



NEWS LETTER

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

VOLUME IX NUMBER 2

JANUARY - FEBRUARY 1970

CHICAGO SETS RECORD

The February meeting of the Midwest Section was held at the Goodman Theatre Scene Shop at 416 W. Grant Place, Chicago, Illinois on February 6 at 7:30 P.M. Over 120 people attended this meeting -- breaking the record of attendance at a Midwest Section meeting. Members came from the states of Illinois, Wisconsin, Indiana and Kentucky. Executive Board member, Glenn Naselius of the Goodman Theatre, introduced the speaker of the evening, Robert Moody.

A graduate of Washington University in St. Louis, Mr. Moody is the Scenic Artist and Instructor in Scene Painting and Drawing at Goodman Theatre. He has worked as scenic artist for the St. Louis Municipal Opera, at Volland Scenic Studios in St. Louis, at ABC-TV in Chicago, at ABC-TV in Hollywood and with the Peter Wolf Studio in Dallas.

Mr. Moody spent the evening discussing and demonstrating methods of scene painting. He first presented a number of colored slides of painting techniques from a variety of productions ranging from *THE TEMPEST* to *YOU CAN'T TAKE IT WITH YOU*. Different methods of paint applications were explained in these settings. He discussed methods of strengthening the illusion of depth and texture with dimensional painting. The slides revealed types of cartooning, painting on plaster surfaces, painting simulations of metallic surfaces, painting on build-up surfaces, painting on translucent materials, dye painting, three-dimensional relief and other techniques. The room was lined with portions of settings showing a variety of painting techniques. Proper lighting was provided to reveal them as they would appear on stage. In the second half of the program, Mr. Moody painted a sizeable portion of a seascape scene demonstrating techniques of achieving texture, weathered and aged surfaces and multi-colored tones of coarse substances. At the end of the meeting, Designer James Marenek of Goodman Theatre set up several examples of scene designs, drawings and painter's elevations that are used by the scene painter.

FUN CITY MAKES READY

Director of the Tenth Anniversary USITT Conference, David Thayer, has announced a full schedule of panels, discussions, explorations, and rap sessions to be mounted in a wide range of New York environments. Highlights will include an entire day at the remarkable Greenwich Village Theatre, the Henry Street Playhouse where the Alwyn Nikolaïs Dance Company will be featured in a program on Dance Production. New Techniques and products for the stage will be displayed in the CBS shop; tours of the new Juliard Theatres and of the Negro Ensemble Company's "Free Stage" are scheduled and the social and sartorial climax of the Conference will be reached in the Anniversary Banquet at the St. Regis Roof on Friday night when sombre considerations will yield to frolicsome diversion.

Assistant Directors Richard Beckford and Winifred Sensiba are now preparing a Conference mailing which will include a full schedule of events and featured speakers. In order to encourage a large student and apprentice attendance Beckford asks that all New York area members who can make room in their "homes, apartments, pads, mansions, or communes" for students of either sex drop a note to him at the USITT Office.

Special interest groups and committee meetings will be scheduled for breakfast meetings in the Barbizon Plaza. Full information on Broadway and Off-Broadway offerings, special exhibitions, film festivals, and other diversissements will be available at the desk of the Conference Registrar.

USITT CONFERENCE
APRIL 15-18, 1970

SCHOOLS URGED TO EMPLOY THEATRE CONSULTANTS

"What to Do Before the Theatre Consultant Comes" is the title of an eight-page article by Richard Knaub which appears in the January issue of THE BULLETIN OF THE AMERICAN ASSOCIATION OF SECONDARY SCHOOL PRINCIPALS. This organization has within the past year displayed an increasing sensitivity to the value of theatre studies within the curriculum and to the necessity for providing adequate performance and rehearsal facilities in the public schools. Not only was a USITT panel scheduled for last year's Convention but such publications as the "Robinson Report" have been recommended and the Knaub article is the third of theatre application to appear in recent issues of the BULLETIN.

Knaub, Director of the University Theatre, University of Colorado, and a USITT member, directs his remarks largely to the programming phase of the planning process. He contends that: "Building theatres is a job for specialists, but there are things to do until the consultant comes. Dollar value can only be achieved when careful analysis and design eliminate the frills but provide the real essentials needed to do the job. It takes many, many questions asked by people who know what to ask to achieve this analysis. Only then will the architect have the guidance he needs." Knaub urges "pre-planning" with a qualified consultant as the best assurance of achieving a satisfactory theatre within a realistic and, presumably, a reimbursable budget. He cites the consultants directories of both ADTA and USITT as sources but warns that the "... right man for the job is the one who has the school's best interests in mind and who is unattached to any manufacturer." He further urges the school administrator to avoid the "...\$200-a-day-and-expenses" consultant and to seek "...the practicing theatre man who is acquainted with all kinds of theatres and theatrical equipment."

The body of the article represents an itemized check list of considerations in planning the theatre. THEATRE DESIGN AND TECHNOLOGY is cited but neither the "Robinson Report" nor the Theatre Checklist authored by Mielziner et alia. is mentioned.

Although one might easily take issue with certain of Professor Knaub's suggestions (or omissions), the significance of this article's publication in a journal which is read and highly respected by thousands of potential theatre clients cannot be understated. And Knaub clearly knows his reader when he writes that the "... fee / of the consultant / will be more than repaid in actual dollar savings."

Permission to quote from Mr. Knaub's article and to make reprints available has been granted by the Editor of the BULLETIN OF THE AASSP. Inquiries should be directed to this office.

CALIFORNIA: CROCKEN TAKES CHAIR

Mr. William Crocken has been elected Chairman of the Southern California Chapter of USITT. Other officers are:

Vice-Chairman	Randall Davidson
Secretary	William Moodie
Treasurer	James Klain

A petition for a revision of the By-Laws is now being circulated which will provide for two Vice-Chairmen, one to represent educational and the other professional functions and interests. Crocken reports that the active membership of this chapter is now in excess of 45. Preliminary conversations suggest that the Chapter will be actively involved in the new U.C.L.A. Program in Arts Administration reported in this issue. Consideration is also being given to an enlargement of the area served by the chapter.

notes —

Amendment to the USITT By-Laws as recorded on January 23, 1970.

SECTION 7.01 (Appointment) The Executive Committee shall consist of: the President, the First Vice-President, the Second Vice-President, the Technical Secretary, the Secretary and the Treasurer as officers of the Corporation; of Chairmen or Vice Chairmen of the Standing Committees on Membership, Ways and Means, Public Relations-Communications, Publication, Research, Theatre Architecture, Theatre Engineering, Theatre Administration and Theatrical Presentation; of the two members of the Board of Directors, elected at large; of the two members of the Board of Directors, elected at large; of the Chairmen of Regional Sections and, in addition, the Editors of the Institute's Journal and Newsletter; the Chairmen or Vice-Chairmen of Domestic and International Liason; and the immediate Past President of the Corporation.

Mrs. Marge Sundgaard asks that all members who have not as yet paid their annual dues mail a check to the national office before it becomes necessary to send a reminder!

The Illuminating Engineering Society has announced a National Lighting Competition in which three prizes of \$500 each, in addition to the Edwin F. Guth Cup will be awarded in the Commercial/Industrial class inclusive of stage design. Entrants are asked to contact the competition chairmen of local sections for complete instructions and the date of each regional competition. Decisions will be based on considerations of the "trickiness" of each project as well as its solution as demonstrated in a ten-minute presentation accompanied by color slides. Information may be requested from the IES national office, 345 East 47th Street, New York City, N. Y. 10017.

...enter URTA

The executive board of the recently formed University Resident Theatre Association (URTA) has announced the election of Dr. Harlan Hatcher, president emeritus of The University of Michigan, as chairman, and of Robert C. Schnitzer, executive director of the U-M Professional Theatre Program, as executive director. The new organization has been created to promote closer liaison among university-sponsored professional theaters in the United States.

The URTA was established in May 1969 at a conference sponsored by the Johnson Wax Foundation at Wingspread, Racine, Wis. The meeting was organized by Dr. Keith Engar, executive director of the theater department of the University of Utah. It brought together 40 leaders of university professional drama programs to form a special division within the American Educational Theatre Association.

The new association will serve the need for exchange of information on program selection, personnel, administration, production, and funding among the nation's nearly 100 university professional theaters. A major concern will be the finding and encouragement of new theater talents, both creative and administrative.

Dr. Hatcher will guide policy development and represent the new association with legislators, government offices, and major foundations. Prof. Schnitzer will handle organizational and administrative affairs.

In accepting the chairmanship Dr. Hatcher said: "University-based theaters have shown exuberant growth in numbers and quality in recent years. They are extending the powerful influence of living theater to the university campuses and to the millions of citizens, young and old, whom they serve.

"They are now uniting their interests and strength to advance the performing arts and involve the oncoming generation in creative expression."

The executive committee of URTA includes Dr. Engar as chairman and Dr. Richard G. Fallon, Florida State University; Dr. John Kirk, Illinois State University; Dr. Leonard Leone, Wayne State University; Dr. Richard Moody, Indiana University, and Dr. Frank M. Whiting, University of Minnesota. Temporary headquarters will be established at The University of Michigan in Ann Arbor, with plans for permanent headquarters in Washington later.

Twenty organizations have already joined the new group. They include theater units of Bowling Green University, Brandeis University, Brigham Young University, University of Colorado, Colorado State College, University of Denver, Florida State University, Illinois State University, Indiana State University, Memphis State University, University of Michigan, Michigan State University, University of Minnesota, University of Missouri (Columbia), University of Missouri (Kansas City), Pennsylvania State University, Purdue University, Stephens College, University of Utah, and Wayne State University.

THE USITT NEWSLETTER

Editor Joe McCarthy
(717-787-7814)
Mid-West News Richard Arnold
(815-753-1343)
So. California News James Klain
N.Y.C. Office Mrs. Marge Sundgaard
(212-757-7138)

Please assist us in keeping your address current. Our cost for forwarding an incorrectly addressed JOURNAL is now in excess of fifty cents! NEWSLETTERS cannot be forwarded.

notes

Inquiries have been received about the source of the article, "Lab Theatre Gets Mixed Notices," which appeared in the last NEWSLETTER. This piece originally appeared in EDUCATION DAILY, a newsletter published at Suite 204, 2025 Eye Street, N.W., Washington, D.C., 20006, and edited by Dale Hudelson. Additional evaluative information on the Educational Laboratory Theatre Project has recently been released by CEMREL (Central Midwestern Regional Education Laboratory) in St. Louis.

Two major theatre companies are the recipients of significant Canada Council grants. They are the St. Lawrence Theatre Company, Toronto, which receives \$140,000 for the 1970 season, and the Neptune Theatre Company, Halifax, which receives \$130,000. According to the announcement, other grants to performing arts organizations will be made later this year, following each meeting of the Council.

Tom Lemons, Chairman of the Membership Committee, can now be reached at a new address:

14 Orne Street
Marblehead, Mass. 01945
617-631-9417.

The Ward Leonard Electric Company has announced the appointment of Charles Shevlin as Manager of Lighting Control Products. Shevlin, formerly with Lumitron and Century, studied at the Yale Drama School under Stanley McCandless.

SEE PAGE 12 FOR A CALENDAR OF
USITT MEETINGS COAST-TO-COAST

This NEWSLETTER is made possible only through the contributions of the following SUSTAINING MEMBERS OF USITT.

Peter Albrecht Corp.	J. R. Clancy Co.
American Seating Co.	Hub Electric
Bolt-Beranek-Newman	Kliegl Bros.
Electronics Diversified	Lansing Sound
Little Stage Lighting	Major Corp.
I. M. Pei and Partners	Sylvania Electric
Jean Rosenthal Associates	Tiffin Scenic
General Electric Co.	Ward-Leonard
Century-Strand	Wenger Corp.

SMITH LEADS INSTITUTE CAMPAIGN FOR
ARTS AND HUMANITIES APPROPRIATIONS

In letters sent to all Institute Executive Committee and Board members in the New York area, C. Ray Smith has urged each to write to Governor Rockefeller and to members of the State Legislature in support of the Governor's request for an \$18 million appropriation for the New York State Council on the Arts. In his letter Smith cited the management consultation services which the Council has made available to the Institute in the person of George Alan Smith, the educational programs of the Council, and its concern with the underprivileged. He characterized the alternative to passage of the bill as contributing to "a cultural wasteland."

C. Ray Smith has also directed letters of similar content to those Members of Congress who will soon vote on President Nixon's proposal (published in the November-December NEWSLETTER) to continue the National Foundation on the Arts and the Humanities and to increase its appropriation to \$40 million. Noting that neither the New York State nor the Washington legislator is going to be swayed by a single letter, Smith asked for a volley of letters, each under a personal or corporate letterhead, petitioning for that action which alone can secure the future of State and Regional Councils of the Arts. He asked that each member of the Institute mail a letter to Senator Pell, Chairman of the Committee now considering the President's message, and to Mr. Charles Colson, Special Counsel to the President for Cultural Affairs, and that each member further write the national legislators of his own state to the same purpose.

Perhaps taking a cue from the President's action, Chief Executives and other legislative leaders in many states have recently proposed increased funding for their State Councils on the Arts. A call or a note directed to each Institute member's regional Arts Council is all that is required to determine the most effective way to petition for arts appropriations to match and/or to supplement Federal funding in each of the fifty states and regions.

To assist members in composing these vital letters, the text of three of Smith's letters is published here. For the convenience of New York members, a list of state legislators is also furnished. C. Ray Smith asks that his letters be viewed only as suggested texts, representing only the content which each member's letter might reflect. And he stresses the necessity not to use USITT letterheads but to employ a variety of personal or business forms.

Although the immediate level of funding for the Humanities and the Arts is appallingly low, indications of a "brewing" and concerted effort to meet the challenge of President Nixon's call for a "Life of Quality" may be detected and must be reinforced by the petitions of a not-so-silent USITT minority!

Dear _____:

I am writing to urge you to support Governor Rockefeller's eighteen million dollar appropriation for a program of aid to cultural organizations in New York State.

New York would be a cultural wasteland without pride or inspiration if our celebrated orchestras, theatre, and other performing arts, museums, and other cultural entities should die. These organizations provide our community with free programs for our schools and our underprivileged. The arts are vital to your constituents.

We agree with the Governor that the arts are an integral part of our lives. However, they cannot survive without government support.

We urge you to vote in favor of the Governor's request.

Yours sincerely,

Honorable Earl W. Brydges
Temporary President of the Senate
Majority Leader
New York State Senate
Albany, New York

Honorable Joseph Zaretzki
Minority Leader
New York State Senate
Albany, New York

Honorable Warren M. Anderson
Chairman of Finance Committee
New York State Senate
Albany, New York

Honorable Perry B. Duryea, Jr.
Speaker
New York State Assembly
Albany, New York

Honorable Stanley Steingut
Minority Leader
New York State Assembly
Albany, New York

Honorable Willis H. Stephens
Chairman of Ways and Means Committee
New York State Assembly
Albany, New York

Honorable John E. Kingston
Majority Leader
New York State Assembly
Albany, New York

Honorable Albert H. Blumenthal
New York State Assembly
Albany, New York

The Honorable Edward Koch
House of Representatives
Washington, D. C.

Congressman John Brademas
2134 Rayburn Office Bldg.
Washington, D. C.

The Honorable Claiborne Pell
U. S. Senate
Washington, D. C.

Mr. Charles W. Colson
Special Counsel to the President
The White House
Washington, D. C.

The Honorable Charles Goodell
U. S. Senate Bldg.
Washington, D. C.

The Honorable Jacob Javits
U. S. Senate
Washington, D. C.

Honorable Nelson A. Rockefeller
Governor of New York
Executive Chamber
Albany, New York 12224

Dear Governor Rockefeller:

On behalf of the Officers, Directors, and the 1,100 members of the USITT, I want to express the fullest possible endorsement of your proposal to increase aid to the State Council on the Arts.

The New York State Council on the Arts has been a constant consultant in support of the Institute. They have been enormously helpful with advice and suggestions that led us and assisted us in the fruition and realization of our projects.

Furthermore, through a technical assistance program, the Institute has received a consultation on management that has provided us a solid core of advice on which to base a re-analysis of our activities and administration of them. At this stage, the Institute is going through a transition from being a volunteer, and therefore undependable, society toward becoming an efficient and business-like, professional organization. The management consultation provided by the New York State Council on the Arts rendered an immediate and forceful diagnosis of our problems and prescription for treatment.

For all this management and soul searching benefit, as well as for all its other benefits to other state arts organizations, I wholeheartedly endorse your conviction as to the importance of affirmative action by the Legislature on this proposal.

Sincerely,

C. Ray Smith
President

The Honorable Edward Koch
House of Representatives
Washington, D. C.

Dear Congressman Koch:

On behalf of the Officers and Directors of the USITT I want to express the fullest possible endorsement of the President's Message to Congress to continue the National Foundation on the Arts and the Humanities, and to double its appropriation.

The 1100 members of the Institute--the core of professional theatre and stage designers across the country, who are responsible for leadership and innovation in lighting, settings, theatre engineering and architecture--are in complete support of the President's perceptive and forward looking message.

Sincerely,

C. Ray Smith
President

PUBLICATION OF A DANCE SUPPLEMENT, ORIGINALLY SCHEDULED FOR THIS ISSUE AND PREPARED WITH THE COOPERATION OF ANN WELLS, TOM DEGAETANI, AND MEMBERS OF THE PRESENTATION COMMITTEE, HAS HAD TO BE DELAYED IN ORDER TO PRINT THE ABOVE NOTICE.

conference info

A tentative schedule of the Proceedings of the Tenth Anniversary USITT Conference has been furnished by the Conference Committee. Last minute changes may be expected as new meeting sites become available. The schedule is published here solely for your speculative convenience.

Wednesday, April 15

- 3:00 Registration, Barbizon-Plaza
- 4:00 Presentation Committee Meeting, Reading of Annual Report and selection of projects for '71.
- 6:00 Cocktails and Introductions in Barbizon-Plaza Mezzanine Lounge.
- 7:30 Board Meeting I (Dinner Meeting)
Free Evening for Membership.

Thursday, April 16

- 7:45 Coffee and Late Registration in the Barbizon- Plaza.
Committee Meetings TBA.
- 9:30 Henry Street Playhouse (Transportation will be arranged);
Panel and Presentation:
Sound in the Live Theatre
- 12:00 Luncheon in Greenwich Village.
- 1:30 A Dance Production Colloquy and Presentation featuring Alwyn Nikolais and his Company.
- 4:00 Board Meeting II.
Free Evening.

Friday, April 17.

- 7:45 Coffee and Late-late Registration in the Barbizon Plaza.
Committee Meetings TBA.
- 9:30 Presentation and Demonstration; Holography and Other Phenomena in the Theatre; Site not yet determined pending available houses.
- 12:00 Luncheon TBA.
- 1:30 Architectural Panel and Tour of the new Julliard Theatres.
- 3:00 Annual Membership Meeting in a Julliard Theatre.
- 7:00 Cocktails and Reception at the St. Regis Roof.
- 8:00 Anniversary Award Banquet at the St. Regis.

Saturday, April 18.

- 9:30 New Techniques, Materials and Products; a demonstration and colloquy. Location to be announced. Opportunity will be made to examine the displays.
- 12:00 Luncheon TBA
- 1:30 Tour and Colloquy of CBS Television Production Facilities.
- 4:00 Conference ends.
Free evening and weekend for all!

A complete schedule of Conference meetings will be distributed with registration applications to all members.

THEATRE ENGINEERING: A CONTINUING BIBLIOGRAPHY

Richard L. Arnold

This is the second of a series of bibliographical listings on theatre engineering to be featured in the NEWSLETTER.

The bibliography proposes to list books, articles, pamphlets, theses and dissertations dealing with the scientific and research investigations in all phases of theatre technology. This includes stage machinery, electric and electronic equipment, and investigations in materials and techniques for theatre production. It will include not only new developments and new research but also descriptive, evaluative, and comparative studies. Specifically excluded are those writings most closely related to theatre architecture and theatre presentation (Particularly the artistic use of materials and techniques in production).

The most difficult materials to locate are master's theses and pamphlets. You are urged to send appropriate listings to Dr. Richard Arnold, University Theatre, Northern Illinois University, DeKalb, Illinois, 60115.

Response to Dr. Arnold's request, printed in the November-December, 1969, issue of the NEWSLETTER, has been, as you engineers say, "minimal." This bibliography, of immediate and direct application to your production schedule, merits your support. Continuation of this series, effectively initiated by Dr. Arnold, is contingent on your support! Your contribution, as well as that of your student, will be acknowledged. The Editor.

Scenery and Props (continued).

Dunton, Robert G. Jr. "Thermoforming Three Dimensional Set and Costume Ornament From Thermoplastic Sheet." (Unpublished Master's Thesis, Michigan State University, 1968).

Hunt, Derek. "Perforated Structural Square Tubing in the Theatre." Theatre Design and Technology, No. 12 (February, 1968) 13-16.

Uses for "Telespar" in the theatre.

Lounsbury, W.C. "Have You Tried Fiber Glass?" Educational Theatre Journal, XVI:3 (October, 1964) 240-241.

McKennon, Howard Dean. "The Adaptation of Commercial Scaffolding to the Problems of Stage Platforming." (Unpublished Master's thesis, University of California at Los Angeles, 1968).

Sturcken, Frank W. "A Sound System Design for Legitimate Theatre." Educational Theatre Journal, XVI:3 (October, 1964) 230-236.

Description of a sound system as developed for the new theatre at UCLA.

Theroux, Pappy. "A Sound System for the Theatre." Theatre Crafts, I:3 (July-August, 1967) 28-33.

An interview with a professional sound consultant.

Stage Equipment:

Brennan, Robert. "Motorized Rigging for Theatres." Theatre Crafts, III:1 (January-February, 1969) 24-31.

A careful description and comparison of the various types of rigging systems.

Crocken, William E. "Modifications to a Synchronous Winch System at UCLA." Theatre Design and Technology, No. 18 (October, 1969) 12-14.

Description of modified improvements on an early form of the Clancy-Izenour winch system.

"Don Juan Goes to Hell Electro-Mechanically at Carnegie Tech." Theatre Design and Technology, No. 3 (December, 1965) 23-25.

Description of power drive for an eccentrically pivoting revolver and associated elevator.

Hoffmann, Rudiger and Hansgunther Becker. (translated by David Harris) "Telemeters: An Aid to Efficient Stage Technology." Theatre Design and Technology, No. 8 (February, 1967) 22-24.

The use of telescope equipment for more accurate and effective operation of overhead, on-the-stage and below-the-stage equipment.

Jaffe, Christopher. "Light Weight Concert Shells: Myth or Reality." Theatre Design and Technology, No. 4 (February, 1966) 20-26.

An evaluation of lightweight fiberglass concert shells.

Sööt, Olaf. "Engineering Concepts in Stage Equipment." Theatre Design and Technology, No. 6 (October, 1966) 11-13.

Emphasizes the need for good engineering practices, design and safety factors for stage equipment.

Meisenholder, David. "New Elevations for Technical Theatre." Players Magazine, XL:8 (May, 1964) 247-8.

The use of slotted steel angle for platforms and stair units on stage.

Meyer, Herbert. "Plastics, Materials and Technologies for Use in Motion-Picture Studio Production," Journal of the S. M. P. T. E. LXXVI (February, 1967) 88-94.

Parola, Gene J. "Evaluation of a Demountable, Disposable Stage Platform Module." Theatre Design and Technology, No. 8 (February, 1967) 12-17.

A study made on a platform construction system using a pyramid shaped internal support. Inexpensive, Light weight, and easy-to-work materials such as 3/16" "profile" or "beaver" board may be employed.

Smith, Robert Lewis. "The Improved Wagon Platform." Theatre Crafts, III:1 (January-February, 1969) 19-23.

New ways to build wooden platform and a component parts structure.

"USITT's Engineering Committee Looks at the Winch System in the New Metropolitan Opera." Theatre Design and Technology, No. 13 (May, 1968) 5-16.

A brief description of the winch system, a short history of its development and numerous drawings and photographs of the equipment.

Stewart, Craig. "Building Stage Platforms With Slotted Metal Angle." Educational Theatre Journal, XVIII:1 (March, 1966) 76-77.

Stillwell, L.H. "Pellon - A New Material for Designers." Theatre Design and Technology, No. 9 (May, 1967) 29.

Study of the use of a synthetic non-woven textile.

Sound Equipment:

Culver, Max. "Theatre Sound Systems." Players Magazine, Vol.44, No. 5 (June-July, 1969) 195-197.

Gaiser, Gary W. "Professional Sound Facilities in the Theatre." Theatre Design and Technology, No. 2 (October, 1965) 9-16.

Description of the Indiana University sound facilities.

a note

Inquiries have been received about the source of the article, "Lab Theatre Gets Mixed Notices," printed in the last NEWSLETTER. This piece, originally appeared in EDUCATION DAILY, a newsletter published at Suite 204, 2025 Eye Street, N.W., Washington, D.C., 20006, and edited by Mr. Dale Hudelson. Additional evaluative information on the Educational Laboratory Theatre Project has recently been released by CEMREL (Central Midwestern Regional Education Laboratory) in St. Louis.

new members

E. Barren Bruce, A.I.A.
4264 Lemon Street
Riverside, California 92501

New York Public Library
Div. F - Research Library
111 Amsterdam Avenue
New York, N.Y. 100 23

John P. Sayers
N.Y. State University
Construction Fund
194 Washington Avenue
Albany, New York 12210

Mr. Nicholas Scott
103 Maple Avenue
Richmond, Va. 23226

Institut National des Beaux Arts
Ancien Palais de Justice
Beirut, Lebanon

Mr. Robert W. Schweitzer
226 Martha Avenue
East Paterson, N. J. 07407

Mr. I. Milton Duke
155 West 71st Street
New York, N.Y. 10023

James M. Stockman
8810 S.W. 190St.
Miami, Fla. 33157

& kudos

I am thoroughly enjoying reading my way through the five years of the journal. I am most excited about the Institute. It would be of help to me if you would please send me a copy of the "Editorial Guides." Thank you.

Sincerely,
Charles P. Lehman
Designer and Technical Director
Theatre IV at South Bend, Indiana

ADMINISTRATION SUPPLEMENT

The AETA/USITT Theatre Administration SUPPLEMENT is a joint publication of the U. S. Institute for Theatre Technology and the Theatre Administration Project of the American Educational Theatre Association. Editorial contributors to the SUPPLEMENT are: James L. Nuckolls, SUPPLEMENT Editor, BBN, Harold R. Oaks, Colorado State University.

ADMINISTRATION NOTES

This edition of the Theatre Administration SUPPLEMENT initiates our fifth year of publication. From its beginning, the SUPPLEMENT has tried to provide its readers with information on matters that are important to the economics of legitimate theatre - information SUPPLEMENTal to the mass media. Among the subjects covered during the past season are:

- the trends and needs in theatre management training.
- computerized ticket-handling systems.
- theatre administration training in the U.S.S.R.
- audience research.
- building costs for theatres and auditoriums.
- the programs of organizations such as the AFL-CIO, Association of American Dance Companies, Canada Council, and the National Endowment for the Arts.

The finest years in the SUPPLEMENT's history resulted from enthusiastic support of its readers. Among the contributors who allotted time from their full professional activities to write articles for the SUPPLEMENT during the past year were: T. Bruce Birkenhead, John C. Quinn, A. Martial Capbern, Harold Oaks, and J. David Caldren. Many others assisted by submitting published materials for review, securing transcripts of speeches, and forwarding newspaper clippings which relate to our economic specialty.

Every SUPPLEMENT reader is invited to submit materials or volunteer for reporting assignments. Correspondence should be addressed to James L. Nuckolls, Theatre Administration SUPPLEMENT Editor, Bolt Beranek and Newman Inc., 101 Park Avenue, New York City, New York 10017.

CONTENTS

ADMINISTRATION NOTES

SUPPLEMENT EDITORIAL

Harold R. Oaks

PRODUCING ON BROADWAY...A SMASH HIT

T. B. Birkenhead

CORPORATION DOLLARS FOR THE ARTS

G. A. McLellan

(The NEWSLETTER welcomes the return of TAS to these pages, regrets only that this edition, prepared for publication in November, 1969, was lost in transit from New York.)

SUPPLEMENT EDITORIAL - In Search of an Audience for Today and Tomorrow.

Harold R. Oaks

A problem that is becoming increasingly apparent is the tendency of so many theatres to think, plan, and especially sell for the short rather than the long term good of the operation. The regular budget press, the push for the house tonight and perhaps most importantly, the "Broadway Complex" that many theatres pick up has led to severe problems when the public image of the organization comes into question. Let me explain. Perhaps the simplest example is a corporation that sells a product to the public. Although the eventual goal of the advertising done by the company will be to sell their product, many of their advertising dollars will be spent to improve the image of the organization and to move the prospective consumer closer to eventual purchase, or to the disposition to purchase, rather than simply push for impulse buying. As Lavidge and Steiner state in the Journal of Marketing:

Ultimate consumers normally do not switch from disinterested individuals to convinced purchasers in one instantaneous step. Rather, they approach the ultimate purchase through a process or series of steps in which the actual purchase is but the final threshold.

Unless our approach is tailored to move the potential customer from the "disinterested" threshold to some higher step, we cannot expect to reach new audiences except on an accidental basis. The competition for the entertainment dollar and time of the public are so intense that we cannot leave this vital audience development to chance. This type of program may not pay off in immediate sales, but it may influence our audience over a ten or twenty year period. Such long term development requires careful planning, dedication to the objective and a stable organization to support the program.

The Broadway theatre, by contrast, is composed of a series of individual shows packaged by individual producers who are only peripherally concerned with "Theatre" as a general product to be purchased by the public. Their major thrust, because of the economic requirements of the system, is to sell tickets to their show.

Regional theatres have been somewhat more concerned with the structure of their potential audience and have spent some time on audience development. Educational theatre has almost totally neglected this important area when it could make an important and far-reaching contribution by using the facilities at hand. This is another area in which the all important basic research has been left undone. We should be exploring how to reach the varied audiences we claim we want in the theatre; using marketing research techniques to determine why people do not attend; attempting new advertising and public relations techniques and testing their effectiveness; and using the information gained to improve Theatre as an art form rather than just our own operation. By not doing this we build relatively small "clique" audiences (our season ticket holders?) that do not represent the whole population and then, when we need popular support for major construction, for experimental projects, for expanded theatre or other arts operations, the public information base is not broad enough to understand nor desire to support our projects. Is your children's theatre just a bread and butter operation, or is it planned for the ten to twenty year development of these children in the arts? Have you conducted follow-up research on the effectiveness of simply "seeing plays" or do we need to do more cooperating with other arts agencies to make some kind of consistent exposure to the arts an expected and indeed required part of life for the public. If we are not, we are exploiting our audiences rather than helping them.

We must examine the theatre programs in which we work to determine the long term goals and objectives and what parts of our programs are intended to meet these objectives. Then we need to honestly decide if there is more we should be doing in research to determine the effectiveness of these programs. Unless we do, we will fall far short of our educational objectives and will not be contributing to the profession what we have the unique opportunity to contribute.

PRODUCING ON BROADWAY...A SMASH HIT -
A Supplement Book Review
T. B. Birkenhead

I thought Mr. Farber's first book, From Option to Opening, which deals with the off-Broadway scene, to be over priced and really not terribly worth while except for the neophyte. I think Donald Farber's second book also carries too high a price tag, \$15.00, but I am afraid that students across this country enrolled in theatre management courses will just have to pay the amount. This is the best book on Broadway producing to be published. In fact it is the only book that gives the reader nothing but the guts details of Broadway Theatre. Previous books on the same subject have tended to come off as little more than "How I made money as a Broadway Angel" personal histories. Mr. Farber on the other hand takes us through every basic contract that one will be involved in if he produces on Broadway.

These include not only the contracts between producer and the various unions, but also with the theatre owner, and co-producer or associate producer. Because producing on Broadway involves more than possible box-office income, Producing On Broadway explores record deals, subsidiary rights and the possible movie deal. The basic legal form used on Broadway, the Limited Partnership, is treated fully and its prevalence explained. Not only is the basic contract with the Broadway theatre owner examined, but the out of town theatre license as well. Even the S.E.C. and the Attorney General get a chapter devoted to them.

Although the accent is on the contractual, and it should be in a book of this nature, Mr. Farber has not limited his current effort to legal relationships. His personal involvement with Broadway allows him to share knowledge concerning such things as press seats, house seats, the need for a decision maker when a deadlock occurs in a co-production arrangement, as well as non-statistical though accurate estimates of typical operating costs, production costs, and break-even points.

Even the individual who regard himself as knowledgeable concerning the management or production aspects of theatre will discover some new bit of information if he reads Farber thoroughly. We all may be able to quote the basic provisions of the contract with Actor's Equity, but what do you know about the contract with local #54 which covers such personnel as elevator men, cleaners and matrons? And the contract with the Dramatist Guild is rightfully treated as one of the most misunderstood in the business. This contract alone is treated on pages eleven through seventy-nine. The producer enjoys a business relationship with the theatre owner, star, director, and etcera, usually for the length of run of the original production at maximum. Not so with the author. Because of the complicated nature of the relationship with the author, in large part a result of the "rights" of each of the two parties surrounding subsequent productions, foreign productions, films and recordings, the Dramatist Guild Contract emerges as lengthy, involved, and according to Farber, understood by only a few Attorneys in the business. The producer finds himself involved with the Dramatist Guild Contract the day he options the basic work he wishes to produce. Donald Farber does a first rate job of taking us through the various legal steps leading to production, and the reader emerges with more than a basic understanding of the rights and obligations of both producer and author.

There is a temptation to take up each chapter in a review of this nature, but then we would end up with a precis of the original (and probably a bad one). The book is a tool and in part a catalog of information. It contains little that could be called analysis, although it demonstrates real understanding and insight. It also is not intended to tell someone without knowledge and money and contacts how to become a producer.

(continued on p. 10)

If one is a student of theatre management, it is a "must" book. If one is a professional theatre manager who is not familiar with Broadway, it is the best single source of information on the subject. And I personally believe that it should be read by all others involved in the theatre so that they, in only 294 written pages, may gain some idea as to how Broadway functions, as does much of theatre in the rest of the theatre community. Too often the people who know least about the theatre as a business are the ones who depend on it for their livelihood. I do wish that DBS Publications would lower the price.

CORPORATION DOLLARS FOR THE ARTS
G. A. McLellan

The following transcript is of a speech given by Mr. McLellan, President of the Business Committee for the Arts, Inc., at the AETA Convention on August 26, 1969. TAS Editor.

When I spoke at the Educational Theatre Association meeting last year, I remember outlining a broad rationale for business support of the arts which our Committee was developing at that time. Since then, I think we have made progress in presenting this general view to businessmen. However, during the past year I have also been visited by representatives of a great many arts groups, many of whom have had little or no success in finding corporate sponsors for their projects. In addition to giving some background on the Business Committee, I would like at this meeting to share some of the observations I have been able to make on the success or failure of these efforts.

The Business Committee for the Arts is now made up of ninety-nine chairmen and presidents of major American corporations. The Committee's program is designed to encourage the interest of business in working with the arts, and to suggest ways in which this interest might be expressed. As you know, general corporate philanthropy represents a considerable sum. Contributions from business to higher education in 1968 alone came to almost three-hundred and fifty million dollars. The American Association of Fund-Raising Counsels estimates that total corporate giving is now in the neighborhood of nine-hundred and twenty-five million dollars annually.

Unfortunately, the arts share of this amount has remained relatively small -- about two and one-half per cent, or roughly twenty-two million dollars in 1965. This may be improving, however. First indications of a current survey...show that corporate support for the arts in 1968 may have been as much as double these figures. A major aim of the Committee is to organize business leaders who will be able to convince their business colleagues that the arts merit greater consideration in their corporate giving programs. C. Douglas Dillon, the Committee's chairman, has suggested ten per cent of business philanthropy for the arts

as a goal. Admittedly, it will take considerable effort on the part of the Committee and others before a majority of corporations will accept this figure.

In the meantime, it is understandably difficult for people in the arts, particularly those working in the theatre under the pressure of immediate problems, to realize why corporate contributions to the arts are not so easily increased. I believe there are a number of reasons -- some beyond our control, some well within it, and others that are marginal.

In the first place the total amount of business giving is not as great as it could be. Contributions are naturally affected by the amount of corporate profits for a given year. We do not control these figures, any more than we can manipulate the stock market. And these profits, no matter how generous, are subject to the priorities of expansion, research, dividends to the owners of the corporation, the stockholders, etc. To be sure, the Government offers tax advantages for contributions up to five per cent of net income. But roughly fifty cents of each dollar given still affects the balance sheet and is not available for other purposes. Relatively few corporations are convinced that it is to their advantage to take the full fifty per cent. As it now stands, most give only about one per cent of their net income before taxes. Smaller companies tend to give a smaller percentage.

A second problem for the arts is that they are in competition for the contributions dollar with hospitals, schools, relief agencies, ghetto programs and other needed services. The officer responsible for contributions in a large corporation receives many more deserving requests than he can possibly fulfill. And he in turn must justify his decisions to a board which is rarely inclined to act as a rubber stamp. In an attempt to aid these executives, the Business Committee has developed rationales and guidelines for corporate involvement with the arts.

A third difficulty is that each art form must make its own case for support based on its contribution to a community. Even assuming that the ratio of contributions to profits can be raised, and that the arts can win a larger percentage of that increase, the theatre is in competition with the other arts for its share of these funds. This competition may make business hesitant to enter the field at all. It is my impression that in many of these cities which represent united arts fund drives, all of the members fare better -- at least with corporate contributions -- than in places where they compete. It is difficult to say what overall portion of corporate grants go directly to the theatre...

Support of a cultural center, for example, may help to subsidize a constituent theatre. Based on my own experience, and on the examples in the Committee's files, it would seem that corporate giving to the theatre has been low compared with contributions to orchestras and the fine arts. Yet, there are some communities in which business has been given considerable attention to the theatre. The Theatre Company of Boston acquired its present building

through the generosity of the Bryant and Stratton Business College. In Louisville, the Actors' Theatre has received help from Corhardt Refractories in organizing subscription sales among the business community and their employees. The Trane Company is probably the major economic force behind the fine Community Theatre in La Crosse, Wisconsin. And most of you are aware of the roles played by American Airlines, Pepsi-Cola, and the Chrysler Corporation in the American College Theatre Festival at the Ford Theatre in Washington, D.C.

These groups found a solution to a fourth problem in corporate support of the arts -- they made the right approach to the right company. As you know, the Business Committee itself does not collect nor distribute funds. Our theory is that most corporations prefer to develop their own approach to the arts, and to choose the recipients of their own gifts. Rather than duplicate the work of organizations already in existence, such as the National Council -- which is able to receive and disperse funds for a specific purpose -- the Business Committee is trying to create the kind of climate in which requests by leaders in the arts will be more favorable received. Of necessity, then, we work more closely with businessmen than with artists. During my travels, I frequently hear the charge that business does nothing for the arts. What this often means is that the person I am speaking with has never himself received any money from business. Successful examples of cooperation in the same or other communities are apt to be dismissed or ignored because a particular group has no working relationship with business in its area. This attitude is simply self-defeating. Any such relationship must be built up carefully over a period of time, and must be based on mutual respect of both parties. This involves understanding the basic priorities and methods of business along the lines I have tried to suggest. Beyond this, the next step is to define the specific needs that business can be expected to fill.

Of course the primary need is for money. But before a corporation will part with any substantial sum it must be completely convinced of the value of the project. Public relations benefits may be important to some companies, but they will not always influence final decisions on contributions. I doubt that American business received three-hundred and fifty million dollars worth of good publicity for its support of higher education in 1968. Businesses are usually concerned with the real social and cultural value of the organizations they support. Simply because a theatre exists, and is in need, does not mean that a business will be inclined to offer it money.

Many groups have found that they have more success in proposing cooperative efforts with businesses than in requesting outright grants. Many companies are willing to underwrite at least part of the cost of tickets for their employees. Others are in a position to donate space or materials. Some may be willing to make valuable accounting and marketing advice available. Stores will often devote a portion of the advertising

space they purchase to publicizing an arts group or event.

The most successful examples of business cooperation have been the result of reasonable requests made to the right company. The best plans I have seen were honestly prepared in terms of financial affairs, related to the interests of the company, and the benefit of the community. Decisions on contributions are usually made at least a year in advance, which means that an emergency appeal for a cash grant stands less chance of success than a proposal based on projections of need over the next several years.

Many people believe that personal "connections" are necessary to get any kind of support from a corporation. In most cases this is simply not true -- except in the limited sense that some executives are more likely to be receptive to an arts project than others. Common sense alone should indicate the wisdom of approaching a business leader who is already personally involved with the arts.

Finally, there is the understandable danger of being discouraged too easily. Some corporations will simply not be interested. Others may have to be approached several times before they will be attracted to a particular project. Local branches of national concerns may require time to convince the central office that support of a certain group is in the company's interest. The policies and personnel of each company are different and subject to change.

I would hope that this survey of the problems is not itself a source of discouragement. There are too many reasons to be optimistic. The most convincing are the hundreds of examples of business involvement with the arts that now exist. They are verifiable facts. And the preliminary results of our survey show that a larger number of businesses already have some involvement with the arts than had been suspected.

And of those that do not, only a few seem opposed to the idea in principle. In fact, one executive explained his company's lack of involvement with the arts by saying: "It's simple. We've never been asked." The Business Committee hopes that when such an executive is approached, he will be approached wisely, and that through our efforts, he will already be aware of the contribution the arts can make to all our lives.

ACA PLANS ART-ED CONFERENCE

The Institute has been invited to send representatives to an Associated Councils of the Arts-sponsored Conference, Youth, Education, and the Arts, scheduled for May 20-23 in the Chase-Park Plaza Hotel in St. Louis. Samuel B. Gould of SUNY is General Chairman for this meeting of American and Canadian educators, businessmen, artists, technicians, and arts administrators.

YOUR CALENDAR

- March 6 THE CHOREOGRAPHER AND THE TECHNICIAN, MID-WEST. Dance requirements in design and technology. DePaul University, 25 E. Jackson, Chicago, 7:30.
- 21 - 23 SOUTHERN CALIFORNIA CHAPTER @ OPEN MEETING, with Regional Conference ADTA & CETA, Disneyland Hotel, California.
- April 10 MID-WEST OPEN MEETING, with Central States Speech Association. "Stage Properties and Special Effects", Louis Erlich, University of Chicago, Barry Stone, Finders, Inc., and James Bakkom, Guthrie Theatre. Sherman House Hotel, Chicago, 10:00 AM
- 15 - 18 USITT ANNUAL CONFERENCE Barbizon Plaza Hotel, NYC
- 30 EXECUTIVE COMMITTEE, BB&N, NYC, 6:45.
- May 1 LIGHTING PROJECTION TECHNIQUES, MID-WEST DePaul University, 25 E. Jackson, Chicago, 7:30.
- 24 - 26 SIXTH ANNUAL THEATRE, TELEVISION AND FILM LIGHTING SYMPOSIUM. Sponsored by the Illuminating Engineering Society Hollywood-Roosevelt Hotel, Hollywood California.
- 28 EXECUTIVE COMMITTEE, BB&N, NYC, 6:45.
- June 5 RECENT TECHNICAL DEVELOPMENTS, MID-WEST. New Staging concepts and equipment with Robert Brennan, Theatre Engineer, and others. DePaul University, 25 E. Jackson Street, Chicago, 7:30

SEE
P. 5



245 West 52nd Street
New York, New York 10019

C. L.

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

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