



## 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. 6

MAY-JUNE 1968

### OPEN LETTER FROM THE NEW PRESIDENT

The USITT is now in its ninth year as I become the third president to assume the chair. During those years, which constitute nearly a decade of vigorous activity in the construction of new theatres, the Institute has provided the most active and extensive face-to-face forum for the exchange of information on the planning and design of physical facilities for the performing arts. As a reporter who came to the Institute 7 years ago to learn about the current status of theatre design, I learned the value of the organization at first hand.

The vital divergencies of opinion and approach that enrich the theatre are nowhere better represented than in the meetings and publications of the USITT. Our members are technical directors and stage managers of theatres; scene designers; lighting and lighting systems designers; manufacturers of equipment for lighting, rigging, and movable stage structures; architects of theatres; journalists, writers, and teachers of theatre crafts and administration; and clients and builders of new theatres. "No other organization," Past-President Donald Swinney has said, "has a greater range of capability in a membership so reflective of diverse contributors to the arts." That divergent range is the Institute's strength, not its weakness. To those who maintain that the USITT is merely a debating society, we proudly Thank God that we provide a place for such a rich and vigorous inter-disciplinary forum for laymen and theatre professionals alike.

When all is said and done, however, has more been said than done? I think not. With no funding other than annual membership dues and the sustaining support of industry in our field, the USITT has managed to publish its quarterly journal THEATRE DESIGN AND TECHNOLOGY and a bi-monthly USITT NEWSLETTER and ADMINISTRATION SUPPLEMENT. We have organized annual, self-supporting USITT Conventions, where the most distinguished names in theatre have assembled to exchange and hurl their views and thereby exhibit the full climate of theatre opinion. The USITT's Building Code Committee played a significant, behind-the-scenes role as a think-tank unit to make recommendations on places of assembly for an enlightened and far-sighted New York City Building Code. The USITT Theatre Survey provides the only available readout on American theatres built since 1960; as a benefit to any arts group or school board anxious to learn what has been done in its area, as well as to designers, the Theatre Survey is unparalleled. Finally, the USITT Committee Programs and Research have provided otherwise unavailable information to all those involved in theatre directly as well as to laymen and to reporters on the arts.

A new president assuming the gavel of the office does so with a sense of trepidation. The task is not only one of becoming a spokesman for and melding together the vital divergencies of theatre opinion in our complex age but also of forwarding the activities and services of the Institute.

My personal goals for the USITT are: (1) to increase funding and demonstrate the acknowledged value of USITT activities and services through increased support from the industry in our field; (2) to improve the efficiency of USITT operation--a goal well on the way to realization by the Institute's new, full-time Administrative Secretary, Mrs. Marge Sundgaard, in whose appointment, proudly, I was instrumental. And (3) to broaden the public knowledge and image of the Institute. Others can make other contributions; my aims are these three.

Some of our members refer to USITT by the acrostic "Use-it", which has sounded somewhat derogatory to many. I say that that is what the Institute is for, that that is the purpose of the Institute. If more members use it for the good of the Theatre, if more clients use it, USITT will make an even more significant contribution to the better planning and design of good theatres. This is the Theatre's Institute---USITT, for the years to come.

Yours faithfully,  
C. RAY SMITH, President

USITT OFFICERS, 1968 - 1969

President  
1st Vice-President  
2nd Vice-President  
Technical Secretary  
Secretary  
Treasurer  
Past President

C. Ray Smith  
Ed Peterson, Jr.  
Mert Cramer  
Joseph McCarthy  
Jerome P. Hanley  
Terry H. Wells  
Donald H. Swinney

USITT BOARD OF DIRECTORS

Dr. Thomas B. Birkenhead  
Dept. of Economics  
Brooklyn College  
Brooklyn, N. Y. 11210

Mr. Robert Brannigan  
Lincoln Center  
1865 Broadway  
New York, N.Y. 10023

Mr. William A. Briggs, AIA  
3014 Seminary Avenue  
Richmond, Virginia 23227

Prof. Harold Burris-Meyer  
University Theatre  
Florida-Atlantic Univ.  
Boca Raton, Florida 33432

Mr. Thomas P. deGaetani  
Bolt Beranek & Newman, Inc.  
101 Park Avenue  
New York, N. Y. 10017

Mr. Jerome R. Hanley  
SUNY at Albany  
1223 Western Avenue  
Albany, N.Y. 12203

Mr. Ted W. Jones  
School of Music  
Indiana University  
Bloomington, Ind. 47401

Prof. Jay B. Keene  
Queens College Theatre  
Queens College CUNY  
Flushing, N. Y. 11367

Mr. J. Hans Kluge  
97 Rukert Crescent  
Toronto 17, Ont., Canada

Mr. Robert Benson  
Kliegl Brothers Lighting  
32-32 48th Avenue  
Long Island City, N.Y. 11101

Dr. Ned Bowman  
University of Pittsburgh  
Pittsburgh, Pa. 15213

Mr. Guy Cimbalo  
Theatre Crafts Magazine  
565 Fifth Avenue  
New York, N. Y. 10017

Term Expires 1969

Mr. Joseph McCarthy  
Coleman Theatre  
Bucknell University  
Lewisburg, Pa. 17837

Prof. W. Oren Parker  
Drama Department  
Carnegie-Mellon Univ.  
Pittsburgh, Pa. 15313

Dr. Thomas S. Watson  
Dept. of Theatre  
University of Delaware  
Newark, Delaware 19711

Mr. Bernard J. Weiss  
Nolan Scenic Studios  
1163 Atlantic Avenue  
Brooklyn, N. Y. 11216

Mr. Alvin A. Reiss  
Arts Management  
405 W. 57th Street  
New York, N.Y. 10019

Mr. Arthur C. Risser, AIA  
1534 Woodland Avenue  
Wichita, Kansas 67203

Mr. Hilyard Robinson  
1927 11th St., N.W.  
Washington, D.C. 20001

Miss Jean Rosenthal  
Theatre Production Svce.  
52 West 46th Street  
New York, N.Y. 10036

Mr. Ed Peterson, Jr.  
Kliegl Brothers Lighting  
32-32 48th Avenue  
Long Island City, N.Y. 11101

Term Expires 1970

Prof. Bernard A. Coyne  
Theatre Department  
University of Toledo  
Toledo, Ohio

Mr. Mert Cramer  
Cal. Tech.  
Los Angeles, Calif. 90024

Prof. William Crocken  
Dept. of Theatre  
University of California  
Los Angeles, Calif. 90024

Dr. Joel E. Rubin  
Kliegl Brothers Lighting  
32-32 48th Avenue  
Long Island City, N.Y. 11101

Mr. Ben Schlanger, AIA  
16 West 16th Street  
New York, N. Y. 10016

Mr. Olaf Sööt  
432 Park Avenue South  
New York, New York 10011

Dr. Donald H. Swinney  
Department of Drama  
Hofstra University  
Hempstead, N. Y. 11550

Dr. David L. Thayer  
University Theatre  
University of Iowa  
Iowa City, Iowa 52240

Mr. Richard D. Thompson  
170 West End Avenue  
New York, N. Y. 10023

Dr. Walter H. Walters  
Assoc. Dean, Arts & Archt.  
Pennsylvania State Univ.  
121 Arts Building  
University Park, Pa. 16802

Dr. Bernhard R. Works  
Lincoln Hall Theatre  
University of Illinois  
Urbana, Illinois 61801

Mr. James deB Domville, Dir.  
National Theatre School of  
Canada  
Montreal, Quebec, Canada

Dr. Gary Gaiser  
Theatre Department  
Indiana University  
Bloomington, Indiana 47405

Miss Rosamond Gilder  
International Theatre Inst.  
245 West 52nd Street  
New York, N. Y. 10019

Term Expires 1970 (Cont.)

Prof. Edward C. Cole  
Yale School of Drama  
New Haven, Conn. 06520

Mr. George Howard  
Kliegl Brothers Lighting  
4726 Melrose Avenue  
Los Angeles, California

Mr. Russell Johnson  
Bolt Beranek & Newman  
101 Park Avenue  
New York, N.Y. 10017

Miss Flora Martel  
Assoc. Exec. Dir. ANTA  
245 West 52nd Street  
New York, N. Y. 10019

Mr. Donald McBryde  
Theatre Dept.  
Univ. of Mississippi  
University, Miss. 38677

Dr. Walter Dewey  
Theatre Department  
Northern Illinois University  
DeKalb, Illinois

Mr. Jo Mielziner  
1 West 72nd Street  
New York, N. Y. 10023

Mr. William Moodie  
Century Lighting  
5432 W. 102 Street  
Los Angeles, Calif. 90045

Mr. James Nuckolls  
Bolt Beranek & Newman  
101 Park Avenue  
New York, N.Y. 10017

Mr. Vincent Piacentini  
Bolt Beranek & Newman  
101 Park Avenue  
New York, N.Y. 10017

Mr. Hugh Hardy  
Hardy Holzman Pfeiffer Assoc.  
257 Park Avenue, So.  
New York, New York 10010

Mr. Jerry Sando  
Regent VLL, ANTA  
St. Paul, Minnesota

Mr. C. Ray Smith  
Progressive Architecture Mag.  
430 Park Avenue  
New York, N. Y. 10023

Mr. Terry Wells  
University of Massachusetts  
Amherst, Mass. 01002

Mr. Hans Sondheimer  
New York City Opera Company  
1865 Broadway  
New York, N. Y. 10023

AWARDS AND CITATIONS: CHICAGO, 1968

Fred Buerki  
University of Wisconsin

A great educator who has taught us all by the example of his humanity and spirit, this 1968 Award of the United States Institute for Theatre Technology is given in recognition of the contribution invaluable to the profession of theatre and essential to the hearts of its people.

Donald H. Swinney  
Technical Secretary 1963 - 1965  
President 1965 - 1968

In recognition of his outstanding leadership and rigorous pursuit of the highest purposes of the Institute, we, the Board of Directors, do hereby commend Donald H. Swinney whose diligence and dedication will long stand as an example of the finest service to this organization, May 24, 1968.

Richard D. Thompson  
Membership Chairman 1962  
Secretary-Treasurer 1963 - 1967  
Treasurer 1968

In appreciation of his devotion to the affairs of the Institute and his exceptional diligence to the duties of his office, the Awards and Citations Committee commends Richard D. Thompson in this formal acknowledgement of our gratitude.

Bernhard R. Works  
Conference Chairman, Chicago, 1968

Having capably survived the multitude of organizational details required by this conference and thus insured our present success, the Awards and Citations Committee unanimously salutes Bernhard R. Works with its appreciation.

The Board of Directors, May, 1968

MID-WEST SECTION FORMED

Application for the formation of the Mid-West Section of USITT was received in Chicago and unanimously approved by the Board of Directors. The area includes Wisconsin, Illinois and Indiana. Officers are: Chairman, Albert M. Koga; Vice-Chairman, Glenn Naselius; Secretary-Treasurer, Paul J. Brady. At the June 7 meeting at which the officers were elected, Archie Lang, representing Jimmy Dexter Associates, producers of industrial shows, spoke on the problems involved in staging.

CONTACT ADDRESSES, REGIONAL SECTIONS

Until the new masthead can be designed for the NEWSLETTER for the first issue in the fall, to include regional as well as New York contact offices and telephone numbers, members may wish to address inquiries concerning regional sections and meetings to the following:

Southern California Section: Mert Cramer, 10509 Sandal Ave., Los Angeles, California 90024 (Cal. Tech.) Telephone: 213-279-1023.

Mid-West Section: Albert M. Koga, 2255 West Grand Ave., Chicago, Ill. 60612. (HUB Electric) Telephone: 313-SE3-2253.

#### USITT REPRESENTATION ON NEW YORK CITY ADVISORY BOARD AND PANEL

Mayor John V. Lindsay has released the names of appointments to the New York City Theatre Advisory Board and the Advisory Panel. The advisory board will be unpaid and will, according to the Mayor, "meet periodically to review matters generally affecting the future of the theatre in the city." Harold Prince, producer, is the chairman.

The smaller group, the panel, will be paid on a fee basis from funds provided by the Ford Foundation's \$60,000 grant to the city for advice on technical aspects of theatre architecture, space requirements, technical innovation, etc.

The eleven member body will have some say in details of the three new theatres contemplated for the Broadway area and discussed in the March-April 1968 issue of the NEWSLETTER. Its main concern will be, however, subsequent new theatres for which "between four and eight" applications for theatres to be incorporated into office buildings are currently being reviewed by the City Planning Commission.

The board includes a fair cross section of the industry, except for, according to VARIETY, "a curious shortage of producers, general managers and box office personnel." USITT members appointed to the board are Abe Feder, Jean Rosenthal, Richard Schechner, and Ben Schlanger. The 11-man panel includes USITT members Robert Brannigan, George Izenour, David Hays, and John Johansen.

#### SCENE DESIGNS INVITED FOR PRAGUE BOOK OF PHOTOGRAPHS

The Czechoslovak Centre of the International Theatre Institute will publish an annual compilation of photographs of outstanding scene designs throughout the world. The publication, according to Dr. Eva Soukupova, Director of the Institute, will bring about mutual understanding and information as well as provide objective evaluation of theatre to come. The United States Centre of ITI and USITT will work jointly to provide representation in the pictorial publication for the theatre in the United States.

Photographs of scene designs as well as stage performances, black and white glossy or color, may be submitted to USITT for consideration. Thirty or forty photographs will be selected. Deadline for submission is July 31. Information on credits for directors, designers, plays, authors, theatres, etc. should be included. A self addressed stamped envelope must be enclosed to provide for the return of photographs not forwarded to Prague.

#### SHORT NOTICES

Burghard (Max) Engele was seriously injured in a bus accident en route to the airport in Chicago from the convention headquarters. He suffered a broken vertebra for which he wears a back brace. The president, officers and members of USITT wish him a sure and speedy recovery.

The next issue of the NEWSLETTER will be the September-October issue, Committee Chairmen, officers, and members should have information to the editor immediately following Labor Day.

COMMITTEE MEETINGS: Members are advised to check with the New York office concerning meetings starting in September, until the NEWSLETTER carries additional details. HAVE A GOOD SUMMER"

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

FIRMS: Bolt Beranek & Newman, Inc. Ebner-Schmidt, Assoc.  
Bernard A. Grossman Ben Schlanger, Architect

#### MANUFACTURERS:

✓ Peter Albrecht Corp.	✓ Hub Electric	✓ Jean Rosenthal and Associates
✓ Berkey Colortran Industries	✓ Janson Industries	✓ Lutz and Carr
3 (a division of Berkey Photo)	✓ Kliegl Brothers Lighting	2 Olaf Sööt Consulting Engrs.
✓ Century Lighting, Inc.	✓ J. B. Lansing Sound, Inc.	4 Theatrical Consulting & Engineering
✓ J. R. Clancy, Inc.	✓ Little Stage Lighting Co.	University of Pittsburgh
✓ General Electric Co.	✓ Major Corporation	Stage Decoration & Supply
7 (Large Lamp Dept.)	✓ Rosco Laboratories	✓ Strand Electric (Minneapolis)
		✓ Sylvania Electric Products
		✓ Tiffin Scenic Studios
		✓ Ward Leonard Electric Co.
		✓ I. Weiss & Sons
		✓ Wenger Corporation



## ADMINISTRATION SUPPLEMENT

MAY-JUNE 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 (Bolt, Beranek & Newman); 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).

---

A REVIEW: FROM OPTION TO OPENING. (a book by Donald Farber, DBS Publications, New York City, 1968).

In creating the book under review, From Option to Opening, a basic decision had to be made: should Mr. Farber draw on his apparent vast personal experience to let us all in on the little secrets concerning theatrical production Off Broadway? Possibly this approach could be extended to reveal some of the more sordid (in business terms) aspects of Off Broadway as a business. Or should a basic primer be jotted down in which the major portion of the text is concerned with the legal and institutional aspects of mounting a production? The latter approach is what we find in this short, 131 pages, book. The price is not in keeping with the amount of paper offered, as one must part with \$6.95 to obtain the DBS publication.

All of the basic points are covered in the text, as promised by the title. Mr. Farber starts with optioning an author's work and takes us through production agreements, raising money, obtaining a theatre, hiring of all personnel, rehearsals and opening night (including the cast party). Some items are of interest even to those with a basic knowledge of the process, such as the need for SEC filing and the role of the Attorney General's office of New York State. The questions of subsidiary rights is normally a confusing one; the treatment here is simple, straightforward and informative. The text is filled with examples of typical offering circulars, options, partnership agreements, and production budgets.

The problem is that if one has worked in the business end of the theatre, or is merely interested enough to read Variety and articles in the various business journals and the popular press, little in the way of new knowledge can be gained. This, of course, may not be a valid criticism since Mr. Farber apparently wishes to inform the completely uninformed.

However, the book reads as if the author was able to write it all off the top of his head over the course of a long weekend. This comment is not intended to be entirely negative. It pays respect to Mr. Farber's working knowledge of the Off Broadway scene. But this kind of general information is of the caliber to be found in introductory courses in theatre management. Offered for this market, or for use by majors in drama departments so that they may have some idea as to how the theatre functions beyond the activity on stage, it fills a small void. Given this, however, it does not go much beyond notes prepared by instructors in such courses across the country. It is the type of thing one might expect to find in mimeographed or photo offset form in theatre schools or college book stores at a price of \$2.00.

The point is, the book is not professionally important. It is not a reference work, nor does it tell the potential Off Broadway producer what he is most interested in: whom, specifically, should he contact to raise money? The book is also not an in-depth analysis of how and why Off Broadway functions, so that even academic interest is lacking. Rather, it may be recommended or required as a reading for an individual who wishes to find out the very basic answers to how a play or musical is brought to opening night. As part of a more comprehensive study it would probably occupy two chapters. At \$6.95 I am glad I received a complimentary review copy.

T. Bruce Birkenhead

## A WORKING RELATIONSHIP

Only a handful of business corporations have national policies for financial support of the arts, although a closer relationship between the two fields is likely to emerge as part of the expanding social role of business and industry. But before a more effective relationship can be attained, problems of education, communications, and misunderstanding will have to be overcome.

These are among the conclusions of a report "Business and the Arts: Toward a Working Partnership," issued today (Monday, March 11) by the Center for New York City Affairs of the New School for Social Research. Written by Alvin H. Reiss, (editor of "Arts Management" and a writer, broadcaster, and consultant on the arts) the report summarizes discussions held by a group of prominent representatives of business and the arts at a series of four recent invitational seminars held at the New School.

The report also recommended that a "model cities" business and the arts program be set up in New York City (see page 3), and that a new intermediate, or "third party" group be organized to bridge the gap between existing arts and business associations and to foster a continuing dialogue on the arts.

"As business becomes accustomed to its growing social role," the report predicts, "its involvement in new areas, such as the arts, will be a natural action, and will seem far less alien to **corporate** interest than it now does."

"There are indications that many of our giant companies are concerned with culture in a broad sense -- the sense that the quality of life is important to them and to their employees. Aware that their own activities can establish the climate for true appreciation of the arts, many companies have begun to accept the arts into their daily environment through the exhibition of paintings in plants and offices and through the development of employee relations programs in the arts."

The report urges that the businessman of tomorrow must be educated to the arts in the classrooms of today. Moreover, it advises that the businessman of today, including those "old-timers" who launched their careers in a period when industry was less concerned than it is now with the problems of the community, must be made to understand better the role of the arts in society.

"From the arts point of view," the report points out, "the need for education is equally compelling. Although arts leaders have been prone to fault corporations for their **disinterest** or lack of knowledge in the arts, it is often the cultural organizations themselves who have been ill-prepared to meet with corporate decision makers and present realistic and valid cases for support. Taken as an entity, the arts have been delinquent in furnishing industry with information on what they need and why they need it."

"The arts must attempt to understand the corporation's role in society and how it relates to their own role. They must learn what problems business has, why it has these problems, and how these problems affect their philanthropic position. Then, when they are ready to approach a corporation, they must be able to look at a specific company and assess its ongoing program and its record of support in other fields."

In considering what steps ought to be taken to bring the two groups into closer cooperation, the report suggests that a "model cities" business and the arts program be established in New York.

"The trend of recent business interest and involvement suggests that the inner city may provide the best proving ground for any kind of pilot project for industry and the arts.

"Because of its number and variety of arts groups in every discipline, housed in both major centers and neighborhood facilities; its governmental focus on inner city needs; its locus as the headquarters of many major corporations; and its concentration of organizations already committed to fostering the business-arts relationship, New York City seems a natural beginning place," the report observes.

Among the activities suggested for such a program were the following:

- Encouraging an infusion of corporate funds into the arts through a specially established foundation or "broker" to business.

- Informal meetings between representatives of large arts groups who have ongoing corporate programs and leaders of small groups in need of information and advice.

- Using the resources of the city government to develop informational programs on the arts for neighborhood business organizations.

-Preparation of a brochure on how arts groups should solicit corporate support.

-An industry-by-industry campaign of New York-based trade associations to encourage support of the arts.

-Organizing a symposium or symposia on the arts aimed at top leaders in the communications field who decide editorial priorities.

-Advising smaller corporations who are interested in developing arts-oriented programs.

-Educating business in the unfamiliar and the avant garde.

-Conducting a city-wide promotional campaign on behalf of the arts aimed at business.

-Encouraging business to underwrite management training programs and internships in the arts.

-Establishment of a volunteer corps of business and professional leaders in the arts.

-Providing "showcase" opportunities in New York City for gifted arts organizations.

Among the participants in the New School's Business and the arts seminars, which were chaired by Mr. Reiss, were representatives of the New York Board of Trade, the United States Steel Foundation, Lincoln Center for the Performing Arts, the Business Committee for the Arts, the Ford Foundation, the New York Orchestral Society, Standard Oil Company, the New Lafayette Theatre, the Trade Bank and Trust Company, the National Endowment for the Arts, the City Center Joffrey Ballet and the Associated Councils of the Arts.

#### CANADA COUNCIL GRANTS \$228,740 TO THE PERFORMING ARTS

The Neptune Theatre is among the recipients of 15 Canada Council grants to the performing arts, totalling \$228,740, announced here today. The Halifax group receives \$105,000 for its 1968 season of 25 weeks of performance, including a tour of the Atlantic Provinces. The Shaw Festival, Niagara-on-the-Lake, Ontario, is awarded \$30,000 for a 1968 season of ten weeks. The Globe Theatre, Regina, receives \$6,500 to engage a business manager. \$10,000 is awarded to Canadian Stage and Arts Incorporated, Toronto, for assistance to publication of Performing Arts magazine. These and other grants announced today are part of an overall Canada Council aid to the performing arts expected to total \$4,815,000 during the current year.

#### THE APA AT MICHIGAN ONCE AGAIN

The University of Michigan Professional Theatre Program announced on March 20, 1968, the signing of the APA Repertory Company for a seventh Fall Festival at Michigan.

The agreement with T. Edward Hambleton and Ellis Raab, heads of APA-Phoenix, provides for the return of the company to the Michigan campus, Sept. 17 through Oct. 27, at Lydia Mendelssohn Theatre.

When the Professional Theatre Program first engaged the APA in 1961, the relationship set an historical precedent in U. S. regional theater. Many of the leading APA productions originated on the Michigan campus. The underwriting by the University, plus the enthusiastic support of student, faculty, and area audiences have proved significant in the growth of APA's stature as a leading American ensemble.

#### MISCELLANEOUS

We are pleased to announce that J. Wesley Zeigler has been appointed Executive Director by the Theatre Communications Group, New York City.

#### CONTRIBUTORS TO THIS ISSUE OF THE SUPPLEMENT

Ann Folke Wells  
Alvin H. Reiss, Editor of ARTS MANAGEMENT, New York.  
Theatre Communications Group, New York  
New School for Social Research, New York  
The Canada Council

BIBLIOGRAPHY - Charles Scott

BOOKS:

Gault, Judith G., FEDERAL FUNDS AND SERVICES FOR THE ARTS, U. S. Government Printing Office, Washington, D. C., 1967

This publication lists and describes 90 Federal programs of interest to individual artists, public and private groups, educational institutions, and organizations involved in arts programing.

Mathews, Jane DeHart, THE FEDERAL THEATRE, 1935-1939, Princeton University Press, 1967.

Mrs. Mathews explores this venture, moving from its origins in 1935, through a turbulent history to its demise in 1939.

REPORT:

New York State Council on the Arts, ANNUAL REPORT 1967-1968, N.Y.S. Council, 1968

Eimerl, Sarel, "Some Uncharitable Thoughts on Thespian Matters," THE REPORTER, April 18, 1968.

Using ACT's current season as a spring board, Eimerl contends that, although it may be enjoyable, the theatre is dead, the classics have become hackneyed and trite, and that new works should be occasionally commissioned.

"TRS Signs Pact for Computer B.O. For Forum, in L.A., "Variety, May 8, 1968, 251.

5 yr. agreement is prime catch in struggle for control of national computer b.o. biz between TRS and Computicket.

NEWSPAPERS (Extracts from N. Y. Times and Variety):

"Coast Theatre Fails to Renew Its Offer to A.P.A. Company," The New York Times, March 1, 1968, 27.

APA at Stanford Summer Theatre Festival instead of Huntington Hartford Theatre because of guarantees requested.

"Delay Trial of 'Beard' Producer, Stager, Cast; Wait 'Obscenity' Ruling," Variety, March 20, 1968, 69.

Robertson, Nan. "Stevens Assails Cut in Arts Aid," The New York Times, March 28, 1968, 44.

Stevens saddened by House cutback in money for support of Arts from 55 to 11 million.

Zolotow, Sam. "Computickets Due Here At Year End," The New York Times, April 1, 1968, 57.



245 West 52nd Street  
New York, New York 10019

NON PROF. ORG.  
U. S. POSTAGE  
PAID  
NEW YORK, N. Y.  
PERMIT No. 5842

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