



NEWS LETTER

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

VOLUME VIII NO. 3

JANUARY - FEBRUARY 1969

EAST - THREE PANELS SET

Two extraordinary panel meetings and a day-long seminar have been scheduled by the standing committees on Architecture, presentation, engineering, and Administration in New York. Each meeting will be given to an in-depth consideration of a specific topic; each will feature panelists immediately involved with the subject and each will be open to USITT members and guests.

Parallel presentations of two new and innovative structures, the Robert S. Marx Theatre in Cincinnati and the Alley Theatre in Houston, have been scheduled for February 25th. Hugh Hardy, Chairman of the Architecture Committee as well as architect for the Cincinnati complex, has assembled a panel representative of the planners, consultants and users of each plant and has arranged for thorough visual presentation.

The "Methodology of Theatre Design Programming" is the working title of Alex Lacy's Administration Committee meeting scheduled for May 1st. Questions relative to the "Edifice Complex" and to methods for determining the readiness of a community to support its performing arts center will be explored and doubtless debated by a panel drawn from the ranks of city planners, consultants [continued - p. 2]

MID-WEST

The Mid-West Section of USITT will meet at the Chicago Lighting Institute [140 So. Dearborn] at 7:30 on Feb. 7th. Featured speaker will be Mr. D. W. Cope, general manager of Cope Plastics, Inc., who will speak on "Plastics for Theatre Use." Mr. Cope will demonstrate and evaluate plastics suitable for scenery, costumes, masks, and lighting devices.

WEST - CONFERENCE CAST

Preparations for TOTAL, the Ninth Annual USITT Conference in Los Angeles, March 17 - 20, are nearing completion according to Mert Cramer, Conference Chairman. A program for both the L. A. sessions and the post-conference tour of Las Vegas's theatres and cabarets has been mailed to all members and the roster of distinguished and combative speakers and panel members is virtually complete.

A partial list of confirmed speakers and their topics includes: Richard Weinstein, urban designer for NYC, "Making Culture Pay," an analysis of new theatres within commercial shells; Herbert Meyer, of the Motion Picture Council, the uses of plastics in scenery; Richard Land of Harvard University, computer simulated design in 3-D color; and Norman Mennes, L. A. City College on Promotional methods for the non-professional theatre. Cramer further promises a vigorous joust on the Thrust Stage, a panel to be chaired by Hugh Hardy, featuring among others Gordon Davidson and Malcolm Ross. Richard Bellman and Harry Horner will demonstrate innovative techniques in front and rear projection and working displays will include a TRS printer which delegates may use and a laboratory unit designed to measure physiological response to varying dimmer curves.

Three categories of awards have been announced for the Award Banquet on the 20th: The Founders Award, to an individual in recognition of his outstanding support of USITT; The Theatre Design and Technology Prize, to that author who has submitted an outstanding article to the JOURNAL in 1968; and The USITT Award, to that individual or organization recognized for outstanding achievement in the American theatre.

► Dues statements for 1969 and ballots for election of your board members will be mailed this month. Your cooperation in responding to both mailings promptly will be appreciated.

USITT LIASON GROWS

At the invitation of the American Association of School Administrators Donald Swinney has prepared a panel provocatively titled "Is the Secondary School Theatre/Auditorium a White Elephant?" Three USITT members will tilt with two AASA members in Atlantic City, site of the AASA National Convention, on February 17th.

In response to a similar request four panels on Theatre Planning and Design have been scheduled for presentation in the rooms of the Architectural League of New York. Thomas DeGaetani, former USITT president will speak in the first two panels.

President C. Ray Smith has recently been invited to meet with representatives of the funding consultant firm, J. Richard Taft and Associates, Washington, D.C. The Taft organization has been retained by The New York State Council on the Arts in the formulation of a program to provide a broader base for financial support of performing arts related organizations. Smith reports that a substantial interest has been shown in the Institute's research programs.

John Cornell, a charter member of USITT and its first Secretary-Treasurer, died in New York on January 8th. Mr. Cornell earned distinction in the field of American musical comedy as the stage manager of many innovative productions, among them, OKLAHOMA!, ALLEGRO, PLAIN AND FANCY, and THE KING AND I. The Institute marks the loss of an esteemed member.

EAST (CONT)

to arts centers and their critics. Mr. Lacy is associated with the Birmingham-Jefferson Civic Center Authority and may be expected to speak to the problems of the Atlanta Memorial Arts Center. Other members of the panel have not as yet been confirmed.

The Metropolitan Opera House will host the USITT Seminar on Scenic Projection on June 21st. Co-chaired by Richard Thompson and Carol V. Hoover for the Presentation and Engineering Committees, the sessions will examine the "state of the projection art" in relation to design concepts for the stage, cinema, and T-V both in this country and Europe. With the cooperation of Rudy Kutner, veteran Technical Director of the Met, projection units up to 5K will be demonstrated. Designers for the several media, optical specialists, members of E.A.T., and manufacturers representatives have been invited to join the symposium. Expenses will be defrayed by a nominal registration fee.

SAA:USITT:JHM IN CHI!

An open meeting of the USITT arranged by the Mid-West Section on Dec. 29th at the Annual Convention of the Speech Association of America attracted a house of near-forty. Vice-president Ed Peterson, Jr., opened the meeting by introducing national and regional officers present. Richard Arnold reported on Mid-West activities and introduced the speaker, James Hull Miller, theatre designer.

In an informal presentation Miller described his progression from the simplest open stage for the elementary school through the "Greco-Elizabethan" theatre at the Junior High level to the complex unit demanded by the high school. He stressed that the proscenium arch formula could not compete with the open stage in creating an effective and sculptural stage space and that the arena and thrust forms were inadequate insofar as they precluded scenic treatment. Miller pointed to his use of the freestanding wall, often serpentine in plan, and outlined techniques for projection and for screen construction. In a lengthy discussion period Miller was questioned in regard to the originality of his design concepts, his use of freestanding scenery, and the construction economy of the open stage. The meeting ended in a harmonious consideration of training programs and aids for the user of the new theatre.

(... JOIN THE CENTURY CLUB YET?)

NOTES

Rosamond Gilder, the only woman to have received a major USITT award [New York, 1967] was cited by the National Theatre Conference on Dec. 14th. The only previous NTC award was to Hallie Flanagan Davis.

The Polytechnic Institute of Brooklyn is now offering a special program for the construction industry based on the new building code for New York City. Article VIII, "Places of Assembly," was framed by Ben Schlanger, AIA, a founder and former vice-president of USITT. Copies of the Code [L.L. #76-1968] are now available for purchase at the City Record Room 2213, Municipal Building, Manhattan.

Recent copies of ARTS MANAGEMENT are available on request from the New York USITT office. A stamped and addressed envelope must accompany your request.

Due to the pressures of his new assignment as Acting Dean of the School of Fine Art and Architecture at Penn State, Walter H. Walters has relinquished the editorship of this newsletter. The Institute is much indebted to Mr. Walters for his capable and imaginative services.

PRESENTATION SUPPLEMENT

EDITOR

ANN FOLKE WELLS

"Psychedelic Lighting" was the topic of Don Gerstoff in his appearance before the Dec. 17th meeting of the Presentation Committee in New York. Gerstoff, who has designed nightclub and discotheque lighting installations throughout the continent and who is now associated with BBN, indicated that the techniques employed by the designer in achieving a "psychedelic" statement are not in themselves psychedelic. Rather, he suggested, "... any combination of events that can turn someone 'on' may be called psychedelic." The key lies in the use of stock techniques INTENSIVELY and in STEPPED-UP combinations. Gerstoff pointed out that while he uses quite conventional equipment, rotary tray slide projectors, overhead projectors, and ellipsoidal spotlights, he achieves a psychedelic "turn-on" in his choice of slide or projection subject, projection filter, and projection surface in various sequences and rhythms. On the white walls of the BBN auditorium he demonstrated the use of slides made from stressed plastic (household food wrap), cellophane tape, and combinations of these and other materials. Rotating Polaroid discs were used to obtain color complement alterations and that apparent "shift" seen in T-V weather shows. Two commercially available units, one a kaleidoscope-like device with provision for rapid content change, the other the "Nuckollodeon," a device using rear projection and randomly controlled reflectors, were demonstrated. The program closed in a discussion of control methods: random pulsing as opposed to pitch or gain response, motor-actuated switching and intensity control as opposed to the employment of a sound translator, and simple manual control. Each method has its advocates and each may find application in the conventional theatre as well as in the psychedelic situation.

The Presentation Committee is now engaged in research which may contribute to the development of "a better flash pot" and to more predictable use of "colored smoke and fire." There is now little published in this area and even less directed to the stage application. Terry Wells writes: "If you have a solution to a special effects problem, particularly if it seems simple-minded, write us about it! And if you have a problem, even if you think you know the solution, write us about that! We have laboratory facilities [at Penn State] and we are setting up a catalogue of effects-producing devices."

THE USITT NEWSLETTER

Editor	Joe McCarthy
Mid-west Section	Albert M. Koga (312-832-5790)
Southern Cal Section	Mert Cramer (213-279-1023)
Circulation	Mrs. Marge Sundgaard

The NEWSLETTER acknowledges the generosity of these Sustaining Members:

Automatic Devices Company
Bolt, Beranek, and Newman
Century Lighting Company
Berkey-ColorTran
J. R. Clancey Company
Ebner-Schmidt Associates
General Electric Company
Bernard Grossman
Hub Electric Company
Janson Industries
Kliegl Brothers Lighting
J. B. Lansing Sound Co.
Little Stage Lighting Co.
Lutz and Carr
Major Corporation
Ben Schlanger
Stage Decoration and Supply
Superior Electric Company
Sylvania Electric Products
Tiffin Scenic Studios
Ward Leonard Electric
I. Weiss and Sons
Wenger Corporation
Peter Albrecht Corp.
American Seating Company
Electronics Diversified, Inc.
Rosco Laboratories
University of Pittsburgh
Jean Rosenthal & Associates
Olaf Soot, Consulting Engineers
Strand Electric Company
I. M. Pei and Partners

(WRITE TOM LEMONS!)

SCHEDULE OF USITT MEETINGS

Feb. 7 7:30	Chicago Lighting Institute PLASTICS FOR THEATRE USE
Feb. 25 7:00	BBN, New York, 106 E. 41st ARCHITECTURAL PRESENTATION
March 17 - 20	Hollywood-Roosevelt, L. A. NATIONAL CONFERENCE
March 21 - 23	Las Vegas, Dunes, Frontier Theatre Tours & Shows
May 1 7:00	BBN, New York THEATRE DESIGN PROGRAMMING
June 21 10:00 AM	Metropolitan Opera House SEMINAR ON SCENIC PROJECTION



ADMINISTRATION SUPPLEMENT

JANUARY 1969

The AETA/USITT Theatre Administration SUPPLEMENT is a joint publication of the United States Institute for Theatre Technology and the American Educational Theatre Association; it is distributed to all members of both AETA and USITT. Address correspondence concerning the publication to: Editor, SUPPLEMENT, c/o USITT, 245 West 52 Street, New York, New York.

Editorial contributors to the SUPPLEMENT: James L. Nuckolls, SUPPLEMENT Editor, Bolt Beranek and Newman, Inc.; Harold R. Oaks, Colorado State University.

CONTENTS: THEATRE APPRECIATION??? - Carlton W. Molette II

AN INFORMAL AND RECENT HISTORY OF COMMERCIAL, COMPUTERIZED TICKET-HANDLING SYSTEMS - James L. Nuckolls

"THE CASTLE" AND "THE CONJUROR" TO BE CREATED AT THE UNIVERSITY OF MICHIGAN

CANADA COUNCIL AID TO THE PERFORMING ARTS

PROGRAMS IN THEATRE THROUGH AUGUST 1968 - National Endowment for the Arts

ADMINISTRATIVE BIBLIOGRAPHY - James L. Nuckolls

THEATRE APPRECIATION???
Carlton W. Molette II

(Editor: The following article is an extract from the dissertation: CONCEPTS ABOUT THEATRE: A STUDY OF SOME COLLEGE STUDENTS ... COMPARING THOSE WHO HAVE HAD A THEATRE AND DRAMA APPRECIATION COURSE WITH THOSE WHO HAVE NOT by C. W. Molette II, Florida State University, 1968.)

The purpose of this study was to measure, describe and compare concepts about live theatre among selected college students in the Florida counties of Broward, Dade, and Palm Beach. The null hypothesis that was tested is: There is no significant difference in certain concepts about theatre between the 190 college students selected who did take a course in theatre and drama appreciation and the 138 students selected who did not.

"An Inventory of Concepts About Theatre" was administered to the above mentioned students. This survey schedule was designed to compare the two groups of student responses to four basic factors: (1) the concept of enjoyment of theatre, (2) theatre attendance, including both frequency of attendance and types of theatres attended, (3) concepts about why one attends or does not attend the theatre (4) concepts about the purposes of theatre. This study also used a questionnaire to furnish a description of certain educational theatre conditions that contributed to the environment in which the study was conducted. These conditions were production and drama course offerings in the public senior high schools, and production offerings at five selected institutions of higher learning.

The general conclusions reached from the data gathered are as follows: A single course or a single level of course work (high school or college only) did not increase estimates of enjoyment level or affect frequency of theatre attendance. On the other hand, continued course work at various levels of the educational structure was directly related to an increase in theatre enjoyment and theatre attendance. This more frequent level of theatre attendance occurred at community and professional theatres, not at educational theatres. Those who did have at least one course in theatre and drama appreciation tended to be more aware that plays were being done and more selective in the ones they saw while still going to more plays. They also had a stronger and more definite concept that they did not get enough intellectual stimulation from the theatre while getting too much frivolous recreation instead. However, the number of students taking such courses in the public secondary schools was of negligible proportion. This condition created a situation in which teachers were unable to specialize in drama to any large extent. This, in turn, resulted in the completion of a circular response of infrequent productions of plays that did not meet the standards that the drama-trained students expected.

AN INFORMAL AND RECENT HISTORY OF COMMERCIAL, COMPUTERIZED TICKET-HANDLING SYSTEMS
James L. Nuckolls

The September/October issue of THEATRE CRAFTS contained an article entitled, "The Computerized Box Office." The article reviewed several of the newer theories, systems, and equipment being proposed for the handling of daily box office operations -- some of it based on the use of electronic computers and some of it mostly mechanical in concept and operation. I first prepared the article's text for publication, then enlarged it and presented it before the AETA at both the Southeastern Theatre Conference (February 1968 in Atlanta, Georgia) and the AETA National Convention (August 1968 in Los Angeles, California). The following paragraph from THEATRE CRAFTS summarizes the idea behind computerized ticket handling systems:

The computer people suggest we abandon all preprinted tickets. Ticket inventories would then be established for every theatre and every planned playing date as electronic bits of information in a group of centralized computers. Every box office and every remote ticket selling point (or agent) would have a printing device which is vaguely similar to what you find at a major airline reservation desk. Each selected ticket outlet would have access to all the possible seats for every show programmed into the computer. A computer-controlled printer creates the actual ticket for a specific seat at any selected attraction, accepts payment for the ticket, and removes the seat sold from the computer's inventory of available seating. The computer will also print out any number or variety of box office statements when it is asked by the right person; these statements represent the exact status of the show at the moment the computer is asked.

You may want to read the complete article in THEATRE CRAFTS. I will continue here with an informal commentary on the recent history of these systems based on my own interviews and on stories by the press (mostly New York's VARIETY and THE NEW YORK TIMES).

I know that the Teleregister Company (now a division of the Bunker-Ramo Corporation) considered the idea of computerized ticketing in 1958. However, apparently they did not proceed because they felt that techniques were not ready and investment funds were not available. The International Telephone and Telegraph Company also reportedly studied such a system.

In 1962, Richard E. Sprague may have been one of the first to publish a formal discussion of computerized amusement ticketing devices. His thoughts appeared in a book called, ELECTRONIC BUSINESS SYSTEMS.

In June 1967, I wrote an article for the Theatre Administration SUPPLEMENT summarizing the press coverage of computerized box offices. Let me quote the first few paragraphs:

The March 22 edition of VARIETY had the heading, SEE COMPUTER B.O. COMING ... According to VARIETY, the profession was "Moving cautiously but steadily toward a system" similar to the one used by Telemex -- a reservation process subscribed to by independent hotel owners. Two firms were competing for business; they were Ticket Reservation System (TRS) and Ticketron. VARIETY later reported that some of the original enthusiasm had worn off after about a week of thought, although there was still little out-and-out opposition.

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

Other details of Ticketron's proposed system were covered in this June Article.

In an edition of VARIETY (June 7, 1967) that appeared after the SUPPLEMENT article, Charles Kallman of Ticketron was quoted as saying, "we are surprised by the shortsightedness of the guys in New York." He added that Ticketron would bypass New York's Legitimate theatre if necessary, since it would only be a small bite of the total business. At that time, Ticketron intended to sell tickets for cultural centers, regional theatres, college and university legits, sports attractions and reserved-seat films as well as Broadway. Kallman was also reported to be attempting to find \$25 million to support his company's proposal.

THE NEW YORK TIMES (July 7) next described an experimental pilot system operated by TRS at Gimbels department stores. We all later learned that the limited Gimbels' experiment was not entirely without its problems, but then again, it was designed as a test project to find out just what the problems were.

TRS announced, in VARIETY (August 16), that it had acquired the Chicago Ticket Service. The acquisition gave TRS a readymade group of outlets and events in the midwest. TRS was also demonstrating its system in Pittsburgh, St. Louis, Los Angeles, and Chicago.

By December 20, 1967, TRS had announced a national network of remote-controlled box offices scheduled to be in operation by early 1968, while the NEW YORK TIMES (January 23, 1968) reported that Computicket was restricting its initial operation to the Los Angeles Area. Apparently, TRS was ahead in the race for a national market. Such a national distribution might allow, for example, a New York customer to purchase tickets to a Los Angeles production, or an LA traveler to secure Broadway seats.

On January 23, I attended a press conference during which TRS added to the proceedings by bouncing a ticket order off the Comstat Early Bird satellite to England. After this bit of show business, the company announced the signing of contracts for 48 productions. Computicket, who had not signed contracts on a nationwide basis, still said they were not worried. They claimed that their equipment, as yet still only lightly demonstrated, was faster and quieter.

The Ticketron Corporation had remained silent during much of this time. A few telephone calls turned up information leading me to believe that the company was still in existence but not actively engaged in the race for a nationwide market. Later on, I was told by Nick Mayo of Computicket that a leading executive at Ticketron had joined his staff and that Ticketron had been out of the picture for some time. Mayo's statement indicates that by January, there were probably only two active companies, TRS and Computicket.

In many ways, the systems and services offered by these two main competitors are the same. However, there are differences in equipment. Computicket proposes an IBM 360/40 central computer system; their terminal devices include a "cathode ray tube response unit and a high-speed drum printer ... manufactured by Wyle Laboratories of El Segundo, California, and Di/An Controls of Boston, Massachusetts, under initial contracts awarded by Computicket Corporation totaling nearly four million dollars." TRS, on the other hand, is using teletype remote units linked to a central complex in a system developed by the Control Data Company. Edgar M. Bronfman, president of Joseph E. Seagram & Sons and the financial control behind TRS, was reported to have invested \$10 Million in the company.

In an interview (January 16) with John C. Quinn, Jr., president of TRS, he stated to me that his company expected the project to be a matter of "long term payoff. No one was going to make a profit over night." He went on to say that TRS must start on a national scale and offer national services at once. He added that the system would lose its popularity unless it could offer travelers the ability to pick up tickets for events throughout the country, and until TRS could capitalize on the popular appeal of Broadway. I should note here that Computicket was still reported to be considering area-by-area expansion; they did not have Broadway on their starting list.

By late March, TRS had opened an installation in a New York Yankees booth at Grand Central Station, but they had not yet begun to sell tickets for legitimate theatre. A week later Computicket announced that it would begin selling "sports and entertainment tickets" in the Los Angeles area. Computicket had started demonstrating their equipment with some regularity, and the company had signed ticketing contracts with "Bullocks department stores, Wallichs Music City, and the Tyson-Sullivan Theatre Ticket Service ..." (VARIETY)

On April 10, VARIETY noted that both Computicket and TRS continued to be "having a tough time peddling their systems to Broadway theatres, especially the Shubert organization, because of the high costs both involve." The companies were understood to be "asking terms which would amount to about 5% of a show's weekly gross."

Three months after Computicket announced its tie with Tyson-Sullivan (a major Broadway ticket agency), TRS was reported as having purchased a \$200,000 interest in the Theatre Guild Subscription Society. Although no merger plans were announced, there was speculation at the time that an eventual combination might result. After all, both TC and TRS were in the business of facilitating ticket buying on a national scale.

VARIETY (July 17, 1968) reported that the New York City license commissioner held up approval of the Computicket/Tyson-Sullivan tie-in to see if there was going to be interstate commerce involved -- not allowed under NYC laws.

VARIETY (August 21, 1968) reported on the content of an August meeting of the League of New York Theatres' board that must have given both TRS and Computicket a small spurt of hope. At that meeting, a suggestion was made that a consultant be hired to "evaluate the respective merits of the two principle ticketselling firms ..."

After a month and a half of comparatively quiet press, VARIETY next came out with the headline: COMPUTER DUCAT FIRMS WAR. According to VARIETY, after Computicket advertised the operation of several remote terminals, TRS sent agents to see if the terminals were really selling tickets. When these agents reported that certain terminals were not operating properly, TRS turned the information over to newsmen. To this charge Computicket's Nick Mayo replied in VARIETY, "there might be occasional mechanical failure." I found it interesting that TRS would want to publicize its competitors mechanical problems; I can remember the same "failure" happening when I, personally, tried to purchase a ticket from a TRS outlet in August.

"In terms of signed contracts with current and forthcoming attractions," Richard Hummler of VARIETY reported on October 2 that, "TRS is indeed far ahead. It has deals with about 40 events -- legit, film and sports -- in the L.A. and N.Y. metropolitan areas, while Computicket has but three (in L.A.) ..."

As of this date, Broadway was still reported to be indecisive. The League of New York Theatres apparently had done nothing about their discussed hiring of a private consultant. The Shubert organization continued to "sit tight."

It is the unhappy fate of any "recent" history that it will probably be out of date before it is printed. And by the time this article reaches you, the rapidly expanding computer industry may well have introduced vast changes to the ticketing market. As John Quinn, president of TRS, wrote to me in a recent letter, "...we believe we (can) cram a great deal of progress into a few months."

However, even though these reports may be old news by now, they do indicate that the computerization of ticket sales is not just a clever promoter's dream. It is an operating fact, and the wise theatre administrator must start considering his part in the picture now.

"THE CASTLE" AND "THE CONJUROR" TO BE CREATED AT THE UNIVERSITY OF MICHIGAN

The American premiere of the daring Czech success "The Castle" and the world premiere of a provocative new American play, "The Conjuror," will be produced here by the Professional Theatre Program of The University of Michigan, according to Robert C. Schnitzer, PTP executive director.

"The Castle" is a recent Prague hit by Ivan Klima, brilliant young reformist leader of the Czech Writers Union. The playwright was in London discussing a Royal Shakespeare Company version of his play when the Soviet Union invaded his homeland. "The Castle" has since been banned for production in Czechoslovakia.

The Professional Theatre Program gave Klima a special grant to fly him to Michigan to participate in rehearsals for the U. S. premiere Dec. 3-8 at Lydia Mendelssohn Theatre.

Since establishment in 1961 by Schnitzer, the Professional Theatre Program has sponsored nine world premieres. "An Evening's Frost" went on to a New York run of seven months at the Theatre De Lys and was sent on a national tour starring Will Geer; the premiere of "The Child Buyer" led to a Theatre Guild version off-Broadway; last May's premiere of "Ivory Tower" by Jerome Weidman has resulted in an option for Broadway by the Producing Managers Company.

CANADA COUNCIL AID TO PERFORMING ARTS

Two major training centres are among the beneficiaries of Canada Council assistance to the performing arts announced in Canada on October 2, 1968, following a recent meeting of the Council. THE NATIONAL THEATRE SCHOOL OF CANADA, Montreal, receives \$215,000, and THE NATIONAL BALLET SCHOOL, Toronto, \$100,000, in each case for continued operation in 1968-69. Both schools provide training to candidates chosen from across the country on the basis of merit.

Totalling \$876,685, the assistance is part of an overall Council support to the performing arts expected to amount to \$6,500,000 in the coming year.

Theatre companies receiving grants for 1968-69 operations are THEATRE TORONTO (\$125,000); the COMEDIE CANADIENNE, Montreal (\$70,000); the CITADEL THEATRE, Edmonton (\$45,000); THEATRE CALGARY (\$30,000); INSTANT THEATRE, Montreal (\$20,000); the MONTREAL INTERNATIONAL THEATRE (\$15,000); and the TORONTO ARTS FOUNDATION receives a grant of \$15,000 for advance program planning for the St. Lawrence Centre for the Arts, due to be in full operation at the end of 1969.

In addition the Council has set aside \$90,600 for its 1968-69 THEATRE ARTS DEVELOPMENT PROGRAM, designed to meet some of the problems of training people for the more technical fields common to theatre, opera and ballet companies. Under this scheme funds are allotted to specific professional arts organizations to train technical apprentices, press officers and potential directors.

SYMPOSIUMS ON PERFORMING ARTS CENTERS SCHEDULED IN FOUR MAJOR U. S. AND CANADIAN CITIES

The spring series of "Theatres Auditoriums and Concert Halls: Effective Collaboration," a symposium for planners of performing arts centers, is scheduled for four metropolitan areas in the U. S. and Canada.

Presented by the acoustics, illumination and theatre consulting staffs of Bolt Beranek and Newman, Inc., 101 Park Avenue, New York, the two-day symposium is set for:

March 14-15, Sheraton-Palace Hotel, San Francisco

April 11-12, Inn on the Park, Toronto

April 25-26, Sheraton-Ritz Hotel, Minneapolis

May 2-3, Holiday Inn Downtown, Atlanta

BBN consultants and regional specialists in the fields of architecture, music and theatre will discuss the essential phases in construction of a performing arts complex from conception to completion.

More than 150 performing arts professionals including music and theatre administrators, educators and community cultural leaders attended the first symposium on performing arts centers in December, 1967, in New York.

PROGRAMS IN THEATRE THROUGH AUGUST 1968 - National Endowment for the Arts

AMERICAN CONSERVATORY THEATRE: Two matching grants totalling \$510,000 for development of the Theatre's professional training program and for general support of the company's activities. These grants were made possible by donations to the Endowment from private source amounting to \$255,000, matched by \$255,000 from the Endowment funds. (Endowment funds: \$255,000; private funds: \$255,000)

AMERICAN EDUCATIONAL THEATRE ASSOCIATION: A survey of theatre at the secondary school level. (\$7,000)

AMERICAN NATIONAL THEATRE AND ACADEMY: A matching grant to assist ANTA in the establishing of two regional offices. (\$30,000)

AMERICAN PLAYWRIGHTS THEATRE: A matching grant (\$10,000) to APT to enable the production of two new plays be established playwrights by the 153 university, community and resident professional theatres included in the APT membership. Playwrights Jerome Weidman and James Yaffe each received individual grants of \$5,000 under this project. (Total: \$20,000)

AMERICAN SHAKESPEARE FESTIVAL PROFESSIONAL TRAINING PROGRAM: A matching grant to continue their professional training program, an integral part of the company's activities. (\$23,000)

AMERICAN THEATRE OF BEING: A matching grant to support this company's presentations of works predominately by Negro authors in schools and depressed areas of Los Angeles, under the direction of Frank Silvera. (\$24,000)

ASSOCIATION OF PRODUCING ARTISTS (APA-Phoenix): A matching grant (\$125,000) for general support of the company's activities, plus a \$250,000 grant made possible by donations to the Endowment from private sources amounting to \$125,000, matched by \$125,000 from Endowment funds. (Endowment funds: \$250,000; private funds \$125,000)

NEW YORK SHAKESPEARE FESTIVAL: A matching grant (\$100,000) to enable the company to conduct in the summer of 1966 theatre programs throughout the city which otherwise would have been curtailed, and an additional grant (\$250,000) in partial support of the 1967-1968 season at the Festival's new Public Theatre. This latter grant was made possible by donations to the Endowment from private sources amounting to \$125,000 matched by \$125,000 from Endowment funds.

EUGENE O'NEILL MEMORIAL THEATRE FOUNDATION, INC.: A matching grant to support a Regional Theatre Directors project, part of the Waterford, Connecticut annual Playwrights' Conference, to expose regional theatre directors to new plays and playwrights and new trends in the theatre. (\$2,500)

PLAYWRIGHTS EXPERIMENTAL THEATRE: Matching grants of \$25,000 each to assist playwrights to secure a public performance of high professional standards in resident professional and university theatres at Arena Stage (Washington, D.C.), Barter Theatre (Abingdon, Virginia), Brandeis University (Waltham, Massachusetts), the Professional Theatre Program of the University of Michigan (Ann Arbor), and Yale University Drama School (New Haven, Connecticut). (Total: \$125,000)

PROFESSIONAL EXPERIMENTAL THEATRE DEVELOPMENT: Matching grants to provide encouragement and assistance to new playwrights and to stimulate the production of new work and the development of new forms and techniques by the following experimental theatres and workshop groups: Albarwild Theatre Arts, Inc., the Playwrights' Unit (\$10,000), American Place Theatre (\$25,000), Cafe La Mama (\$5,000), Chelsea Theatre Center (\$15,000), Judson Poets' Theatre (\$2,500), New Theatre Workshop (\$2,250), The Open Theatre (\$5,000), all in New York City, and Firehouse Theatre (\$10,000) and the Office for Advanced Drama Research of the University of Minnesota (\$10,000), both in Minneapolis. (Total: \$84,750)

RESIDENTIAL PROFESSIONAL THEATRES: A series of grants over a three-year period to resident professional theatre companies to encourage their artistic development by enabling them to increase actors' salaries and engage guest directors, performers, and technical personnel. The larger grants are for general artistic support. Grants totalling \$728,500 have been made to the following theatres:

Actors Theatre of Louisville (2 grants)	\$ 26,250
Alley Theatre (Houston)	22,500
Arena Stage (Washington, D.C.)	22,500
Arizona Repertory Theatre (Phoenix)	11,250
Asolo Theatre Festival (Sarasota)	7,500
Center Stage (Baltimore) (2 grants)	37,500
Charles Playhouse (Boston) (2 grants)	37,500
Cleveland Playhouse	22,500
Dallas Theatre Center (2 grants)	21,000
Front Street Theatre (Memphis)	22,500
Tyrone Guthrie Theatre (Minneapolis) (2 grants)	67,500
Hartford Stage Company (2 grants)	37,500
Long Wharf Theatre (New Haven) (2 grants)	72,500
Milwaukee Repertory Theatre	22,500
Olney Theatre (Olney, Maryland) (2 grants)	30,000
Pittsburgh Playhouse	25,000
Playhouse-in-the-Park (Concinnati)	22,500
Seattle Repertory Theatre (2 grants)	45,000
Theatre Company of Boston (2 grants)	37,500
Theatre Atlanta	7,500
Theatre of the Living Arts (Philadelphia) (2 grants)	\$115,000
Washington Theatre Club (Washington, D.C.)	15,000

THEATRE DEVELOPMENT FUND: A grant of \$200,000 to stimulate creativity and experimentation in the commercial theatre through financial assistance for plays of exceptional merit which are unlikely to be produced or are likely to close prematurely without Fund assistance. This grant was made possible by donations to the Endowment from private sources amounting to \$100,000 matched by \$100,000 from Endowment funds. Theatre Development Fund is a newly-created, private organization, located in New York City.

CONTRIBUTORS TO THIS ISSUE OF THE SUPPLEMENT:

Canada Council

Laura Mae Jackson, Bolt Beranek and Newman, Inc., New York

Carlton W. Molette II, Florida Agricultural and Mechanical University

Robert C. Schnitzer, Professional Theatre Program, University of Michigan

ADMINISTRATIVE BIBLIOGRAPHY
James L. Nuckolls

NEWSPAPERS (Extracts from THE NEW YORK TIMES and VARIETY)

"B'way Producers Squawk (As Usual) At N.Y. Times' Legit News Coverage," VARIETY, August 21, 1968, pp. 1, 60.

League of N.Y. Theatre board of governors meeting discusses alleged TIMES snubbing of B'way in favor of off-B'way, also discusses computerized B.O. systems. See article in this SUPPLEMENT.

"Disorders, Even Curfew In Cleveland Fail to Crimp Summer Shows," VARIETY, August 21, 1968, pp. 57, 58.

"Neither riot, storm nor competition" slowing profits for summer theatre.

"'Futz'-'Ranchman' Battle Points Up Off-B'way Jamup," VARIETY, August 21, 1968, p. 56.

The dispute over rights to use the Actor's Playhouse theatre is an example of the unusual early season demand for off-B'way playhouses.

"Hints Thea. Architects Often Snobs Who Snub Practical Technology Aid," VARIETY, August 21, 1968, p. 56.

A review of the book, NEW THEATRE FORMS, by Stephen Joseph. In England, author suggests that the architect may "veto 'suggestions' of practical but minor (socially?) technicians..."

"APA-Phoenix Has 3-Way Operation," VARIETY, August 28, 1968, p. 57.

Repertory Company will have three simultaneous operations for a short period in the fall; productions scheduled on Broadway, on tour, and in residence at Univ. of Michigan.

"'Civilian' Angels for B'way," VARIETY, August 28, 1968, pp. 57, 59.

"Substantial investment in Broadway legit by non-show business firms is increasing." Two musicals have found half their capitalization this way.

"Hair Drops \$50 Top Ticket Plan," VARIETY, August 28, 1968, p. 57

"...lack of response from large corporations asked to participate." "Thus dies another attempt to bring theatre prices into alignment with the law of supply and demand ..." See SUPPLEMENT, September 1966, and THEATRE DESIGN AND TECHNOLOGY February 1967 for discussion of Wharton proposals re: prices and demand, and Birkenhead comments.

Hummeler, Richard, "Off-B'way's Growing Pains," VARIETY, August 28, 1968, pp. 1, 62.

Unprecedented theatre shortage off-B'way is due to "extraordinary number of long-runners showing no signs of slowing down." Six shows look indefinite.

"APA-Phoenix Won't Trim Schedule Despite Loss of Government Grant," VARIETY, September 18, p. 69.

Repertory theatre suffers loss of \$250,000 from National Foundation for the Arts. Several other regional legitimate operations will also be hit because of Congressional slice to the Federal agency's allocation.

"K. C. Outdoor Musicals Had 311,549 Attendance; Say Too Many Repeats," VARIETY, September 18, 1968, pp. 69, 72.

Critics claim deficit caused by too many repeated shows in Kansas City.

"Pinter Dual-Bill Lists \$6.95 Top, Off-B'way Peak," VARIETY, September 18, p. 70.

"Plans Backstage Tours For Showgoer Gawkers At Theatres on B'way," VARIETY, September 11, 1968, pp. 99, 107.

A company, called Backstage Tours, plans two post-performance tours per evening of thirty patrons each; charge is \$1.50. Similar to movie studio tours. House will get a cut of the earnings.

Styne, Julie, "Fears for Demise of B'way Musicals if Stars Desert for Other Media," VARIETY, September 18, 1968, pp. 2, 76.

Producer-Composer claims that American Musicals rely on star power as much as on book and music. Claims "entertainers" are getting rare because of other media draws. A discussion of the star's part in theatre success.

Carpenter, Les, "Lid on Pork Barrel, Congress Casts Cold Eye on Kennedy Arts Center," VARIETY, September 25, 1968, pp. 1, 78

"Congress has, to put it mildly, never been pro-culture. On top of that, Washington is currently hysterical about economy." Article contains story of Center's financing.

"Coast Repertory Theatre Exceeds Goal at Box Office," THE NEW YORK TIMES, September 25

The American Conservatory Theatre made \$1,225,968 during its second season. Troupe gave 607 performances of 26 different plays.

"Lured by Recent Hits, Investor Groups Take To Off-B'way Angeling," VARIETY, September 25, 1968, p. 71

Past two seasons of financial success luring institutional legitimate investment. Move encouraged by "lucrative film sales, and profitable subsidiary rights ..."

"New Haven Wharf Staff on Loanouts," VARIETY, September 25, 1968, p. 70

Long Wharf Theatre lending its staff and facilities to Waterbury Civic Theatre and the Springfield Repertory.

"Plan Major Renovation At Guthrie Theatre, Mpls.; to Rebuild Art Center," VARIETY, September 25, 1968, p. 71

Expansion of theatrical spaces will "provide increased production space, enabling the drama company to keep more plays in active repertory." Adjoining Walker Art Center also to be increased.

"Asides and Ad-Libs," VARIETY, October 2, 1968, p. 66

Actors Equity Foundation to Extend the Professional Theatre severs official ties with Equity and becomes the Foundation for The Extension and Development of the American Professional Theatre. Milton Lyon still heads the group that is now looking for support from philanthropic foundations.

"'Hair' as Tenant For Aquarius; Bring Site 'Back' to Carroll Era," VARIETY, October 2, 1968, pp. 63, 68.

Producer Michael Butler determined L.A. opening date with aid of company astrologer. He said, "'astrology is just as valid as anything' when dealing with such a gamble as a legitimate theatre production."

Hummeler, Richard, "Computer Ducat Firms War," VARIETY, October 2, 1968, pp. 63, 67.

The competition increases between Computicket and Ticket Reservation Systems. Broadway still not moving to either firm. See article in this SUPPLEMENT.

"Negro Stage Group Gets \$750,000 Grant From Ford Fund," THE NEW YORK TIMES, October 8, 1968.

Two-year grant to the Negro Ensemble Company. 70% will go to training, 30% will go to production costs.

"Old Comedy Revivals Boom," VARIETY, November 20, 1968, pp. 85, 88

Surge of revival comedies doing very well off-B'way and in regional theatres.

Calta, Louis, "Mechanized Box Offices To Entice Theatregoers," THE NEW YORK TIMES, November 22, 1968, p. 34

Eight box offices now have Ticket Reservations Systems service. Four are on- and four are off-B'way. See article in this issue of SUPPLEMENT.

Shepard, Richard F., "ANTA Gives Theatre For U.S. Arts Center," THE NEW YORK TIMES, November 22, 1968, p. 34.

National Council on the Arts supplies funds to pay the mortgages on the ANTA Theatre (245 West 52nd st., New York City) and to cover future ANTA operations. Theatre, according to National Council Chairman Roger L. Stevens, will be "available as a performing arts center ... for many nonprofit groups throughout America ..."

"APA-Phoenix Talent Gets Around On Leave-of-Absence Guest Stints With Other Legit, Film, Tele Shows," VARIETY, November 20, 1968, pp. 85, 90

Artistic personnel are hired for a full year, but APA encourages moonlighting to aid professional development, troupe's prestige, and personal incomes.

"Atlanta's Art Center, Open and Going Strong, But Needs More Donors," VARIETY, November 20, 1968, pp. 85, 86.

All sections of \$13,500,00 facility open. Yearly income from ticket sales, school tuition and rental of halls and rooms expected to be \$1,359,000; deficit \$474,000.

► The Presentation Committee, with the cooperation of the Charles Bruning Co., will present a special meeting on drafting reproduction techniques in New York, late March. Call 212-757-7138 for details.



245 West 52nd Street
New York, New York 10019

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

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

2347 I