplementary data.

The committee will interview experienced stage managers in all types of production. Richard Bedford will interview off-Broadway managers; Andie Kingwill, portions of Broadway; and Ann Wells and Gwen Hamill will contact the Merrick office and others, while Terry Wells will confer with representatives from the Educational Theatre Association and professional groups outside of New York. Members interested in assisting him in interviewing stage managers in their area should contact him at the Speech Department, University of Massachusetts, Amherst, Massachusetts 01002.

The committee has discussed future projects and has begun a series of presentations on the how's and why's of projections in performance.

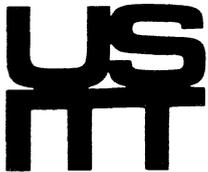
Ann Folke Wells

PROGRESS REPORT MEMBERSHIP COMMITTEE

The Membership Committee was reorganized during the fall of 1967 and its concept and responsibilities radically changed. Previously the main function of the committee had been a clerical one involving recording data on new members, sending information to new members, and making information available to prospective members. Now that work has been assumed by the New York Office and the committee is charged with initiating methods to increase membership in the Institute.

The first full meeting of the committee will occur during the 8th Annual Convention in Chicago in May. A proposal for a membership drive will be available at that time. Members are urged to contribute ideas and to participate in discussions during the committee session.

Fred C. Bock



ADMINISTRATION SUPPLEMENT

MARCH-APRIL 1968

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 the 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.

Regular contributors to the SUPPLEMENT: James Nuckolls, USITT SUPPLEMENT Editor (Gersztoff, 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).

ADMINISTRATION NOTES (A comment on the Education of Administrators)

Recently I read a statement by a noted historian who asserted that there are no longer isolated fields of study, but only problems to be solved. These problems, he went on to suggest, covering various specializations, can only be worked out through co-operative understanding and effort. These are the problems of our era with its select vocabulary and drive for specializations.

The problems of the era are reflected in the changes taking place in the theatre, too. We now have specialists in lighting, sound, design, wigs, specific costume periods, etc., when a few years ago these specialties might have been the duty of one or two individuals at the most. With specialists handling each detail of the production, the overall quality should improve and has indeed done so in most cases. However, this proliferation of responsibilities has a reverse effect upon the management of the theatre. The administrator must understand all phases of the production process and be able to deal intelligently with representative specialists in each area. He must also be able to see beyond the single production being mounted, to the whole season and to future seasons. He must be able, also, to deal with an administrative board of control that does not generally have his close association with nor understanding of theatre. The point of this is: the training of the theatre administrator must be broadly based.

It is my belief that the basic training of the competent administrator must rest upon a solid general education that will allow him to associate with the non-theatre income source and to intelligently solicit its support. He must further have broad training and experience in theatre so that he represents well his artistic field. He must truly be an artist but not in the relatively narrow sense of "actor" or "director," but in his ability and desire to grasp the entire profession and apply its values in the contemporary world. His continued association with individuals, organizations and ideas outside of theatre should allow him to be aware of and to apply current principles and techniques in his profession. The university community offers an excellent setting for the development of information and personnel exchanges. Let us hope that the university theatre feels secure enough to encourage the exchange.

Harold R. Oaks

DO WE NEED AN ARTS CENTRE?

Portions of an address delivered by Mavor Moore (General Director, St. Lawrence Centre for the Arts) to the Canadian Club of Toronto on February 5, 1968. (Mr. Moore reports on the present status of the St. Lawrence Centre for the Arts Project in Toronto, and urges a re-assessment of the role of the arts in Canadian society. SUPPLEMENT Editor)

Ever since most Canadians thought it a good idea not to have a revolution like the Americans, we have often prided ourselves on our ability to say "Nay!" We are better at saying what we are not than what we are: we are not American, nor British, nor French -- but beyond that it is courting confusion to ask a Canadian what he is. Or even what he wants to be, except not an American, etc., etc. We are so good at not developing our natural resources that we allow even the Americans to do it for us; and so good at not developing our human resources that we take it for granted young people with talent will get the hell out.

When the head publicist for EXPO '67 was asked what his toughest job had been, he said it was to persuade Canadians that it would happen, that "we could do it." I was reminded of this a few weeks ago when Mr. Allan Lamport, in one of his periodic attempts to persuade us that the St. Lawrence Centre for the Arts will never happen, said to his fellow members of Toronto's Board of Control: "It's all very well for these people to have imaginary ideas"-- (I think he meant 'imaginative')--"but we haven't got enough money to have imagination!"

But Mr. Lamport has at least put the question squarely, and it's one with which this country, and this city, must come to grips. What does matter to us? What are the things to which we should say "Yea!"

To judge by the debate in this country about the decline in the value of our dollar, about American ownership of our industry, about distribution of taxes and so on, economics would seem to be our number one concern. But is it? In an interview a short time ago the distinguished Canadian expatriate John Kenneth Galbraith, one of the world's leading economists, made some startling comments on this subject. He was asked....

"Q. Should Canadians be concerned more about cultural domination by the United States or about economic domination?

A. This is an important question and one which I think is very much misunderstood. In good Calvinist fashion, when Canadians talk about cultural autonomy, they really have economics in mind. They follow my friend Walter Gordon and talk about economic autonomy, which on the whole is rather unimportant. It really doesn't exist any more, anywhere in the world. If I were still a practising as distinct from an advisory Canadian I would be much more concerned about maintaining the cultural integrity of the broadcasting system and with making sure Canada has an active, independent theatre, book-publishing industry, newspapers, magazines and schools of poets and painters.

I would be very much concerned that the widest possible support be given by all levels of government to the preservation of the cultural traditions associated with the particular ethnic groups in Canada, and with French Canada. Also to make sure that Canadian theatre and artists received encouragement. And that people weren't totally dependent on American magazines.

Q. But don't you think Canada should make a determined effort to increase its stake in the Canadian economy?

A. I would say this is a very minor consideration as compared with increasing the Canadian stake in the things I've just mentioned. These are the things that count."

(Quote from WEEK-END MAGAZINE 25th March 1967.)

This revolutionary idea -- that cultural deprivation is more important than economic deprivation; that calling your soul your own is at least as important as calling your money your own -- is no more popular in Canada than most other revolutionary ideas. I recently asked a senior civil servant in Ottawa what, in the current economy drive, would most likely first feel the axe. "Cultural affairs," he replied. If Galbraith is right, this is not only false economy, but national suicide....

Three years ago the Rockefeller Foundation published a Report on the Performing Arts in America, written by a panel -- not of culture-vultures or artists looking for patrons -- but of leaders in the fields of business, industry, labour and government. I beg you to listen carefully to this, gentlemen; for this is not mere high-sounding rhetoric, a Sunday sermon that we may forget about for the rest of the workaday week; it is the manifesto of a very real revolution we had better get with -- or else.

"The ultimate test of democracy lies in the quality of the artistic and intellectual life it creates and supports. In history's final analysis a nation will be judged by the quality of the civilization it achieves, not by its material well-being. With this realization, has come a general re-evaluation of the role of the arts in society. We are beginning to see them as a culmination of other achievement -- the attainment that in the end gives a society its hope for a lasting place in history, and its people the chance for the fullest freedom and happiness.

Suddenly culture -- even in Canada -- has become not a frill, not some game for the wealthy to play on the upper decks of the ship of state, but a matter of survival; for we realise that some Canadians are prepared to die for their culture. The debate is not unlike that recent one in Port Hope, about which you may have read, between students from English-speaking and French-speaking universities; the Globe & Mail report of this is enlightening:

NEW THEATRES IN MANHATTAN AND WASHINGTON

Manhattan: The Uris Buildings Corporation has, according to Mayor John Lindsay, agreed to build a second legitimate theatre in a 51 story building planned for 51st Street and Broadway on the site of Loew's Capitol Theatre. The theatre will have a capacity of 300-350. A 1,700 legitimate theatre in the office building is expected to be completed by 1970.

Donald H. Elliott, chairman of the City Planning Commission, has expressed an interest in the diversity of theatres in requesting the smaller theatre, and a hope there will not be developing a series of stereotyped houses. The bonus in rentable office space for builders of office towers in the Broadway area, if they include a playhouse, is seen as a part of the city's program to revitalize Broadway. It also reflects the city's concern over the diminishing number of theatres.

A 50 story structure will be erected on the Astor Hotel site with a 1,500 to 2,000 seat legitimate theatre and is scheduled to be completed in two years.

Washington: Roger L. Stevens has announced the appointment of Julius Rudel, general director of the New York City Opera Company, as "part-time" music adviser for the John F. Kennedy Center for the Performing Arts. Mr. Stevens also announced the appointment of William M. Blair, Jr. as administrative director for the Center. Mr. Blair is a former Ambassador to the Philippines and to Denmark.

The \$51.5 million complex on the banks of the Potomac is due to open by the end of 1969 with its first artistic season scheduled for the fall of 1970.

Washington: The Nation's newest resident acting company is now performing in America's most historic theatre: Ford's Theatre in Washington, D.C. The restoration of the theatre is the result of considerable research to reproduce it almost as it was in 1865.

The opening production on February 12 was Stephen Vincent Benet's John Brown's Body. It has been followed by A Comedy of Errors and She Stoops to Conquer. The opening production was the first time a play had been presented there since the assassination of President Lincoln on April 14, 1865.

Ford's Theatre will not be a federally subsidized theatre. Ford's Theatre Society, a newly created non-profit organization, will appeal for funds to all sectors of the American community, including corporations, labor unions, foundations, and individual donors. As a national historic site, Ford's Theatre comes under the supervision of the National Park Service. A museum is on an underground level.

PHILADELPHIA: NEW CENTER FOR THE PERFORMING ARTS

With the Philadelphia architecture firm of Vincent C. Kling and Associates now completing plans for the physical facilities of the Annenberg Center for the Communication Arts and Sciences, plans for the program which the Division of Performing Arts will conduct in the new building complex on the campus of the University of Pennsylvania are under way under the direction of William W. Melnitz. The center is expected to open in the Spring of 1970.

The University Arts Council stated in 1965 that the Center's success "depends on the kind of programs it presents, and how it goes about relating various aspects of a multifaceted program to each other." Melnitz' aim in carrying out the charge is to show that a university can play a distinctive role in contributing to knowledge through the performing arts, to meet not only the needs and requirements of the campus but also of the community at large, to bring to its activities a quality measured by professional standards, and to emphasize trends in the arts by means of theatre that cannot be seen or afforded anywhere else--motion pictures rarely exhibited, concerts, lectures, debates, and symposia. The program will originate from two sources: the University (Annenberg School, new plays, film, television, theatre, a small professional acting company, dance, music) and a carefully selected number of professional offerings (visiting national and international theatre companies, orchestral, operatic, choral or chamber groups, recitals, poetry readings by authors or interpreting artists, dance). While the main events will take place in the large theatre, the smaller stages will be utilized simultaneously.

In order to make the Center a vital contribution to the arts, Melnitz is fusing a characteristic inherent in the arts with a basic function of a university: "If the university explores ideas and issues through the arts as well as through other disciplines, one way that this exploration can be implemented is through a performing program which itself revolves around selective ideas and issues." In working toward a true theatre of ideas and an ideal marriage of the performing arts and the university, he is considering devoting specific time sequences to specific themes around which all offerings will rotate. (Sample

THEATRE DEVELOPMENT FUND

(According to the National Endowment for the Arts, recent newspaper articles "apparently have given rise to misconceptions regarding the purpose of a matching grant made to the Theatre Development Fund, Inc., a non-profit, tax-exempt organization based in New York City." In the following article, the Endowment discusses the origin, purposes, and backing for the Fund. SUPPLEMENT Editor)

The Fund had its origins in discussions growing out of two recent studies concerning the future of the performing arts and the deep economic dilemma they currently face, especially the professional theatre (The Performing Arts: Problems and Prospects, Rockefeller Panel Report, 1965; and Performing Arts: The Economic Dilemma, A Twentieth Century Fund Study, 1966). The latter study stated that the outlook for the commercial theatre is "clearly less promising" than for other performing groups, and went on to say that perhaps we will devise some new procedure for the support of the commercial theatre...analogous to the evolving relationship between the private universities and the Federal Government."

Financing of the Theatre Development Fund comes from the Rockefeller Brothers Fund, The Twentieth Century Fund, the Mary Reynolds Babcock Foundation, and the National Endowment for the Arts. Appropriated Federal funds constitute \$100,000; the other \$100,000 of the grant was made possible through non-governmental unrestricted gifts to the Endowment.

The purpose of the Fund is to stimulate creativity and experimentation in the professional theatre by assisting plays of literary merit that might otherwise be limited to undeservedly short runs, or might not be produced at all because of the harsh economic realities of the Broadway, off-Broadway and other commercial theatres in the United States. Another primary purpose is to help build new audiences for serious theatre by the purchase of tickets and their distribution to interested students.

The Fund and its founders are convinced that a healthy professional theatre is essential to the health and creativity of all theatre in the United States. Traditionally, the New York theatre---from which flows the lifeblood of the regional, community, university and amateur theatre---has borne a major responsibility for the growth and development of the American theatre, and is also the predominant source of most new American plays produced abroad.

In recent years, because of increasing financial pressures, the types of plays considered worthy of the financial risk of production have been restricted. Plays of quality have gone begging for producers, and new playwrights have not developed as they have in the past. Thus, the American theatre has suffered severely, as can be witnessed by the fact that the majority of plays being produced in theatres around the United States are by foreign authors, whether in professional, repertory or other kinds of theatres.

Various methods of assistance to these new plays will be used; for example, one method might involve plans to supplement regular ticket sales during the early weeks of a play's run by giving needy students an opportunity to attend. Loans and advances might also be used. In no instance, however, would the Fund provide a significant share of the initial production funds.

Only plays meeting at least the following criteria will be considered for support: (1) The subject play must be of a character that will make a substantial contribution to the development of the theatre arts; and (2) The subject play must be one that will close prematurely without assistance from the Fund.

It is envisioned by the Directors of the Fund that suitable safeguards will be developed, so that the monies advanced will be returned to the Fund for future use whenever possible.

New York attorney John F. Wharton is Honorary Chairman and John E. Booth, Associate Director of the Twentieth Century Fund, is President of the Theatre Development Fund. Other members of the board are Stephen Benedict, Irving Cheskin, Harold Clurman, Hume Cronyn, Stuart W. Little, Richard R. Davidson, Edward F. Kook, Joseph B. Martinson, Alan Pryce-Jones, James Rowe and August Heckscher, the latter being an honorary member.

The board has stipulated that any production in which any active member, officer, director or employee or substantial contributor to the Fund has a direct or indirect interest shall not be eligible for any kind of assistance from the Fund.

All members of the board are donating their time and talents as a public service, because they feel this project is essential to the survival of the American theatre.

THEATRE MANAGEMENT COURSE

The Musical Theatres Association has announced its annual "Theatre Management Course." The course includes 16 hours of intensive lecture/discussions for prospective theatre management personnel. The program is slanted to summer musical stock operations, and it costs \$69.00 (including tuition, textbook, a luncheon, and miscellaneous illustrative materials).

Dates for the course are April 27, 28 and 29. For further information, call or write: Musical Theatres Association, 300 East 42nd Street (Room 315), New York, New York 10017, (212) 697-2299.

AVAILABLE THEATRE AND ARTS ADMINISTRATOR:

The SUPPLEMENT has been notified of the immediate availability of a theatre administrator. He is a former corporate management consultant with experience in arts administration. He has been principally involved with the forthcoming ONTARIO THEATRE STUDY. For further information, please write or call James Nuckolls, Chairman for Theatre Administration, USITT, 245 West 52nd Street, New York, New York 10019 (212-867-7160).

CONTRIBUTORS TO THE MARCH-APRIL ISSUE

Barry C. Dimock, Administrative Director, St. Lawrence Centre for the Arts, Toronto.
The Toronto Arts Foundation
The Canada Council
Edward O. Lutz, Lutz and Carr, New York City
National Endowment for the Arts, Washington, D.C.

SUPPLEMENT BIBLIOGRAPHY - Charles Scott

BOOKS

Gard, Robert E., Marston Balch, and Pauline Temkin. Theatre in America. N.P.: National Theatre Conference: n.d.

The Nat'l Thea. Conf. sponsored report on U.S. Thea. encompassing legit, regional rep, community and academic thea. To be published Spring, 1968.

Gottfried, Martin. A Theatre Divided. Boston: Little, Brown: 1968.

Drama critic of Women's Wear Daily discusses B'dway and regional thea. in America, including production, audiences, and playwrights.

Farber, Donald C., From Option to Opening, N.P.: DBS Publications, Inc., 150 West 52nd St., New York City.

Noted New York theatrical attorney deals specifically with Off-Broadway. Also applicable to professional theatre anywhere. Explained in non-legal language are areas a producer will have to deal with and those in which he will be expected to be knowledgeable: finding a property and taking an option, forming one of several kinds of production companies, raising money, signing a thea. lease, hiring personnel, contracts and legal responsibilities to the "why and how." Included are examples of an option agreement, dramatic show budget, musical show budget, and a theatrical financial offering. All rules, regulations, and processes are discussed. Available in March 1968. Cloth bound. \$6.95.

NEWSPAPERS

"Pasadena Playhouse on way to Recovery after Financial Tribulations," Variety (Sept. 6, 1967), 57.

Albert McCleery took over playhouse with \$510,000 debt and IRS troubles. Strong program for local support/management overhaul have paid off short-term debts, increased enrollment in College of Thea. Arts.

"Rate Arts as \$500,000,000 Biz," Variety (Sept. 6, 1967), 2.

Estimate by Associated Councils of the Arts total U.S. budgets and sources of support for the Arts, \$400,000,000 going to museums. Suggests subsidy by gov't. and private corps, is coming thing.

"Renovated Chi. Auditorium to Reopen Oct. 31 with N.Y.C. Ballet," Variety (Sept. 6, 1967), 57.

"..the debating teams arguing against Quebec independence were weak and unconvincing. They relied heavily on economic arguments, predicting chaos and disaster through increasing indebtedness, slight of capital, and a net loss of 200 million a year in equalization payments. They said separation would involve 'massive sacrifices of living standards which few would be willing to undergo.' But one of the judges said that warnings of economic disaster had rarely, if ever, deterred a people once they were set on a particular course. He pointed out that Eric Kierans said recently that economic arguments were the worst ones to put to the people of Quebec. And (one of the Quebec debaters) said that, just as Canadians generally accepted a lower standard of living than that of Americans to remain independent of the United States, so the people of Quebec would do the same to assure their own independence."

In brief, concentration on economic problems in this country, and neglect of our cultural affairs, has brought us near the edge of disaster. You may therefore forgive me if I suggest to you, in deadly earnest, that it is time we spent more thought and money on them before it is too late to matter. If we wish to have "a lasting place in history", we had better get busy on those things which can give us pride of place. We had better stop arguing about what things cost, and ask instead if they're worth it, and whether we can afford to do without them.

The City of Toronto had -- and still has -- as its Centennial Project a perfect case in point. I'd like to tell you its story, briefly: because when one gets down to a particular case -- as in a test case in a court-of-law -- it's often surprising how clear the issues become, how myths dissolve in the light of facts, and how judgement is forced to come to grips with reality.

Way back in 1962 the Toronto Planning Board issued a study of the downtown area. It said in part:

"...Toronto lacks a focal point, a centre of gravity, for the expression of its arts. The proposed development will serve as an important element in the artistic and cultural fabric not only of the immediate region but of the province and, indeed of the nation itself."

The next year, 1963, the Federal and Provincial governments announced per capita grants for municipalities for the erection of Centennial projects -- and these grants were designated, let it be noted, for buildings to be used for cultural purposes only. The \$1,300,000 these grants represented, therefore, was not available for fountains, or parks, or roads or public johns -- or any of the other fascinating and doubtless worthy alternative projects people still from time to time put forward.

In the light of this, the City of Toronto took a most sensible step. A group of public-spirited citizens was asked to form the Toronto Arts Foundation, to conduct an enquiry as to what cultural facilities were most urgently needed, and to oversee the planning and building. I want to make this point quite clear, because there has been much misunderstanding: the City sought out the Toronto Arts Foundation, not vice versa...

The Toronto Arts Foundation, then, at the request of the City, commissioned one of our leading management consultant firms to produce "An Assessment of Toronto's Cultural Facilities and Requirements". I mention this because there is much uninformed gossip about to the effect that the St. Lawrence Centre is unnecessary, when as a matter of fact its need -- indeed its urgency -- was established by as hard-headed and disinterested an agency as you could wish for (if the firm of Urwick, Currie won't mind me calling them that).

The Urwick, Currie Report recommended the erection of a theatre seating 850, and a concert hall seating 500; accommodation for supporting facilities (rehearsal rooms, workshops, storage, etc.) for the Centre and allied theatre, opera and dance companies and for educational instruction; improvements for Massey Hall and the Art Gallery of Toronto; and the restoration of the old St. Lawrence Hall. In July of 1965 the Art Gallery and Massey Hall were deleted from the plan, when it was found that buildings had to stand on City-owned land to be eligible for Centennial grants, whereas both of these sites were owned by private boards of trustees. In January, 1966, renovation of the Old St. Lawrence Hall was taken over by the City under the separate winter works program. This left the theatre, the concert hall (since renamed the Town Hall) and the supporting facilities building. A facilities building was an immediate requirement of one of our putative clients, the National Ballet Company, which had temporarily to get out of its old quarters in the St. Lawrence Hall, so the Toronto Arts Foundation rented a building for them. And then we set about planning the building of the two remaining elements: the theatre and the town hall. I want to emphasize that the seating capacity of these two auditoriums is still that recommended by the Urwick, Currie report; 850 and 500 respectively. There was thus established, finally, as scientifically as possible, an urgent need for a medium-size theatre, a small concert hall, rehearsal and workshop facilities for our important organizations, and educational facilities for our young people.

So let me here knock two other wide-spread myths on the head. Both are contained in the complaint: "We don't need another theatre." You already know (I'll say more about it in a moment) that the Centre is much more than a theatre, it's a complex: that's fallacy number one. Fallacy number two, that we have plenty of theatre already, is spoken out of an ignorance with which I try, like a good teacher, to be patient. We have one huge auditorium, the 3,200 seat O'Keefe Centre, which whatever its virtue for spectacles is totally unsuitable for plays. We have the Royal Alexandra, a finely restored theatre from the turn of the century, splendid for traditional picture-stage productions but the wrong shape for more modern styles, and at almost 1,500 seats twice too large for a resident company. (The theatre in London presently occupied by the National Theatre of Britain, for example, seats only 800.) And from the Royal Alex we drop to the small houses seating well under 500, such as the Bay-view Playhouse, the Library Theatre or the Colonnade -- with nothing in between except the auditoriums in our schools and universities, which are seldom if ever available to outside professional users. We have not, in fact, in this great metropolis, the flagship of English-speaking Canada, one single theatre of anything like the proper size and equipage to house a company of our own. Montreal -- if I dare mention the name in this company -- has several.

But back to my story. The Toronto Arts Foundation undertook a public campaign to raise 2,300,000 dollars -- an unheard of sum in Canada -- and in five months. (To put this in perspective, the Stratford Festival raised 1,000,000 dollars in five years.) The campaign raised, by the deadline, only 1,700,000 dollars; but this was still the largest amount ever raised from Johnny Q. Public for a similar enterprise in Canada -- which ought to knock on the head another myth: that the general public was apathetic and uninterested.

If further proof is needed, it can be found in the fidelity with which those more than 2,000 contributors have stood by their pledges throughout more than a year of delays and set-backs; this very morning we received further payment of \$5,000 on a much larger pledge from one of the nation's largest corporations -- this hardly suggests lack of confidence. And it can be proved by the enthusiasm which has led many new subscribers to contribute since then, despite attempts by the Centre's detractors, in and out of civic office, to spread the word of its demise; last week we received a new donation for \$500 -- and it came from a New Canadian society, not from a rich art patron.

When in November, 1966, the design for the St. Lawrence Centre was approved by the City Council -- by an almost two-thirds majority, incidentally -- and was put out to tender, the lowest bid came in at about \$2,900,000 over the available funds. This sort of overage was experienced all across Canada last year, of course; and Toronto's estimate turned out to be a good deal closer to the mark than that of the National Centre in Ottawa, for example, which went from \$14 million to three times that, or the Province of Ontario's Centennial Science Museum, which has already gone from \$14,000,000 to \$30,000,000. But nonetheless the City of Toronto took the position that no more money was available, so the Toronto Arts Foundation set out to see what could be done within the available budget. We found that by combining the buildings on one site (the less expensive site on the south side of Front Street next door to the O'Keefe Centre), we could make many savings, including the cost of the site known as the Gore, on the north side of Front Street. We therefore came back to the Board of Control last fall with a Modified Plan, showing the City that we could build within available funds if they could take the \$970,000 Gore site off our hands.

Since then, as I am sure many of you know, the City and the Foundation approached the Federal Government for help in achieving this; and that government, anxious to assist Toronto in its down-town renewal plans, suggested that the Centre be included in the first phase of an urban renewal project to which the Federal and Provincial governments would together contribute three-quarters of the land costs. This study is now in progress, with the enthusiastic help and support of the senior levels of government, and will be submitted for their approval by mid-March. The Centre, though by no means the only project included, will be one of the important ones.

Meantime, the Toronto Arts Foundation has been developing detailed plans for the new Modified project, with the intrepid co-operation of the architects, Gordon Sa. Adamson & Associates; and a firm price has been negotiated with the lowest (indeed the only complete) bidder, Redfern Construction Company, so that we may never again get caught in a vicious spiral of rising costs. With a little good luck we can be digging by some time in April.

That good luck includes a sympathetic re-hearing by the whole of City Council, which will have to pass on the whole down-town renewal plan and on our own Modified Plan for the Centre. Now I know that our City Council has many important matters contending for an already slim budget, taken from the pockets of already overburdened tax-payers; I know that on it sit a few die-hards who will always consider the arts a frill, and are unconcerned about the cultural-deprivation of their community; I know that others, hard-working, just haven't had the time to think about it much; I know of others -- and I'm greatly in sympathy with their point-of-view -- who say, "Let's have it so long as we aren't asked to fork out any more money than we've allocated". But I am confident that reasonable men and women can be swayed by reasonable arguments....

7 years of fund raising efforts resulted in opening of 1889 thea.: \$2,750,000.

Shepard, Richard F. "Brustein Building Professional Theatre at Yale," The New York Times (Sept. 6, 1967), 41.

A co. spearheaded by prof. thea. people who will double as classroom teachers takes shape at Yale Drama School. Says Brustein wants to attract youth back to thea.

Zolotow, Sam. "Repertory Group is Raising Prices," The New York Times (Sept. 6, 1967), 39.

50¢ rise in price for all perfs. at Vivian Beaumont Thea. will bring additional \$118,000 during season of 257 perfs. of 4 plays. Thea. hopes for 35,000 subscribers.

Robertson, Nan. "9 Theatre Units Get Federal Aid," The New York Times (Sept. 7, 1967), 51.

\$64,500 goes to 7 off-off-Broadway groups; \$10,000 to 2 Minneapolis groups, Stevens says grants for development of new playwrights and exploration of new forms and techniques.

"College Drama Liked in West," The Indianapolis Star (Sept. 8, 1967), n.p.

AP article quotes OE study revealing one in 38.7 persons attends collegiate productions; ratio much more favorable in western states. 5,000,000 playgoers saw 10,000 productions last season.

Davis, Lawrence E. "San Francisco Keeps Repertory Unit," The New York Times (Sept. 8, 1967), 33.

Calif. Thea. Found. committed self to raise 2,3 million to keep ACT in San Francisco. Co. of 40 Equity members will produce 31 different plays, 20 new. Will depend on local and nat'l. fund raising plus box office.

Windeler, Robert. "The West Coast This Summer was a Shakespeare Festival," The New York Times (Sept. 11, 1967), 54.

Review of activities of Shakespearian festivals on west coast at Seattle, Los Angeles, and San Diego (which exists entirely on box office receipts.)

"ACT Adopted by S. F. as Permanent Repertory Troupe," Variety (Sept. 13, 1967), 69.

Announces ACT's association with San Francisco with 31 plays in repertory, 20 additions and 11 holdovers.

"Nat'l Arts Endowment Makes \$84,750 Grants to 9 Workshop Groups," Variety (Sept. 13, 1967), 70.

Stevens announces 9 grants to workshops in NYC and Minneapolis for development of new playwrights and the exploration of new forms and techniques.

"Concert-Day Sales of 5% of the Ticket Planned at Hunter," The New York Times (Sept. 8, 1967), 35.

Hunter College concert bureau (NYC) will set aside 5% of seats in 2 theatres for sale only on the day of perf. Bureau sells for over 100 events per season.

Taubman, Howard. "Drama at the University," The New York Times (Sept. 15, 1967), 58.

Stanford's experience illustrates difficulties awaiting some institutions attempting integrate prof. and education goals. Careful review first 3 seasons of foundation supported endeavor.

Windeler, Robert. "Coast 'Tartuffe' is set in Mexico," The New York Times (Sept. 18, 1967), 50.

First production and organization of federally subsidized Inner City Rep. in L.A.

Calta, Louis. "Big Season Seen by Theater Clubs," The New York Times (Sept. 20, 1967), 38.

Theatre clubs expected to sell 10% of New York thea. tickets. 5 clubs have over 100,000 members.

Windeler, Robert. "The Avant Garde Gets Coast Forum," The New York Times (Sept. 20, 1967), 38.

Mark Taper Forum in LA runs Monday night series for new plays with discussion session afterwards with Rockefeller grant.

Schumach, Murray. "Lincoln Center: Hub of Arts," The New York Times (Sept. 23, 1967) 33,64.

Feature on first 5 years Lincoln Center as local nat'l and intern'l influence on perf. arts.

"Trim That Word From Yale's 'Pity,' But it's Now OK at Modern 'Times'," Variety, (Sept. 27, 1967), 61.

Ad copy censorship with "'Tis Pity She's a Whore" Yale Drama School. Hartford, New Haven papers refuse "Whore;" The Times allows it.

Gent, George. "Broadway Invites TV Newsmen to Film Excerpts of Rehearsals," The New York Times (Sept. 28, 1967), 95.

New York theatre owners and theatrical unions agree to allow TV cameras to film segments of rehearsals to accompany reviews.

"New Life for Broadway?" The New York Times (Oct. 1, 1967), n.p.

Editorial on use of federal funds and private monies to change future emphasis of Broadway to include houses for permanent companies and as New York showplaces for regional groups.

"Gaslight Theatre Group Set for Columbus Hotel," Variety (Oct. 11, 1967), 103.

Company of 16 to present season of 8 plays in downtown Columbus hotel, dinner-club situation, non-profit prof. venture.

"France's 24 Subsidized Theatres Schedule 73 Plays for This Season," Variety (Oct. 11, 1967), 103.

5 houses in Paris and 19 in provinces scheduled 26 classics and 47 contemporary plays; 14 new. In addition to commercial thea.

Esterow, Milton. "Business Starts Unit to Aid Arts," The New York Times (Oct. 15, 1967), 83.

Describes organization of "Business Committee for the Arts" by David Rockefeller and Douglas Dillon, et al., with Goldwin A. McLellan as president and offices at 1270 Avenue of Americas, NYC. Purpose is to support research, counselling services, public information of opportunities for support, and to increase effectiveness of drives for business support of the arts.



245 West 52nd Street
New York, New York 10019

NON-PROFIT ORG.

~~BULK RATE~~
U. S. POSTAGE
PAID
NEW YORK, N. Y.
PERMIT No. 2563

Dr. Thomas S. Watson
Dept. of Dramatic Arts
University of Delaware
Newark, Dela. 19711

2347 I