

DOCUMENT RESUME

ED 045 641

24m

TE 002 128

AUTHOR Stern, Hans Georg
 TITLE The Coordinator's Report on the ELT Project in Los Angeles: Educational Laboratory Theatre Project, 1966-70. Final Report.
 INSTITUTION Central Midwestern Regional Educational Lab., St. Ann, Mo.
 SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.
 BUREAU NO ER-7-0310
 PUB DATE 70
 CONTRACT OEC-3-7-070310-1605
 NOTE 183p.; Volume 3
 AVAILABLE FROM Verna Smith, CEMPEL, Inc., 10646 St. Charles Rock Road, St. Ann, Mo. 63074 (\$1.85)

EDRS PRICE MF-\$0.75 HC Not Available from EDRS.
 DESCRIPTORS *Attitudes, Cultural Activities, Dramatics, *Experimental Programs, Instructional Materials, Program Costs, Program Development, *Program Evaluation, Race Relations, *Secondary Education, Student Behavior, Student Reaction, Teacher Attitudes, *Theater Arts, Urban Schools
 IDENTIFIERS *Educational Laboratory Theatre Project, Los Angeles

ABSTRACT

This third of four volumes of the final report on the Educational Laboratory Theatre (ELT) Project provides an on-the-scene account of the Project's history at its Los Angeles site, from the point of view of the school-system people involved. Useful to planners of future cultural programs in its presentation of the practical difficulties of operating such a program in the context of a large urban school system, this volume recounts the planning of the Project, discusses the financial and contractual aspects of the Project, reviews the curriculum and inservice education program, assesses student and teacher reaction to the plays and the Project, and provides a statistical summary, conclusion, and some recommendations for the future. Appendices include the 1967-68 and 1968-69 contracts between the school district and the Inner City Cultural Center, a sample poster, and a summary of the September 22, 1969 ELT meeting. (See also TE 002 126, TE 002 127, and TE 002 129.) (MF)

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TE .002 128 EDO 45641

BR 7-0310

~~final~~ report

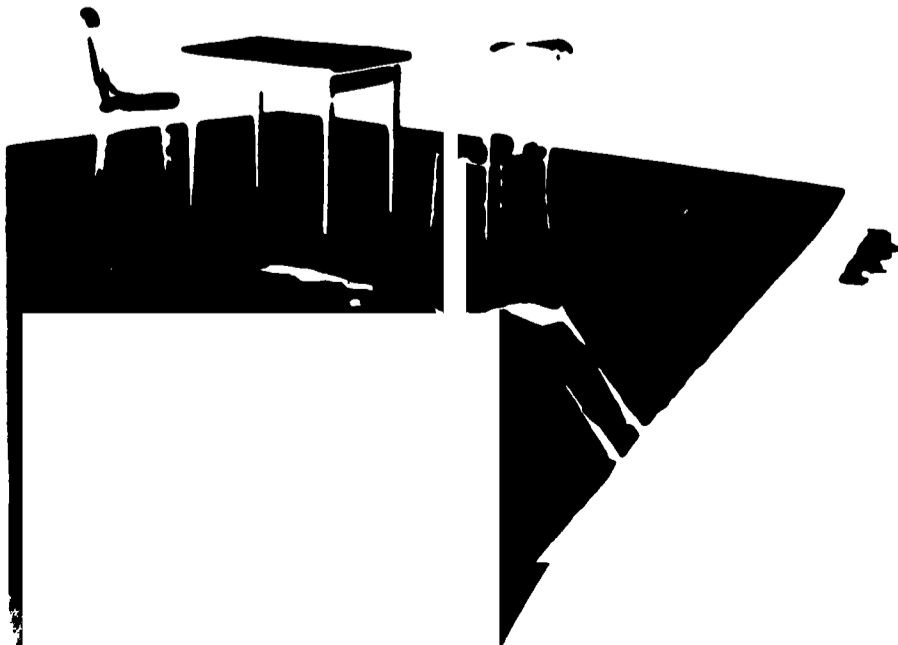
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educational laboratory
theatre project
1966-70

volume 3

the coordinator's report on the ELT project in los angeles

hans georg stern



The four volumes of the Final Report of the Educational Laboratory Theatre Project are:

- I - Reactions & Assessments
- II - Studies
- III - The Coordinator's Report on the
ELT Project in Los Angeles
- IV - Professional Theatres in the Schools

Published by the Central Midwestern Regional Educational Laboratory, Inc., a private nonprofit corporation supported in part as a regional educational laboratory by funds from the United States Office of Education, Department of Health, Education, and Welfare. The opinions expressed in this publication do not necessarily reflect the position or policy of the Office of Education, and no official endorsement by the Office of Education should be inferred.

Central Midwestern Regional Educational Laboratory,
Inc. 10646 St. Charles Rock Road St. Louis,
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EDITOR'S PREFACE

CEMREL has undertaken to publish Dr. Stern's report on the Educational Laboratory Theatre Project in Los Angeles for several reasons. First of all, the document is uniquely valuable in that no other person so intimately involved in the day-to-day operation of the Project has committed an account of it to paper. Second, the account is meticulously detailed and makes use of records and sources of information to which CEMREL did not have access. Third, the report looks at the Project (not uncritically, to be sure) from the point of view of the school system involved, and explains why certain actions, for which we criticize the schools in our reports, were deemed necessary. Fourth, the report is almost a textbook, for the use of planners of future cultural programs, in the practical difficulties of operating such a program in the context of a large urban school system. Since the management procedures of such a large school system are among the realities with which planners of such programs will have to deal, the understanding of such procedures that may be gained from Dr. Stern's report can be invaluable.

Dr. Stern's report is, in the first place, addressed to the Board of Education and the Superintendent of the Los Angeles Unified School District. The opinions and judgments expressed in it are not necessarily those either of CEMREL or of the United States Office of Education. CEMREL's editorial assistance has been limited to a few matters of style, language, and format, and we have made no changes at all in matters of substance, so that responsibility for the factual accuracy of statements and for the conclusions drawn from them is Dr. Stern's.

* * * * *

In the Los Angeles City Unified School District
the Educational Laboratory Theatre Project was
Funded under Public Law 89-10
Elementary and Secondary Education Act, 1965
Title III and Title IV

Acknowledgements

A number of people showed great faith in the Educational Laboratory Theatre Project, a faith which was often translated into supportive actions during the past three years. The author here gratefully acknowledges the efforts of those without whose help this Project could not have survived:

The Los Angeles City Unified Schools' Board of Education supported the Project strongly. During the three years, its members were: The Reverend James Jones, Dr. Georgiana Hardy, Dr. Ralph Richardson, Dr. Julian Nava, Dr. J. C. Chambers, Dr. Donald Newman, Dr. Robert Docter, Dr. H. C. Willett, Mr. Richard Ferraro and Mr. Arthur Gardner.

Dr. Aram Tolegian and Dr. Louis Bernoff were chiefly responsible for the Project during its planning stage prior to funding. They administered activities of the Supplementary Education Planning Center, a Specially Funded Program of the Los Angeles City Unified Schools.

The Project was strongly supported by the Superintendents and their staffs, including Dr. Jack P. Crowther, and Dr. Robert E. Kelly, District Superintendents; and Mr. Stuart Stengel and Dr. Otto E. Buss, Superintendents in charge of the Division of Secondary Education; as well as Dr. J. Graham Sullivan, Deputy Superintendent of Instruction.

Without the dedicated efforts of the various advisory committees, much of the Project's work would have been unrepresentative of the best talents this District commands. The committees, and their members, were:

1. General Advisory Committee

Miss E. Paxton, Dr. R. Hyndman, Mr. W. Rosch, Mrs. N. Delaney, Mrs. B. Harrison, Miss C. K. Mottor, Miss P. Choy, Mrs. S. Griffin, Miss C. Gugel, Mr. D. Farley, Father A. Carroll, Mr. R. Burt, Mr. W. Noble, Dr. G. Neher, Mrs. G. Seaton, Mr. C. B. Jackson, Mr. W. Gass, Mr. W. Lansu, and Dr. H. Stern.

2. Principal's Committee

Mr. J. Brown, Mr. D. Skinner, Mr. J. Sanders, Mr. N. Schachter, and Mr. W. Noble.

3. Preview Committee

Dr. D. Schwartz, Mr. G. Neher, Mr. W. Lansu, Mr. J. Brown, Dr. R. Hyndman, and Mr. W. Rosch.

The members of the National Advisory Committee to the Educational Laboratory Theatre Projects were always helpful in their visits:

Dr. J. Morrison, Mrs. M. Felser, Mrs. G. Veidemanis and Mr. W. Smith.

The Inner City Cultural Center has been more than generous to the District. Those whose services went far beyond the call of duty were: Mr. C. B. Jackson, Miss J. Dotson, Miss J. Joe, and Board members Dr. J. Cannon, Mr. G. Peck Mrs. G. Seaton, and Mr. S. Cohen.

The administrators of the Specially Funded Programs office often helped carry the burden of the Project's day-to-day operation. They were: Dr. T. Lawson, Dr. J. Settle, Mr. W. Lansu, and Mr. W. Chun-Hoon.

Many of the curriculum materials were prepared by teachers and others who served briefly as professional experts, but profoundly influenced the course of the Project through their impressive contributions: Mrs. A. Georgiade, Miss S. Hewitt, Mr. R. McCandlish, Mrs. J. McKenzie, Dr. L. Grindstaff, Mr. A. Berchin, Mrs. J. Berman, Miss P. Choy, Mrs. R. Lamkie, Mr. J. Dorand, Mrs. S. Hunt, Mr. D. Lunney, Mr. H. Berejikian, and Mrs. B. Wright.

Members of the professional theatre community of Los Angeles have contributed their services and, on occasions, free seats for students. From the Center Theatre Group: Mr. G. Davidson, Mr. D. Moody, Mr. D. Lunney, Mr. H. Mack and Mrs. I. Levine. From the Greek Theatre organization: Mr. J. Doolittle and his staff, including members of the Huntington Hartford Theatre staff.

The ANTANS have provided funds and theatre tickets to the Project. Mrs. K. Domyan, their President, was particularly helpful.

Space limitations forbid the listing of all those whose work was so vital to the Project. The groups that must be omitted include the secretaries at all the schools, who contributed their time so teachers could be paid; the English department chairmen, who scheduled the students; and the contact representatives, who were the Project's link with each school.

The staff of CEMREL assumed the task of publishing this report. CEMREL secretaries fought their way through a rough manuscript copy and Dr. James Hoetker contributed invaluable editorial advice.

Last, but far from least, the people most intimately connected with the Project, who served it patiently and well as staff members: Mr. W. Gass, Mrs. Y. Floyd, Mrs. R. Copperman, Miss J. Cox, Miss V. Thompson, Mrs. M. Daily, Mrs. L. Agustin, and Mrs. V. Walchall.

To all of the individual above, and the many that must remain unlisted, the Coordinator extends his heartfelt gratitude.

FOREWORD

U. S. federal and California state government agencies have, since September 1967, enabled the Los Angeles City Schools to participate in a significant three-year educational innovational and experimental program designed to bring senior high school students into contact with live, professionally produced theatre.

More than 250,000 students have seen at least one play during the past three years, and many of these have seen more of the total of 14 different plays offered to the District. Twelve of these plays were scheduled in cooperation with the Inner City Cultural Center, which produced them; while two were produced by the Western Opera Company and shown to the District through the cooperation of the Inner City Cultural Center.

This report contains an account of the planning of the Project; a discussion of the financial and contractual aspects of the Project; a review of the curriculum and inservice education program; an assessment of student and teacher reaction to the plays and the Project; and a summary and conclusion; as well as some recommendations for the future.

A more general evaluation report is being prepared by the Central Midwestern Regional Educational Laboratory, Inc., the agency charged with the evaluation of all Educational Laboratory Theatre Projects, those in operation from 1966-1969 in Providence, Rhode Island and New Orleans, Louisiana; as well as the Project in Los Angeles.

The author assumes responsibility for this report and its possible shortcomings. Much of the material in the section on the curriculum and inservice education activities was prepared by Mr. William Gass, the Curriculum Coordinator for the Project; and Mrs. Yvonne Floyd, the Scheduling Specialist, contributed her expertise to materials dealing with the scheduling of students, and student behavior at the theatre. Their contributions are gratefully acknowledged.

H. G. Stern

Part One

**planning the educational laboratory
theatre project activities**

Pre-History

The Educational Laboratory Theatre Project was the last of three similar projects funded under the Titles III and IV of the Elementary and Secondary Education Act of 1965, and was designed to offer the entering 10th grade students of the Los Angeles City Unified Schools an opportunity to see 12 professionally produced plays during their three years in high school. The students were to see the plays at the Inner City Cultural Center. Transportation, textbooks, inservice education for teachers and supervision for the program were all to be provided by the Project staff. The students saw the following plays: Tartuffe, The Glass Menagerie, The Sea Gull, A Midsummer Night's Dream, A Raisin in the Sun, Our Town, Macbeth, The Fantasticks, West Side Story, Room Service, Antigone, "The Bald Soprano," La Boheme, and The Medium.

Planning for the Los Angeles Educational Laboratory Theatre Project apparently began informally some time in late 1965. As the reader will perhaps recall, Los Angeles was torn by racial riots during the summer of 1965. These disturbances among other things, served to destroy what little opportunity existed in the community generally known as Watts for artistic expression by members of minority cultures. The entire community of Los Angeles was deeply disturbed about the events of August 1965, but fortunately many individuals translated their frustrations about the widening split between races into constructive action.

Among those whose efforts were eventually to lead to the formation of the Educational Laboratory Theatre Project, and who were motivated by the August events, were Dr. J. Alfred Cannon and Mr. C. Bernard Jackson. Dr. Cannon is a prominent neuro-surgeon and psychiatrist active at UCLA, and Mr. Jackson was in 1965 a teacher at UCLA. They, and a few search for ways to rebuild the shattered community, not only of Watts but of Los Angeles in general. They focused their efforts particularly on the needs of members of minority communities in the Los Angeles area. According to the few records that exist, their deliberations did not lead directly to the establishment of the Educational Laboratory theatre Project. Their primary concern was to provide for an area where this was sorely needed, as it turned out not in Watts, a Center where members of the minority community might engage in all of the performing arts and find a place to improve their efforts through education.

It should be noted here that in the fall of 1965 and the winter of 1965-66, many efforts were made by well-meaning citizens to heal the wounds left by the events of the summer of 1965. One of the best-known of these efforts is the Budd Schulberg Watts Writers' Workshop. Other individuals and agencies sought to provide motion picture theatres, schools and commercial help in the area of Watts. The group which gathered around Dr. Cannon and Mr. Jackson was of high caliber in terms of both material and intellectual wealth. Early members of the group were Dr. Leon Banks, Dr. William Melnitz, Mrs. Phyllis Seaton, Dr. George Savage, and shortly thereafter, Mr. Gregory Peck. All of these individuals, in turn, encouraged

their friends and associates to join the group to provide their unique talents to the Center, whose plans were taking shape. According to a Masters thesis by Mrs. Sylvie Drake, the group had relatively regular two-hour meetings at UCLA on Wednesdays.

In 1966, the search for funds and a facility proceeded simultaneously. What eventually became the organization known as the Inner City Cultural Center functioned from the fall of 1965, through the spring of 1966, independently and without contact with anyone within the Los Angeles City Schools. It is not clear from the remaining records at just what point the Federally funded Title III, Supplementary Education Planning Office, an organization within the Los Angeles City Schools, became involved in the planning of the Educational Laboratory Theatre Project. There is one piece of evidence, however, which leads one to believe that by May, 1966 preliminary inquiries had been made in Washington, D.C. as to the feasibility of having a theatre laboratory with the Los Angeles City Schools. A letter is extant, dated May 12, 1966, from Mrs. Kathryn Bloom, Director of the Arts and Humanities Program in the Office of Education, to Mr. Jack P. Crowther, then Superintendent of Schools of the Los Angeles City Unified Schools, outlining the general plan and associated possible funding for the Educational Laboratory Theatre Project.

By October, 1966, the Inner City Cultural Center had found its home. As a result of contacts initiated by Professor George Savage early in 1966, the owners of Thriftmart, Inc. agreed to lease to the Inner City Cultural Center the old Vermont Boulevard Theatre located on Washington Boulevard near Vermont Avenue. In actuality, the Inner City Cultural Center was granted a sub-lease by the Salvation Army, who were the primary lessees of the property located at 1615 West Washington Boulevard. The lease specified that rental payments were to be in kind; that is, the Inner City Cultural Center was to be allowed to charge off as rental the cost of the tremendous alterations that were necessary to turn what had last been a motion picture theatre into a working legitimate theatre. The costs of remodeling the facilities were originally estimated to run between \$40,000 and \$50,000. A letter dated November 9, 1966, from Dr. Cannon to Dr. Aram Tolegian, the Administrative Coordinator in charge of the Supplementary Education Planning Center of the Los Angeles City Schools, indicated that a reexamination of the expenses for the renovation of the theatre facility showed that the actual costs would probably be between \$75,000 and \$100,000. According to the Masters thesis of Mrs. Drake, the impetus to investigate the possibilities of obtaining a federal grant from several government agencies for an Educational Laboratory Theatre Project came from Mr. Gregory Peck, whose then membership on the National Endowment for the Arts and Humanities put him in touch with government officials in Washington, D.C., who controlled the necessary funds. Kathryn Bloom's letter, referred to above, leads one to suspect that the original contacts with Washington, D.C. were made very early in 1966, even though the Educational Laboratory Theatre Project was not to be funded until September, 1967.

To return for a moment to 1966, a letter from the Vice President of Thriftmart, Inc. to the Inner City Cultural Center indicates that a

three-year lease for the theatre premises was ready for signing by October 14, 1966. The Board of Directors of the Inner City Cultural Center certainly did not wait for the funding of the Educational Laboratory Theatre Project to become final to proceed with the renovation of the theatre building. That refurbishing began in 1966. Chiefly responsible for the redesigning of the theatre interior, mainly the stage and back-stage areas, were Mr. Edward G. Hearn, prominent theatre designer and teacher at UCLA, and Mr. Robert Kennard, of the architectural firm of Kennard and Silvers. It was perhaps ironic that the theatre premises began their life as a legitimate theatre, were converted to a motion picture theatre and were now about to be reconverted to a legitimate theatre. It soon became apparent that costs had been grossly underestimated. It is a credit indeed to a tenacious Board of Directors of the Inner City Cultural Center that, in the face of rising costs, they did not at any time give up the task.

Money was raised by personal contribution, benefits, and by other means such as membership drives and efforts of individual Board members. Included in the general renovation plans were the office and dressing room areas, both on the ground floor, and in the basement area, below the stage. Unfortunately, the areas of the house and foyer received only a general painting and clean up. The wooden floor of the house was badly worn, and the acoustics of the theatre were poor, but might have been improved if it had been possible to carpet the area between the rows of seats. Restless students soon found that the noise of their shoes on the wooden floor could disturb a performance considerably. Unfortunately, it was never possible during the three years of the Project to accomplish the re-carpeting of the house or the foyer.

During the first year of the Project, the Project Coordinator had an office in the back of the theatre where the other Inner City Cultural Center administrative offices were located. During the second year, however, the Coordinator's office was relocated in an area adjacent to the House Manager's office, in the foyer of the theatre. This location facilitated the monitoring of the plays during a performance, and proved to be a more strategically located, although less spacious area. The office was also utilized by the Scheduling Specialist and the nurse, both of whom joined the Project soon after its inception.

What follows below is a description of the Supplementary Planning Center of the Los Angeles City Schools, the organization charged with planning the proposals for the Educational Laboratory Theatre Project submitted for funding to various State and Federal agencies. The Supplementary Planning Center, itself a Federally funded agency, drew its personnel from among the regular employees of the Los Angeles City Schools. The specialists of the Planning Center would solicit proposals from the community as well as from the schools and would prepare them for review by a number of advisory committees. To quote from the original Grant Proposals for the Educational Laboratory Theatre Project:

One of the first tasks assumed by the staff of the Los Angeles City Schools Supplementary Education Planning Center was the development of a scheme for reorganizing and utilizing advisory

committees. The staff considered five steps in its planning:

1. Establishing the purposes for the committees
2. Selecting the appropriate committees
3. Selecting members of the committees
4. Designing the functions and procedures of the committees
5. Developing a calendar

The following advisory committees were established:

1. Nonpublic schools
2. Teachers' and Administrators' Professional Organizations
3. Universities and colleges
4. Industry-Communications
5. Cultural resources

At this point, it was decided that one other committee was needed that would in some way unify and coordinate the result of the committee's actions. It was then that the Priority in Advisory Council was formed.

The master calendar which the Supplementary Education Planning Center developed and which is included in the original Grant Application, shows that all of the committees had had two meetings by December 9, 1966, and that all projects developed by the Supplementary Education Planning Center, which were approved by the committees were submitted to the California State Department of Education and U. S. Office of Education by January 15, 1967. The membership of all of the committees listed above is to be found in the Appendix of the original Grant Proposal, submitted in January 1967.

Although informal contacts with Washington, D.C. were established by the Inner City Cultural Center and the Los Angeles City Schools well before the Project was submitted for funding, no formal assurance of funds had yet been received. It was not until August 10, 1967, when the Coordinator and several other school officials journeyed to Washington, D.C. to meet with officials from the U. S. Office of Education, that definite funding for the Project was discussed. The funding period for the Project began officially on September 15, 1967.

Planning for the first year of plays in 1967 had begun some time during the spring of that year, and will be more fully discussed below. The Los Angeles City Schools District's examinations for the principal staff positions, those of Curriculum Consultant and Project Coordinator were announced in May 1967, administered in late June, and the results were announced in July 1967. The Project Coordinator was informed of his success in the examination and told that he would be appointed to

the position, subject to availability of funds. On his inquiry as to when those funds might become available, he was told that it might be as late as September, 1967.

On Wednesday, July 5, 1967, the Project Coordinator began to come into the office of the Supplementary Education Planning Center to begin to put the Project together. Up to this time, a specialist with the Specially Funded Programs office of the Los Angeles City Schools, had been handling the preliminary planning of the Project, including the setting up of the examination for the principal positions with the Project. On July 5, the Project Coordinator first read the original Grant Proposal which had been submitted to Washington in January, 1967. As no funds had yet been committed to the Project, there was neither office space nor secretarial or other help for the Project; nevertheless, in early July, 1967, the Project Coordinator began in an informal manner to plan a program that might or might not be funded by September.

The examination for the position of Curriculum Consultant was held earlier than the one for Project Coordinator. Mr. William Gass, the successful applicant for the position, once informed of his selection, was advised that he was to become a member of a workshop in Providence, Rhode Island which was to meet during the summer of 1967. The Project Coordinators from New Orleans and Providence had also been invited to participate. Mr. Gass left for Providence, Rhode Island, immediately following the close of school in June, and was already in Providence when the Project Coordinator was informed of his own selection.

Two Educational Laboratory Theatre Projects, one in Providence, Rhode Island, and one in New Orleans, Louisiana, had at this time already been in operation for one year. The story of those Projects will be found in the appropriate reports by the Central Midwestern Regional Educational Laboratory, Inc. (CEMREL). CEMREL was sponsoring the workshop in Providence, Rhode Island to which Mr. Gass had been invited. He was thus in a unique position to obtain information about the activities of the Project in its two other sites. While the knowledge of these experiences proved helpful, it became apparent upon Mr. Gass' return that the problems Los Angeles was to face were substantially different from those with which the Projects in the other two cities had wrestled.

On Thursday, July 20, the Project Coordinator flew to Providence, Rhode Island, to meet with the Project directors of the program in New Orleans and Rhode Island, and for the first time met his Curriculum Coordinator, Mr. Gass. The Project Coordinator held lengthy conferences with many of the workshop participants, particularly the Coordinators from New Orleans and Providence. Fortunately, it was possible to see a production of The Caucasian Chalk Circle by Bertold Brecht, which had been scheduled for performance for Los Angeles. It was the unanimous opinion of those who saw it with the Project Coordinator, Mr. Richard Cumming, Miss Shirley Trusty, Mr. Alan Englesman, Mr. William Gass, Miss Rose Vallely, and Mr. David Scanlan, that the play would probably not be suitable for viewing by tenth graders in Los Angeles.

During the spring of 1967, the official from the Los Angeles schools in charge of federally funded programs other than those under Title III of the Elementary and Secondary Education Act of 1965, who temporarily assumed operational charge of the as yet unfunded Project, held some meetings with a committee of secondary school principals to decide the details of the Project as these might affect individual schools. It was during these meetings that the first hints of opposition to the Project from principals became apparent.

Even in its preliminary form as it appeared in the original Project proposal, the theatre program was envisioned to be a regular part of the English program of every tenth grade student enrolled in the fall of 1967. The notes of the Principals' Committee meetings indicate that the principals tried to "protect" the existing program in the schools, and were unconvinced that the theatre project deserved a place in the schools' program. The administrators began to see that "innovation" meant that the conduct of education in English classes was to be slightly different from the way it had been as long as they knew it--literally decades. Principals soon realized that the theatre Project was innovation on a large scale which would affect not only English classes, but the management of the entire school, as will be explained below.

Because of the limitation of both available funds and the seating capacity of the theatre, the number of students participating in the Project had to be artificially limited. Someone, and remaining records do not make clear who, decided that for research purposes it would be desirable to expose one group of students to twelve plays at the rate of four plays a year. The group entering high schools in the fall of 1967 was chosen as the target group of students for the Project because this group apparently met many, though certainly not all, of the criteria outlined in the Project.

Naturally, the tenth graders would be in school for the projected first three years of the Project. During all of their first, one half of their second and one half of their third year, the students had compulsory English classes, and many would be taking some English elective classes such as journalism, drama, literature, etc., either during the years they had no compulsory English classes or simultaneously with them. This plan, which had unfortunately been so much accepted that it could not be substantially modified after the Project was funded, had some severe drawbacks, which will be commented on below, after pursuing a little further the reasons for the growing resistance to the program on the part of the principals.

Since only one-sixth of the student body of any school was involved in the theatre program, and as the target population was dispersed throughout the school for most of the school day, being together only for their English classes, which were also scheduled throughout the day, taking the target group to the theatre was difficult! It was estimated, correctly, that the trip to the theatre would take at least four hours, which time included the loading of the buses at the school, the journey to the theatre, the play with its necessary intermissions, the after-the-play discussions,

the boarding of the buses for the return trip and the ride back to the home school. In the case of some groups coming long distances to the theatre, the time involved would sometimes be in excess of five hours.

The principals, in the early planning meetings referred to above, requested that the play be given in the afternoon, possibly at 1:00 or 1:30 p.m. so that a minimum number of the classes other than English in which tenth graders were participating would be disturbed. This request sounded reasonable enough, until it was understood that performances late in the afternoon would become, in effect, after-school or extra-curricular activities. Most schools conduct elaborate extra-curricular programs, but these do not, and perhaps can not, involve all pupils enrolled. Thus an afternoon theatre program would no longer be one in which all the target population would be involved.

Even though the Principal's Committee requested that all performances be given in the afternoon, it was decided, after deliberations with representatives from the theatre and the Transportation Division, to schedule Monday, Tuesday, and Wednesday performances for a certain time of 1:30 p.m. and Thursday and Friday performances for a certain time of 10:00 a.m. As far as the Project was concerned, this proved not to be a happy compromise. It was soon found that the afternoon performances were not nearly so well attended as the morning ones because of competing school and after-school activities. Due to the long distances between many schools and the theatre and the priority of scheduling of the District's school buses, some pupils did not return to their home schools until well after 5:30 p.m. As many pupils relied on school bus transportation to their homes, a service which was usually not available after 3:00 p.m., these pupils could not solve the transportation problems and often had to miss the performance. Extra-curricular school activities caused others to miss the plays, and it was not possible to schedule pupil attendance at the plays to avoid all these conflicts.

It is now necessary to back up briefly to review the planning procedures that led to the selection of plays for the 1967-68 season. In March 1967, the Administrative Coordinator in charge of the Supplementary Education Planning Office created a committee to select the plays for the first season of the Educational Laboratory Theatre Project. Members of the committee included teachers of English, drama teachers, principals, administrators from the Specially Funded Programs office, supervisors of English, a supervisor of audio-visual aids, as well as personnel from Specially Funded Programs under Title I, the Artistic Director of the Inner City Repertory Company, professors of English and drama from UCLA and USC, the Business Manager of the Inner City Repertory Company and the chairman of the Educational Laboratory Theatre Project for the Inner City Cultural Center. At this time, neither the Project Curriculum Consultant nor the Project Coordinator were in any way involved in the Project. As a matter of fact, they hadn't even heard of it. This Committee must have had several meetings because the members of the Committee were asked to read a great number of plays in preparation for the decisions they were soon called upon to make. The recommendations of plays for the first season were made at meetings on April 19 and April 24, 1967.

It is significant that the Committee did not recommend a slate of plays, but instead listed several groups of choices under the headings:

Contemporary plays - First and Second choice; and To Be Studied Further; Turn of the Century plays - First and Second Choice; Shakespeare - First and Second Choice; and finally 17th and 18th Century plays, First and Second Choice. The Committee also made a recommendation about Greek plays; namely, that as the Committee considered it too difficult for a new theatre to present a Greek plays well, they recommended that no Greek play be included in the first season of the Educational Laboratory Theatre Project. It is to be regretted that the Committee did not simply come up with a list of four plays which all agreed would be recommended for presentation for the Los Angeles City Schools.

Mr. Andre Gregory, the Artistic Director of the Inner City Cultural Center, who previously had worked in Philadelphia, was left with the impression that he was free to select a group of four plays from any of those that the committee had included in its list. This, in spite of the fact that Mr. William Rosch, a Supervisor of English, a member of the Play Selection Committee, and responsible for the English curriculum in the Los Angeles City Schools, wrote a letter requesting that Mr. Gregory's final choice of plays be submitted to him before irreversible commitments were to be made. Mr. Gregory's failure to respond to Mr. Rosch's letter led to great difficulties.

Early in July, 1967, soon after the Project Coordinator had been tentatively appointed, Mr. Gregory submitted to school authorities the list of plays he had chosen for production during the first season. While it is true that all the plays suggested (namely, Tartuffe, The Caucasian Chalk Circle, The Sea Gull, and Richard III) were listed on the Play Selection Committee's report, only Tartuffe was a first choice; the three other plays were all second choices of the Committee.

The Project Coordinator's second task, after reading the original Grant Application submitted to the Federal government, was to consider the plays that had been chosen. Brecht's The Caucasian Chalk Circle seemed a particularly inappropriate choice of play for tenth graders. The Project Coordinator contacted as many of the members of the Play Selection Committee as he could and asked whether the members of the committee had actually read the play. It turned out that most of them had not. Most of the play choices were suggestions made by Mr. Andre Gregory or Mr. David Lunney, both from the Inner City Cultural Center.

The reader will recall that the Project Coordinator had the opportunity to see The Caucasian Chalk Circle presented at Providence, Rhode Island, on his trip back East on July 20. His impression of the unsuitability of this play for tenth graders was confirmed. The Sea Gull and Richard III seemed equally unhappy choices. The Project Coordinator immediately called a series of conferences with members of the Inner City Cultural Center to explore the possibility of selecting different plays for those chosen by Mr. Gregory. It was brought to the attention of the theatre that the final choices had to be ratified by the Superintendent before students could be brought to the kind of non-voluntary program which the Project was designed

to be. As the program was, of course, a truly new one, there had been no guidelines for either the theatre or, indeed, the Project Coordinator to follow.

Because the planning activities for the Project were completely separated from the operation of the Project after funding, lack of continuity was almost inevitable. To be specific, personnel who planned the Project were not at all involved in the operation of it. The author recommends that in the future a much closer relationship be established between planning and operation of Projects in school districts. As this Project perhaps demonstrates, the planning and operational functions of a project can not be successfully separated.

On his return from Providence, Rhode Island, in late July 1967, the Project Coordinator met with Mr. David Lunney, on Wednesday, July 26, 1967. On July 31, a meeting was held with representatives from the Inner City Repertory Company, the Schools' supervisory staff, the Superintendent's staff, the Supplementary Education Planning Center staff, and the Educational Laboratory Theatre Project's staff. It was at this meeting that the first formal objections were raised to The Caucasian Chalk Circle in particular, and the other two plays, The Sea Gull and Richard III, in general. It was at this meeting that Mr. Rosch's letter to Mr. Gregory, referred to above, was discussed. The seriousness of the situation from the schools' point of view was evident. All who had by now read The Caucasian Chalk Circle agreed that its production would not be in the best interest of the Project. The main objections to The Caucasian Chalk Circle were that offensive language existed in the play, which would have to be eliminated, and further, that, because of this language, no copies of the play could be distributed to the schools. Mr. Lunney called to group's attention the difficulty of substituting a different play for The Caucasian Chalk Circle at this time. He maintained that actors had been placed under contract, production plans had been made, rights secured, and time and publicity scheduling committed. Mr. Gregory and Mr. Lunney chose The Caucasian Chalk Circle, indeed the entire season, under the impression that the plays submitted by the play selection committee were the final selections from which they were free to make choices without further consultation with school authorities. In a large school district such as Los Angeles, no such impression could possibly have been further removed from reality.

While the search for some compromise continued, rehearsals for the first production of the season, Tartuffe, proceeded. Unfortunately, the renovation of the theatre was far behind schedule. It soon became evident that Tartuffe would have to open in another theatre. The Inner City Repertory Company staff decided that Tartuffe would open at the Lindy Opera House, a fine playhouse located at Wilshire Boulevard near LaBrea Avenue.

Planning for Student Attendance

All arrangements for transporting students from their school to the theatre and back again were made with the Transportation Branch of the Business Division of the Los Angeles City Schools. The staff of the Transportation Branch furnished the Scheduling Specialist estimates of the travel time for each school to the theatre, estimates which were subsequently modified in the light of actual experience with each school. The Scheduling Specialist found that travel times were subject to fluctuations, depending upon the efficiency with which students were loaded onto buses at each school, which in turn was a reflection of the organization of the trip by the English department chairman, as well as the traffic conditions between the school and the theatre on any particular day.

Parking at the Lindy Opera House, where the first play was staged, was a little difficult because the theatre was located at a busy intersection in town. Bus drivers soon found, however, that it was possible to load and unload students in an alley at the back of the theatre, and once this routine was established the parking problem was largely solved. The parking problem at the Inner City Cultural Center at the corner of Washington Boulevard and Vermont Avenue was solved by requesting the city to post "no parking" signs alongside the theatre.

During the first and second year of the program, an attempt was made to maintain student groups as they disembarked from the buses. Teachers were asked to stay with their groups and to try to supervise them as much as possible inside the theatre.

At the beginning of the second year Mr. C. Bernard Jackson, the Executive Director of the Inner City Cultural Center provided tickets to students in order to simulate more nearly an actual theatre experience. It was also hoped that by providing students with tickets for specific seats the actual seating procedure would be expedited. Unfortunately, this experiment had to be abandoned because there were never enough ushers available on the house staff to show the students where their seat locations were. Unfortunately also, the seat rows were not uniformly marked, making it difficult to find seat locations unassisted.

During the first to years, when buses arrived at the theatre, students and teachers were asked to remain on board until the Scheduling Specialist or another house staff member had come to the bus to give students and teachers instructions on seating and behavior in the theatre. Seating was on a "first come, first served" basis. Rows were filled up from the front in the center section to the back, and then in the side sections from the front to the back.

The "first come, first served" seating policy did cause some problems. It was found that some schools, no matter whether they were near the theatre or far away from it, would always come either late or early. This was generally due to the efficiency of organization at the school.

The Scheduling Specialist tried to adjust for this by altering the scheduled arrival time of the bus at the school, but no matter how the times were changed, the same schools would invariably come late, or early. Thus, there were some complaints that some students always got good seats in the theatre while others always were left in less desirable seat locations.

During the third year, because the students were largely seniors, it was decided to allow students to choose their own seats in the theatre. This worked out fairly well. Students appreciated the fact that they were able to find their own seats and thus sit with friends or whomever they chose. This seating arrangement also meant that students were able to disembark from buses as soon as these arrived.

The scheduling procedures and seating arrangements at the theatre were discussed at several inservice training meetings with the teachers from schools. During the first year, students were dismissed at the conclusion of the performance one bus load at a time, by bus numbers, which students were supposed to have memorized. After the first year, the audience was dismissed en masse at the end of the play. This change in procedure made for a more relaxed atmosphere at the end of the program, and students generally found the buses without difficulty.

The supervision of students at the theatre was handled by the teachers who came on the buses with the students. At least one teacher, and often two, traveled with each bus load. These teachers were assisted by theatre and Educational Laboratory Theatre Project personnel, which usually included the House Manager and two or three assistants, the Scheduling Specialist, a nurse, and during the second and third year, some student activity monitors. While the House Manager and his staff were generally responsible for the safety and management of the audience, the Scheduling Specialist and her student activity monitors assisted the house staff with discipline during the intermissions, during the performance. They patrolled all areas of the theatre, including rest rooms, foyer, and the house itself. During the second and third year, refreshments were sold during intermission. The food was generally sold by members of the house staff, assisted by the Scheduling Specialist and members of her staff. A registered nurse was hired soon after the beginning of the Project's first year. She was often needed to assist students who did not feel well after they arrived at the theatre.

The First Year of the Project

Tartuffe opened to a select audience of school administrators on the evening of Thursday, September 14, 1967. Suffice it to say here, that the play was not deemed suitable for viewing by B-10 students and performances scheduled for the week of September 18 were summarily cancelled by the Superintendent. The problems of changes in the play to make it suitable for viewing by B-10 students will be discussed in the section entitled, "Reaction to Plays." After several meetings with the director, the changes requested by the District were made and the play opened to students on Friday, September 22, 1967, and continued its scheduled run.

Because of the uncertain future of the Project during the summer of 1967, the rehearsals of Tartuffe had not been monitored by the Project Coordinator or indeed anyone else from the Los Angeles City Schools. It is only fair to state, however, that even if the rehearsals had been monitored, the play might still not have met with a kinder reception than it did. At the beginning of the Project, no one really knew how anything would be received.

While it was unfortunate that Tartuffe was accorded a poor reception by those critics who were most influential in Los Angeles, this reception did serve to throw the school and the theatre into an immediate close working relationship. Everyone realized at once that an acceptable Tartuffe was a matter of the Project's life or death, and every effort was made to salvage what could be salvaged from a disastrous opening.

Word about the theatre's selection for the first season of plays had by early September 1967 spread throughout the District, and the Project Coordinator was literally inundated by phone calls. Most teachers who called asked who had chosen the plays and expressed some doubt as to whether those responsible had sufficient background to know what would be suitable theatre-fare for tenth grade students. It became clear that a change in the plays to be performed was unavoidable.

Unfortunately, the play committee that had chosen the first plays, or perhaps better, had submitted the list to Mr. Gregory, from which the plays was chosen, were in no position to meet again to devote additional time to choosing a new set of plays. Instead then, the Project Coordinator working with the English supervisors and his own superior, began the task of finding plays to replace several of the first season's choices. Specifically, The Caucasian Chalk Circle was slated for removal and Richard III was not deemed to be a particularly appropriate play for the age group that was to see it.

What District representatives did not know was that contracts with actors and directors had, indeed, been signed prior to the Project's funding. Not only had actors been selected for membership in the Inner City Repertory Company: they had been promised specific parts in those plays that Mr. Gregory thought he would produce during the repertory company's first season. In Section II of this report, the financial

aspects of the theatre will be considered and the reader should look to that section for the details of the financial disaster which this contractual arrangement with the actors ultimately caused.

There was little time for extensive deliberation. The second play was scheduled to open early in November and the inservice education meeting for it had been scheduled for Monday, November 6, 1967. It became obvious that a decision had to be made almost at once. Furthermore, this decision had now to take into account the actors under contract and the abilities and availabilities of directors. Miss Vinette Carroll had been contracted to direct The Caucasian Chalk Circle. Late in September, after almost daily meetings with the theatre and several members of its Board of Directors, The Glass Menagerie by Tennessee Williams was finally selected as the second play to be performed for the schools. Miss Vinette Carroll did not feel that she wanted to direct this play and Mr. Lonny Chapman was hired to mount it. Miss Carroll was offered an opportunity to direct a play by J. P. Sartre, The Flies, which she had staged previously and which she felt confident she could direct in the short time available. The event surrounding Miss Carroll's efforts are chronicled by Mrs. Drake in her Masters thesis and will not be recounted here, as they do not really bear directly on the relationship between the theatre and the schools. The Flies was offered seriously as a replacement play for The Caucasian Chalk Circle, but the Project Coordinator and his superiors did not feel that the tenth graders would be well served by the production of this play at this particular time. The production of The Flies was a good one, and although it received mixed critical reactions, most of the reviews were favorable.

As the emphasis in this Section is on planning, the details of the reception of The Glass Menagerie, The Sea Gull, and A Midsummer Night's Dream will be left for another Section. Unfortunately, problems with the 1967-68 season were far from solved. At a meeting with Mr. Gregory Peck, attended by Mr. Gass and the Project Coordinator, it was decided to substitute the play The Tempest for the originally-scheduled Richard III. That decision was made after Mr. Andre Gregory, the original Artistic Director for the Inner City Repertory Company, and the director of Tartuffe, had resigned on October 20, 1967. Subsequently, A Midsummer Night's Dream, was, in turn, substituted for The Tempest. It proved to be a very fine play for the tenth graders who saw it.

A new play selection process was instituted for the 1968-69 season. Mr. Gass, the Curriculum Consultant, mailed a letter to each participating school requesting the English department chairman to poll his department as to which plays teachers would like to see produced during the 1968-69 season. This request elicited a list of some 87 titles. It was decided that two committees would work to select the plays. One, the Play Selection Advisory Committee, consisted of supervisors of English, English department chairmen, drama teachers, English teachers, school principals, representatives from nonpublic schools, representatives from the Inner City Repertory Company, as well as the Educational Laboratory Theatre Project staff. This committee considered all the plays suggested by the schools by its own members, and by experts they might choose to bring in. It was planned that the Committee would draw up a list of no fewer than three

plays for each play to be performed, any of which they might feel confident would be suitable for production for the 11th graders who were to see the plays in 1968-69. This list of 12 plays would then be submitted to a Play Selection Committee, which was to consist of an Administrative Coordinator, representing the Superintendent; the Artistic Director of the Inner City Repertory Company; the Chairman of the Theatre Committee of the Inner City Cultural Center; the Administrative Coordinator of the District Specially Funded Programs; and the Coordinator of the Educational Laboratory Theatre Project. This Play Selection Committee was to make the final selection of four plays which were to be recommended for approval to the Superintendent and the Board of Education.

This new procedure for selecting plays involved many more teachers who now had at least an opportunity to submit for consideration titles they thought important. The Play Selection Advisory Committee had a very important function, although some of its members felt frustrated by the fact that their decision about the plays was not the final, binding one. Everyone who has worked in the Project, including the Project Coordinator, has felt frustrated on occasions because a decision he made and considered important was not to be the final one. In large organizations such as the Los Angeles City Schools, the power to make final decisions is often located far from sources of information and points of implementation of policy. This seems to be the nature of large enterprises, and it is difficult to envision large organizations functioning much differently.

The Play Selection Advisory Committee listened carefully to the requests submitted by teachers. Records show that 147 teachers had requested Our Town, 62 requested Macbeth, and 60 requested A Raisin in the Sun. A letter dated February 9, 1968 to the Play Selection Advisory Committee, which lists all plays which had been chosen by at least 30 teachers, is included here.

Several meetings of the Play Selection Advisory Committee were held during the spring of 1968. The Committee finally decided to recommend 20 titles, not 12, to the Play Selection Committee, which in turn was to send its selections to the Superintendent and the Board of Education for approval.

As the Play Selection Committee began its deliberations, one more play title, West Side Story, was added to the list by the theatre management, which wanted to produce at least one musical. The Play Selection Advisory Committee recognized that West Side Story would be an expensive play to produce. The Committee had been told that several plays otherwise suitable, such as Cyrano de Bergerac, for example, could not be produced because of the huge cast requirements. It was also revealed at this time that a new Actors' Equity contract, which was to go into effect in July, 1968, called for the employment of more understudies than had been necessary during the 1967-68 season, and that this would throw an additional financial burden on the theatre. Despite all these seemingly contradictory warnings, the theatre representatives insisted to the rest of the committee that West Side Story could be produced adequately, and thus it was included in the plans for the 1968-69 season.

* * * * *

As you will recall from my previous correspondence with you, I asked the English department chairman in each school participating in the Educational Laboratory Theatre Project to survey the members of his department to find out which plays they would like to see performed next year.

The results of that activity are almost all in now, and the following plays were chosen by at least 30 teachers each:

<u>Plays</u>	<u>Teachers</u>	<u>Plays</u>	<u>Teachers</u>
Our Town	147	Othello	39
The Crucible	84	Pygmalion	38
Death of a Salesman	84	You Can't Take It	
Cyrano de Bergerac	74	With you	37
Romeo and Juliet	69	I Remember Mama	34
Macbeth	62	Julius Caesar	31
A Raisin in the Sun	60	By the Skin of Our	
Ah, Wilderness	48	Teeth	30
Antigone	42	Arms and the Man	30
		Twelfth Night	30

Below are the plays chosen by five or more schools:

<u>Plays</u>	<u>No. of Schools</u>	<u>Plays</u>	<u>No. of Schools</u>
Our Town	19	By the Skin of Our	
The Crucible	19	Teeth	8
Death of a Salesman	16	Julius Caesar	8
Cyrano de Bergerac	15	The Miracle Worker	7
Macbeth	15	Life with Father	6
A Raisin in the Sun	14	Henry IV (Part I)	6
Pygmalion	13	Oedipus Rex	6
Antigone	11	Member of the Wedding	6
Romeo and Juliet	10	Doll's House	5
St. Joan	10	The Little Foxes	5
Abe Lincoln in		Arms and the Man	5
Illinois	8	The Hairy Ape	5
You Can't Take It		All My Sons	5
With You	8	Ah, Wilderness	5
Rhinoceros	8	A Man for All	
		Seasons	5

I am looking forward to seeing you on February 15, 1968, at 4 p.m. at Bimini Place Center, 3421 West Second Street, Los Angeles, California 90004.

* * * * *

As will be more fully discussed in Section II, "Financial Aspects and Budgeting," there was less money available for the second year of operation than for the first. This was, of course, not known in the spring of 1968, when the decisions on the plays had to be made, in order that curriculum materials might be prepared. On June 11, 1968, the Superintendent approved the year's season to consist of A Raisin in the Sun, Our Town, Macbeth, and West Side Story.

At this point, the reader may wonder why the rather cumbersome, seemingly redundant, Play Selection Committee structure was established. It will be recalled that the play selection process which resulted in the first season was judged unsatisfactory. A season consisting for 75% of second choices was deemed less than responsive to the wishes of those who had had a hand in establishing the list of plays. To prevent a second season of misunderstanding, all those who felt they had a stake in the success of the program insisted upon a stronger voice in the management of its affairs.

Although the meetings of the Play Selection Advisory Committee were always conducted in a polite atmosphere, there was evidence of tension. The representatives of the theatre had lost the trust of the other members of the Committee and had to fight hard to try to regain it. Plays suggested by the theatre management were scrutinized with care and often rejected. All Committees were determined that the second season of plays include only those for which teachers had expressed a substantial preference.

The Superintendent in charge of the Division of Secondary Education requested that a committee of principals be established to aid in the planning and review the work of the Educational Laboratory Theatre Project. That committee, consisting of five principals, was set up and met several times. In general, the principals approved the plans submitted to them and added none of their own.

The planning for the refunding of the Educational Laboratory Theatre Project for its second year began in the spring of 1968. The Application for a Continuation Grant had to receive the approval of the Administrative Coordinator in charge of Specially Funded Programs; the Associate Superintendent of the Division of Secondary Education; the Counsel of Educational Divisions, a group whose members included representatives of all the divisions: elementary education, secondary education, business, etc.; the Superintendent; the Educational Development Committee of the Board of Education; and finally, the entire Board of Education; before it could be submitted to the U.S. Office of Education. Fortunately, all deadlines for submission of the Application were met, and the document was sent to the appropriate officials in Washington, D.C. on July 18, 1968. The final funding arrangements were made at meetings between Office of Education and Board of Education personnel on Thursday and Friday, August 29 and 30, 1968.

The plans for the 1968-69 season of the Educational Laboratory Theatre Project, which now had the official stamp of approval of all agencies concerned, will be found in the Appendix. They did not differ materially

from the plans submitted with the original grant application, which covered the projected three-year period of the Project.

The Second Year - 1968-1969

In October, 1968, the three advisory committees to the Educational Laboratory Theatre Project were reactivated, and a search for the next season of plays began in earnest in February, 1969. The financial state of the Inner City Cultural Center was, at the inception of the second year, 1968-69, so precarious that the theatre's constant shortage of funds intruded on the planning for the program itself.

During the first season, 1967-68, the theatre's finances had apparently been badly mismanaged. Actor contracts were unwisely written, and allowed twelve actors to claim breach of contract and receive pay without work. Play production plans ran far over budget, and renovation expenses that were not yet liquidated, all contributed to a staggering debt which the Inner City Cultural Center was desperately trying to manage. The Center's financial difficulties were known to the schools, both as a result of informal information available to them and as a result of conversations with auditors from the United States General Accounting Office, (GAO), who descended on the Inner City Cultural Center and the schools at the request of a Congressman in early February, 1968.

The financial problems of the theatre became obvious before the first year was over. The large deficit was considered so grave that the future of the entire Project was in the spring of 1968 seriously in doubt. Nevertheless, after a careful review of the facts, which consumed unbelievable amounts of time in meetings with representatives from the schools' Business Division and Contractual Relations Section, it was decided to press ahead for a second year in the sequence already described above.

Among the considerations that led the District to request the continuation of the Project, in spite of the real possibility that the theatre might at almost any time be shut down by creditors, were the following:

1. The last play of the year, 1967-68, A Midsummer Night's Dream, was a smash success, a beautifully mounted play that was enthusiastically received by students and teachers.
2. CEMREL was providing some evidence that the Project was beginning to be a success in terms of the research that had been conducted during the year.
3. The financial difficulties were errors of judgment, not criminal acts. Key members of the original staff had left for other positions, and all members of the Inner City Cultural Center were known to be dedicated, devoted individuals, who were struggling against what at times seemed overwhelming odds to keep the program alive.

4. The alternative to the Inner City Cultural Center was no theatre at all, as the various sources of funding were all tied directly to the Inner City Cultural Center.

5. Some money from the National Foundation on the Arts and Humanities even went directly to the theatre for its school production and was not controlled by the Los Angeles City Schools.

6. The Inner City Cultural Center management presented at least verbal assurances that it was working hard to reduce its debts.

After funding of the program for its second year was assured, the negotiation with the theatre over a contract between them and the Board of Education began. The discussions were complicated by the input of the auditors of the GAO who had expressed their dissatisfaction with the contractual arrangements of the first year. A fuller discussion of the contracts for all three years follows in another section of this report. The negotiations took up a great deal of time and an agreement was signed in November, 1968, sometime after student performances of A Raisin in the Sun had started.

A good production of A Raisin in the Sun gave way in November, 1968 to a somewhat lack-luster Our Town, which was followed in turn, in January, 1969, by a controversial Macbeth. It was in February, 1969 that the Play Selection Advisory Committee met for the first time during the second year of the Project. The financial problems encountered during the first year were by now making their impact felt, and the theatre decided sometime in January, 1969 that a production of West Side Story would be unwise. This decision did not come entirely as a surprise to the Project Coordinator. The Executive Director of the Inner City Cultural Center had wanted to include West Side Story as the last play of the second season, in spite of its obvious expense because he hoped that it would be possible to negotiate successfully with the musicians union for concessions on the number of musicians to be hired, and with the actors' union on similar possible waivers. As it turned out, the discussion with the unions were not fruitful, the idea of doing even a simpler version of West Side Story was abandoned, and the search for a suitable substitute play began against the background of a frequently hostile reaction to Macbeth, the show then on the boards.

To say that the search was frantic is probably an understatement. The Play Selection Advisory Committee was dismayed at the announcement that West Side Story was to be abandoned. They recalled that it was not a play they had included in their recommendations to the Play Selection Committee, although they had voted for it when given an opportunity to do so. However, the Committee felt frustrated that the voice of every member was not heeded.

The first play suggested as an alternate to West Side Story was Eagle Boy, a first play by E. Marshall, an American Indian. The play dealt in a somewhat imaginative way with the odyssey of an Indian boy in a hostile non-Indian world. The performance the Project Coordinator saw ran for some four and one-half hours for two acts. Unfortunately, he could not stay for the third act, but the several Play Advisory Committee members who also saw

this performance agreed that the play needed much work before it could even be considered for school production. The rejection of Eagle Boy meant that Committee members had to search for another play, preferably a musical, but necessarily one with a small cast.

Although the Committee was preoccupied with the selection of the final play of the season, it was facing other problems. Again, as during the first year, the Curriculum Coordinator had asked each teacher in the Project to submit plays titles to him through the school's English department chairman. This survey yielded 153 play titles. Parenthetically, it should be added that the Curriculum Coordinator noted that some titles which had already been produced were submitted again. The Educational Laboratory Theatre Project staff was not too sure what that meant. Either the teachers had not noted that the play had been done, which set the staff to wondering about communication between the Project and its teachers, or else this was a subtle form of criticism: a request for the theatre to do the play until they did it right! The Curriculum Coordinator was encouraged by the fact that almost twice as many play titles were submitted for the third year as had been sent in for the second.

Some members of the Play Selection Advisory Committee, who had watched the progress of the Educational Laboratory Theatre Project during its first year with mental reservations about its effectiveness, had been during much of the second year subjected to questions from like-minded friends about what they were doing to upgrade the quality of performances at the theatre. At the February 13, 1969 meeting, these Committee members raised questions about what concrete actions were being taken to improve the quality of performances. A detailed discussion of the reception of plays in the press and in schools is to be found elsewhere; it will suffice to acknowledge here that the 1968-69 season up to the point of the meeting was one that had seemed to decline in popularity as the season was progressing. Macbeth, the then current play, was the only one during the three years of the Project that was unanimously labeled a poor production by the press. This reception by the papers did nothing to improve the already sagging morale of a cast that had been torn by internal dissension. Approximately two weeks after the play opened, Yaphet Kotto, playing Macbeth, an otherwise fine and successful actor, requested and was granted a release from his contract.

The Committee usually met after school hours, beginning at approximately 4:00 p.m. When the discussion about the quality of the productions began, it was already late into the meeting and it was thought wiser to postpone an extended discussion of not only the play to be selected, but the future of the entire Project, to an all-day meeting in the near future, preferably at a site associated with neither the schools nor the Inner City Cultural Center. Because of the generosity of Professor George Savage, an Inner City Cultural Center Board member and staunch supporter of the Project, it became possible to schedule this all-day meeting for March 26, 1969 at UCLA.

In the meantime, because the last play of the season was slated to open April 11, a deadline of March 7 was set for the selection of this last play. Despite an intensive search, that date passed without a selection having been made.

On March 12, the Project Coordinator suggested to the members of the Play Selection Advisory Committee that the small-cast musical Oh! What a Lovely War be considered for production. The play had recently been produced successfully by the Festival Theatre of San Anselmo, California, whose efforts were also supported, in part, by an Elementary and Secondary Education Act, Title III grant. According to Miss Marjorie Casebier, Director of the Festival Theatre, the production had been very well received by students in San Anselmo. In spite of this, a school official, whose vote on the Play Advisory Committee was rather crucial, objected to the play on political grounds. Rather than to try to overcome these objections in the dwindling time available for a decision, Oh! What a Lovely War was abandoned as a possible choice. More anxious days passed and the opening date of the final play of the season drew ever nearer without a play having been selected. On Monday, March 17, the Coordinator met with school officials and both the President and Executive Director of the Inner City Cultural Center to see whether a play could be decided upon. The play Oh! What a Lovely War was once again roundly discussed but not adopted as a choice. That Monday, too, passed without a decision having been made. On Tuesday, March 18, the Coordinator spoke with one of the members of the Play Selection Advisory Committee who suggested the musical The Fantasticks, which the Coordinator immediately obtained in text form. The Executive Director of the theatre began consideration of the play at once and agreed that very same day that it would indeed be suitable for production. The Coordinator immediately advised all members of the Committee to read the play and to notify him as to whether they approved The Fantasticks as a possible final play for the second season. On Saturday, March 22, the decision to do The Fantasticks was made and the search for a suitable cast began. It was considered a minor miracle that The Fantasticks, after less than 2½ weeks of rehearsal opened as scheduled to generous reviews. As at the end of the first year, the close of the second year of the Project found itself with a hit on its hands.

With The Fantasticks safely on stage, planning began for the third year of the Educational Laboratory Theatre Project. As usual, the uncertainty of funding overshadowed everything else. There was again no way of knowing what the actual amount of money available was going to be. Because of the protracted search for a last play of the second season, planning for the third season was much delayed.

The all-day meeting which was planned on February 13, took place on March 26, 1969 at UCLA. The meeting was fruitful indeed, although more questions were raised than answered. The decisions arrived at by the end of the day were:

- (1) that 12th grade English classes and English elective classes would be offered the Project next year as specified in the original proposal.
- (2) that the Educational Laboratory Theatre Project come up with a theme for next year's plays. Two themes suggested were:
 - (a) Education of the Young; and,
 - (b) Search for Identity

(3) A public relations program should be undertaken. The Coordinator was to try to appoint a Contact Representative in each school. This Contact Representative would then be the recipient of all information concerning the Project.

(4) It was suggested that one production out of the four slated for next year be a traveling production to be taken to each school.

Because of the Educational Laboratory Theatre Project staff's pre-occupation with the remainder of the season, no further meetings of the Play Selection Advisory Committee were called until early June.

The financial problems of the theatre had not yet been solved. The debt which remained from the first year's operation had been greatly reduced. However, there remained heavy obligations to be liquidated somehow during the summer and possibly the third year of the Project. Play choices were to depend heavily on the amount of money available during the third year of the Project, and, as usual, this information was not to be available until late August, 1969. One of the frustrating aspects of the entire Project was the constant lateness of definite information about the amount of money that was to be useable for its operation. Nevertheless, meetings between the theatre and those Play Selection Advisory Committee members who were available during the summer continued into July and August, 1969. By July 1, a tentative set of plays was submitted to the Administrative Coordinator in charge of Specially Funded Programs. It included West Side Story as the first show of the season, which was to be followed by Room Service, which in turn would be followed by the French Jean Anouilh version of Antigone and then a one-act. Although The Bald Soprano was already mentioned, it was not yet set to conclude the season. As had been decided at the March 26 all-day meeting, the final one-act of the season was to travel to each school. At about this time, an ambitious plan was devised whereby the theatre was to have a variety of one-acts in its repertoire from which the schools could choose the one-act they wanted to see. One of these one-acts was to be in Spanish. This was to have implications, of course, for the creation of curricular materials. It is unfortunate that the theatre could not decide in time what one-acts were to be in its repertoire and thus that Project had to be abandoned. Because the play choices for the third season had been made so late, it was decided to hire a number of Professional Experts to begin work on curriculum materials for the third season. This was not without precedent.

During the summer of 1968 the Project Coordinator established contact with some teachers who had received a grant from the Academy of Motion Picture Arts and Sciences, to develop curricular materials to accompany the showing of entertainment films in schools. As one of the entertainment films they were working on was A Raisin in the Sun, the Coordinator asked these teachers to prepare materials for the curriculum packet that was to go to the teachers who were taking their students to see A Raisin in the Sun in the fall of 1968. Mr. David Lunney, the General Manager of the Inner City Cultural Center during its first year, was also hired to work on materials for Macbeth. The experts hired in July, and August, 1969, began work on a curriculum packet for West Side Story, Room Service, and Antigone.

The play choices were approved in early July, 1969 in time to be included in the thinking that went into the Continuation Grant Application. This time, however, the titles of the plays were not included in the Application for a Continuation Grant for 1969-70. Preliminary negotiations for the continuation grant took place, this time in Sacramento, on August 1, 1969. The final negotiations for the third year of the Project took place on September 8, 1969, again in Sacramento. The reader is directed to Section II of this report to read about the financial problems of the second year that were to influence the contract negotiations between the theatre and the Los Angeles City Schools for the third season.

The Third Year - 1969-1970

Fortunately, the activities during the summer paid off. A fine West Side Story opened early in October, and all curriculum materials were ready in time. The reviews of West Side Story were very encouraging and the play was in general very much enjoyed by the students who saw it.

During the final year of the program, the planning activities generally concentrated on a search for money to continue the program. One obvious source of funds envisioned rather early in the program was the Board of Education. Unfortunately, the Board of Education experienced a disastrous lack of funds as it went into the 1968-69 academic year. An override tax election was lost and severe cuts in the academic program for the year 1968-69 were put into effect. During the spring of 1969-70, the Board of Education revealed that as a result of the continuing decrease in state support for local schools, further budget cuts were necessary. This, among other things, precipitated a teacher strike which drastically affected most schools in the system. Teaching activities were either suspended or heavily curtailed for 23 teaching days. In the face of such disaster it was unrealistic to even ask the Board to pick up the funding for the Educational Laboratory Theatre Project for a fourth year. The Coordinator contacted every foundation that had ever expressed, or shown, an interest in support of the arts. Regrettably, none of those who bothered to reply were able to encourage the Project staff to expect support from that source. An equally feverish search for funds was undertaken by the theatre with similar, discouraging results. As of this writing, the prospects for a continuation of the Educational Laboratory Theatre Project on the scale it has operated for the past three years seem dim.

A number of commercial theatres in the Los Angeles area have from time to time extended courtesies to students participating in Educational Laboratory Theatre Project programs. While these reduced price tickets were also available to the general student community, the Project staff was always anxious to publicize these theatre-going opportunities to students in the Project. Apparently these attempts at publicity were successful as the subscription managers of the various theatres reported a significant increase in student ticket sales for plays for which reduced-price student tickets were available.

During all three years, the Educational Laboratory Theatre Project staff tried to attract adult audiences to productions at the Inner City Cultural Center. Under its contractual arrangement with the theatre, the Project staff had a generous number of free seats to evening performances of each play to dispose of. Tickets were available for relatives or friends of students, for adults in the neighborhood of the theatre, to PTA's and for school personnel who might have a professional need to know the program.

Several schemes were tried to see which would be most effective in making the theatre-going experience a voluntary as well as a class-related activity. During most of the first year, through The Sea Gull, the staff set aside one evening performance early in the run, and often before the press opening, for Board of Education personnel. Invitations went out to Board members, superintendents, PTA presidents, principals, teachers and many others employed by the Los Angeles City Schools in administrative or supervisory capacities. For the first few plays these invitational premieres were exciting events and drew very well. However, the addressing of so many individual envelopes and mailers proved to be a heavy burden on the clerical staff, which not only sent the invitations, but mailed back requested tickets as well.

The staff made a great effort to fill every seat of the 900 seat house for these events. This was not always easy. As is, of course, not unusual, some of those invited did not respond, others acknowledged their invitations with regrets, while still others reserved seats but did not come to the performance. Still, it was not wise to "overbook" the theatre.

These premieres were in many ways gambles. Because they took place so early in the run of the show, and not infrequently before the press opening, the play was often in a fairly rough state. It was, of course, impossible to tell the invited guests that this was the case nor did the staff know this in advance.

The reception of Tartuffe by the Los Angeles City School staff is detailed elsewhere in this report. Every effort was made that evening to assure those who saw the play that further work on it would be done and that they were not to regard the performance they had seen as the one which the students would attend in the future. The premiere for The Glass Menagerie was a happier event, as the show had been sufficiently rehearsed and the small cast was extremely confident. The direction of this show, too, was very effective and the entire evening is recalled with pleasure.

The Project Coordinator, however, recalls a moment of stark horror that occurred shortly before the house was to open at 8:30 p.m. At approximately 8:00 p.m. one of Los Angeles' City Fire Marshal marched into the house and began to inspect the scenery for proper fireproofing. The Coordinator will never forget the distraught look on the General Manager's face as he was told that a part of the scenery was not sufficiently fireproofed to meet the code requirements of the Los Angeles Fire Department. Frantic alterations were made to the set, and fortunately the show could go on with the major part of the set intact. The back-drop

which needed the fireproofing treatment was restored to the set a few days later for the rest of the run. The Glass Menagerie was the first show to be performed at the Inner City Cultural Center theatre, which was to be the permanent home for the theatre during the rest of the Educational Laboratory Theatre Project program. It was thus perhaps not unusual that such emergencies would arise shortly before the opening in this renovated house.

The premiere of The Sea Gull was another exciting event and those who attended expressed great admiration in general for this very elegant production.

The opening of A Midsummer Night's Dream was slated for April 5, 1968, just prior to the Easter vacation. The Educational Laboratory Theatre Project staff decided that no premiere opening would be held for that play, but Board of Education staff members were mailed an invitation which listed a number of evening dates. The recipients of the invitations were given a choice of ordering tickets on any of the dates listed on the invitation.

The staff had begun to notice that the invited premiere audiences would often think of themselves not as audiences invited to enjoy a play, but as groups of experts whose task it was to judge whether the play was suitable for viewing by students. Since this was decidedly not the reason the audiences were invited, and it was difficult to convey this to large groups, the staff decided to discontinue the special premieres. The new procedure of allowing adults a choice of dates for attendance proved more convenient for many of the guests. The routine of inviting people for any one of the number of evening performances worked so well that it was retained for all the plays after The Sea Gull.

Attempts to encourage students to attend evening performances took various forms. For the first few shows, the Educational Laboratory Theatre staff designated certain nights as "school nights" for specific schools. The staff allocated to selected schools a number of tickets which the staff thought the schools might be able to use. The response to this way of distributing available tickets was disappointing.

The Project Coordinator soon learned that theatre operating conventions governed the Educational Laboratory Theatre Project as they do other commercial theatre enterprises. When the show was a popular one, such as The Fantasticks, or West Side Story, there were not enough tickets to meet the demand. When the show was a less popular one, such as Macbeth, the staff found it difficult to give tickets away, and consequently the play would frequently be performed before houses that were largely empty.

The question of making the entire Educational Laboratory Theatre Project program a voluntary or evening one was often discussed by the various Advisory Committees. However, the problem of transporting all students who were eligible for the program to the theatre during evening hours would indeed have been a formidable one, and thus the matter of placing the program on an evening basis was never really seriously entertained.

There were teachers who would have preferred to make the day-time, class related, experience also a voluntary one. While it is true that the adult theatre-going experience is a voluntary one, the Project's task was to introduce students to the theatre experience. Since going to the theatre is an acquired taste, a first experience in the theatre should, it was wisely decided, not be left to the choice of students who had no way of knowing as to whether they would or would not like the experience.

Much of the value of every student attending the theatre was the fact that thus the student theatre experience became a shared experience, accessible to all students who would then be able to discuss the play in the classroom after their return to school. Naturally, this would not have been possible if the experience had been a voluntary one.

It became evident as the Project moved into its second and third years that too many students missed performances for one reason or another. Naturally, each time that fewer than an entire English class went to the play, the school experience was that much impoverished. Starting with Macbeth, the third show of the 1968-69 season, attractive posters were distributed in quantities sufficient to post one in every English classroom to every school. A sample is included in Appendix A. It was hoped that these posters would remind students that they were invited to see the shows during evening performances. The posters generally announced the play, the dates on which tickets were available, and also carried information as to how these tickets might be obtained. Every attempt was made to make the procedure of obtaining tickets as simple as possible. It was discouraging to the staff to find that not everyone who ordered one of the free tickets actually showed up at the performance. The staff toyed briefly with the idea of making a charge for the tickets which was to be refundable when the student came to the box office to see the show. However, even a casual thought about the amount of administrative and clerical time this would have involved discouraged the staff, and the idea was not implemented.

One of the difficulties of bringing the availability of tickets to the attention of students was communication. Even though attractive posters were distributed to the schools, they were too rarely posted on bulletin boards where students might see them. Occasionally, they would get no further than the desk of the principal, sometimes they would stay on the desk of the English department chairman, or later in the program, the designated contact representative for the Educational Laboratory Theatre Project. In a few instances they were actually handed to the teachers, who sometimes would, or all too often would not, post them on the bulletin boards. Communication remains one of the big problems in an enterprise of this sort.

The Project Coordinator attempted to visit most of the schools in the program at least once. He was often disappointed when he asked students or teachers whether they were aware that free tickets to evening performances were available to all students in the school. Since this information was included with every curriculum packet, it was embarrassing to find that teachers had not read this material sufficiently well to bring the information to the notice of their students. It should be remembered that the activities of the Educational Laboratory Theatre Project competed with many

other activities open to students. Commercial theatres make it a practice to provide schools with information about reduced price tickets and other courtesies available to teachers and students. Since these events are not always approved by school administrators the distribution of announcements of these events was frequently curtailed and sometimes discouraged. It was perhaps not surprising that the activities publicized by the Educational Laboratory Theatre Project were sometimes confused with the efforts of other commercial theatres in the community. The posters mailed to individual schools competed with many other pieces of publicity that the average school receives and produces.

Sometimes, the plays produced by the Inner City Cultural Center were plays which were also done on the campus of the local schools. This was particularly true with Our Town and The Fantasticks. As a matter of fact, one school hesitated to bring its students to see The Fantasticks because the production was being done at that school. In spite of all of this, a good many students would take advantage of the evening performances offered to them, particularly after their attention had been drawn to these shows by special letters or phone calls by the Curriculum Coordinator or the Project Coordinator. Sometimes the attendance of students was the result of special invitations extended by the Curriculum Consultant to teachers whom he knew to be supportive of the program.

The location of the theatre was always a problem especially to those schools and students located a long distance away from the Inner City Cultural Center. Ever since 1965 and the disturbances during the summer of that year, parents had been reluctant to permit their children to venture to parts of town that were far away from home. Many adults felt uneasy about going to neighborhoods that were in general unfamiliar to them. It should be added that during the three years of operation of the Educational Laboratory Theatre Project not a single untoward event occurred that would in any way lend credence to the fears that were expressed about the neighborhood in which the Inner City Cultural Center theatre was located. Even during times when the community was quite tense, as for example after the murder of Dr. Martin Luther King or the assassination of Robert Kennedy, the neighborhood around the Inner City Cultural Center was calm.

Part Two

**financial and contracted aspects of
the educational laboratory
theatre project**

Usually the writers of final reports of special projects such as the Educational Laboratory Theatre Project restrict themselves almost exclusively to program concerns. While the focus of this report, too, must be mainly on the impact this project has had through its plays on the schools as institutions, on students, teachers and administrators, the Project Coordinator feels that in the present instance the attention of the reader must also be directed to matters that are frequently regarded as of only minor or peripheral importance. Because a major activity of the Project, namely, the production of plays for students, was sub-contracted by the Los Angeles City Schools through a cooperating agency, the Inner City Cultural Center, the story of the financial and contractual arrangements of each and between the two, how these were arrived at and how they developed over the three years of the Project, is of more than passing interest.

The financial planning for the Project began in earnest some time in the Fall of 1966. The staff of the Supplementary Planning Center of the Los Angeles City Schools, the federally funded center charged with the development of new, federally funded programs for the District, outlined the first plans for the educational activities of the Project which then were translated into the financial terms for an estimate of the funds necessary to carry them out. Copies of the complete application for a federal grant to provide supplementary educational services for the Educational Laboratory Theatre may be inspected at the offices of the Specially Funded Programs of the Los Angeles City Schools; only relevant sections of the Application will be presented here.

In brief, it was the aim of the Educational Laboratory Theatre Project staff to bring the entering B-10 class of 1967 to a performance of each of four plays per year for the following three years. The students were to be provided with text and suitable curriculum materials as well as transportation to and supervision at the play. An inservice education program was to be conducted for the teachers whose pupils were to see the plays.

In order to obtain federal funds, a school district must submit a proposal which outlines plans for educational activities as well as a budget to carry out these activities to the federal government. Then, if a project is approved by appropriate officials as to the educational activities, the school district representatives are invited to sit down with contract and budget officers of the federal government to negotiate the actual budget for the project. The amount of money available for any one activity is rarely known in advance. Although it is possible, as a rule, to ascertain the approximate amount of money available prior to the detailed kind of budgeting that must go along with the design of the educational activities themselves.

There are, unavoidably, one supposes, several discouraging aspects to

the procedure of financing federal programs described above. For example, there is really a tremendous uncertainty as to whether a program that is proposed to the federal government for funding will be funded at all. When that doubt has been removed, it often becomes necessary to alter the extent of the proposed educational activities substantially during the negotiations for the final funding, as it becomes apparent that the amount of money actually available for the program is either more or less than what was anticipated. This proved to be the case in all three years of funding of the Educational Laboratory Theatre Project.

The Project proposal was submitted to federal agencies on January 15, 1967. The budget proposal included with the grant application submitted January 15, called for \$473,358 from Title III sources and included provisions for a Research Specialist as well as supporting services needed by such a Specialist. The writers of that document also envisioned that the Scheduling Specialist would be a certificated employee. Considerable discussion and thinking must have taken place between January 1967 and the end of May, 1967, when a revised budget was submitted to accompany the original Application. The revised budget reflected the elimination of the Research Specialist and his supporting services; however, the Scheduling Specialist was still listed at a salary of \$10,000 per annum, which would indicate that either a low level certificated employee or a relatively high level clerical employee might be hired. Table 1 shows the revised May 24, 1967 Proposed Budget Summary which was, in essence, accepted by the federal agencies. Table II shows a schedule of salaries which accompanied the Proposed Budget Summary of Table 1. The actual amount of money allocated to the Project was \$473,358 from Title III sources, including \$176,000 to pay for play performances. This cost amount was matched by a Title IV grant of \$176,000. In addition, the theatre received \$165,000 directly from the National Foundation on the Arts and Humanities which was to support the pre-curtain expenses of the plays.

Insert Tables 1 and 2 Here

As the program was translated from plans to actuality, a number of changes had to be made from those plans so that the essential elements of the program could be carried out smoothly.

The program in Los Angeles, as compared to the similar Educational Laboratory Theatre Project programs in New Orleans and Providence, was different in that it did not involve the entire school, but only the students of one-half of one grade level as target population. Because of the organization of education in Los Angeles, the target population group met together as a group at unpredictable times. The B-10 students who were slated to go to the theatre shared a compulsory English class as well as certain other required courses; however, for much of the school day the classes they attended included as members students from other grade levels,

TABLE II. Proposed Schedule
of Salaries for the Staff of the ELTP, 1967-68

	<u>Quantity</u>	<u>Salary</u>	<u>Budgeted Amount</u>
Professional Salaries			
Project Coordinator	1	16,773	\$16,773
Curriculum Consultant	1	16,483	16,483
Scheduling Specialist	1	10,000	10,000
Substitute Teachers (Play Selection)	20 teachers	35.00	700
Supplementary Teachers	360 hours	6.65 per hr.	2,394
Auxiliary Teacher Time	7200 hours	9.01 per hr.	64,872
Professional Experts (Play Selection)	6 sessions	50.00	300
Actors (Visitation to Schools)	368 hours	4.58 per hr.	1,685
In-Service Training	3145 hours	4.58 per hr.	14,404
Professional Experts (Seminars)	10 sessions	50.00	500
Total Professional Salaries			<u>\$128,197</u>
Non-Professional Salaries			
Intermediate Clerk Steno	1	6,175	\$ 6,175
Intermediate Clerk Typist	1	5,850	5,850
Clerical Overtime			500
Total Non-Professional Salaries			<u>\$12,525</u>

TABLE 1. Proposed Budget for
the ELTP for 1967-1968

Revised May 24, 1967
PROPOSED BUDGET SUMMARY
FOR TITLE II, F.L. 89-10 FUNDS
(one summary for each proposed grant period)

NAME AND ADDRESS OF APPLICANT Los Angeles Unified School District of Los Angeles County
Post Office Box 3307, Terminal Annex, Los Angeles, California

GRANT PERIOD WOULD BEGIN July 1, 1967 AND END June 30, 1968

EXPENDITURE ACCOUNTS	Account No.	Salaries		Contracted Services	materials & Supplies	Travel	Equip.	Other Expenses	Total
		Pro- fessional	Nonpro- fessional						
1. ADMINISTRATION	100	\$	\$	\$	\$	\$	\$xxxxx	\$	\$
2. INSTRUCTION	200	128,181	12,525	176,000	28,731	2,080	xxxxx	5,000	352,517
3. ATTENDANCE	300						xxxxx		
4. HEALTH SERVICE	400						xxxxx		
5. PUPIL TRANSPORTATION SERVICES	500			103,950			xxxxx		103,950
6. OPERATION OF PLANT	600			122			xxxxx	1,200	1,322
7. MAINTENANCE OF PLANT	700						xxxxx		
8. FIXED CHARGES	800			4,200			xxxxx	7,711	11,911
9. FOOD SERVICES	900						xxxxx		
10. STUDENT-BODY ACTIVITIES	1000						xxxxx		
11. COMMUNITY SERVICES	1100						xxxxx		
12. REMODELING	1200						xxxxx		
13. CAPITAL OUTLAY (EQUIPMENT ONLY)	1230	xxxxx	xxxxx	xxxxx	xxxxx	xxxxx	3,724	xxxxx	xxxxx
14. TOTAL		\$128,181	\$12,525	\$284,272	\$28,731	\$2,080	\$3,724	\$13,911	\$473,424

who were not scheduled to go to the theatre. This meant that when the B-10 students went to the theatre they would miss some classes of which other students remained on campus, and it also meant that the teachers who accompanied the students to the play left classes behind that had to be taught, or at least watched, by other teachers.

This eventuality had been anticipated in general, but the specific details of how it might be met were left to be determined in the few days that remained after the Project was funded in early September 1967, and before the students began to attend the theatre on September 18, 1967.

In 1967, the District provided class coverage for absent teachers in two ways. Traditionally, teachers who are customarily assigned to teach five classes during a six-hour school day, might be asked to cover classes for absent teachers during their non-assigned period. There was ordinarily no extra pay for such substitution service in 1967, and it was relatively rare that a teacher was asked to cover a class. Principals usually made efforts to see that the load of such service was equitably shared by the faculty. This informal substitution class coverage service was not used for occasions when teachers were absent on either official or unofficial leaves of any significant duration. For those teacher absences, the District provided substitute teachers. The District staff had, in 1966, come to grips with a situation that arose sometimes; namely, that of a teacher in a "teacher shortage" field not being available to a school that needed one or more teacher periods, but perhaps less than a full teacher's day of service in that field. Under a Board of Education rule, principals were permitted to assign those teachers who volunteered to do so for one additional period of teaching service per day, during their ordinarily non-assigned period. For this service the teachers were paid a fixed, hourly rate of \$9.10 in excess of their daily pay, whatever that happened to be.

To return for a moment to the teacher substitution problems raised by the Educational Laboratory Theatre Project, performances had been scheduled to be given in the morning on two days in the week, and in the afternoon for the other three days. The teacher who brought students in the morning needed substitutes to cover the three or more periods he would be gone from the school, and although the teacher who went with his charges in the afternoon would need a substitute for a smaller number of classes than his colleague in the morning, he was required to ride the buses from the theatre back to the school, an event that invariably occurred after regular school hours. He was thus, in effect, on "overtime", except that there was, and is, no authorization by the Board of Education to pay teachers "overtime" for work beyond their regular hours.

Several ideas were explored, designed to minimize the disturbance that would be caused by one-sixth of the student body and their teachers attending performances of the plays. The idea of relying on the informal teacher-coverage of classes for the absent teachers was rejected almost at once because the anticipated number of teachers involved in the Project was too large to permit this to occur for all 12 plays. Furnishing

substitutes for teachers attending the plays was also rejected because substitute teachers were available generally only on a whole-day basis. Obviously, hiring a substitute for a whole day for a teacher who was taking students to an afternoon performance was not economically sound. The Coordinator briefly toyed with the idea of developing a corps of 14 substitute teachers, one to bus, who would bring the students to the theatre each day, and return them to the school. This would leave the teachers at each school undisturbed, but it would also mean that the students would be brought to the theatre by teachers who did not know them, and that teachers of English would not see the play with their students and thus the playgoing experience would not be the shared experience the District Staff hoped it would be.

The compromise solution finally put into effect for the first year, called for the playgoing teachers to be replaced by teachers who would be paid the "auxiliary" teacher rate of \$9.10 an hour, already discussed above. This rate and position was, of course, not really developed for the use to which it was put during the first year of the Educational Laboratory Theatre Project.

Minor problems remained. One that was never solved was occasioned by the fact that playgoing teachers often missed their lunch period and would, on occasion, be on duty during the time normally available as their non-assigned period. What hurt was the fact that another teacher was being paid for utilizing his non-assigned period, while the theatre going teacher was, so to speak, "donating" his services. Legally, of course, a teacher can, without question at this writing, be assigned to teach six periods per day.

Paying teachers covering classes for those going to the theatre the "auxiliary" teacher time solved that problem. To compensate the teachers who returned to school after school hours, it was decided to pay these teachers as "Professional Experts" for supervising students.

Another problem that had not been anticipated was the literal blizzard of paperwork caused by the class coverage scheme adopted to meet the Project's needs. District records are maintained for each teacher employed, and the ELTP staff discovered that a rather complicated form (a "greenie") had to be filled out for each teacher who served even for one hour in the program. At the end of the first year, the ELTP staff estimated conservatively, that more than 3,000 of these "greenies," each with its seven carbon copies, each double checked, each countersigned by two administrators, had been written and sent to their various destinations! The time of one typist, who had been hired to type curriculum materials, was taken up almost entirely by the writing of the (curses!) "greenies." Fortunately, a book-keeping and personnel policy decision before the start of the second year eliminated the necessity for this paper work. One of the minor achievements of the Project staff was furnishing the impetus that convinced appropriate officials in the District to modify the personnel assignment policy. (The full schedule of pay rates and position titles available in 1967 may be inspected in documents available from the Los Angeles City Schools.) The

reason that the above matters are discussed in detail that can hardly be applicable to another Project of this kind, or even to another school district, is that they serve to illustrate the magnitude of complexity of an operation of this kind.

Another complex decision that had to be made early in the program concerned student transportation. The Los Angeles City Schools own and operate a sizable fleet of school busses to effect the transport of students to and from school as well as to special events. In August, 1967, as the starting date of the Program drew nearer, and the outlook for funding improved, it became clear that the impact of transporting an estimated 900 students a day to the theatre was not going to be minor one in even so large a school district as Los Angeles. It was decided in conferences with officials from the Transportation Section of the District that the transportation of the students in the Project would have to be subcontracted to an outside transportation firm. This in itself was not unusual. The District, for economy reasons, maintains only a basic fleet of busses, and contracts with commercial firms for buses to take students to special events or to programs for which the transportation responsibilities are not regarded as permanent Board of Education interests.

As anyone with a knowledge of California laws will realize, school contracts that involve more than a minimum amount of money must be advertised for competitive bidding. The time for the drawing up of specifications for this bidding for bus transportation was almost non-existent. There was barely enough time for the statutory time which must elapse between the advertising of the specifications for the contract and the opening of the bids before the beginning of the theatre season. The officials of the Transportation Section were not optimistic about the Project's ability to find transportation at so late a date that would fall within the budgetary limitation that were known by now. Sure enough, the bids were opened on September 14, 1967, and all of them were too high to accept. It was decided at once that the District would pick up the responsibility for transporting the students to the theatre and would realign its other transportation tasks somehow to accomplish this.

Two large budget items were difficult to estimate the first year of the Project and remained difficult to forecast the remaining years, namely student transportation costs, and the expenses connected with teacher substitute service. The considerable surplus which the Project budget showed at the end of the first year of operation resulted largely from funds in those two categories.

Decisions on many aspects of the Project, particularly the plays, had to be made far in advance of actual performances and often before it was known how much money would be available. This was particularly frustrating to the Executive Director of the theatre who was thus robbed of the opportunity to capitalize on the current mood of the public. He would have to decline any unexpectedly significant plays or other theatre events which would be offered to him because of the necessarily long term commitments the theatre had made to the Project.

It is perhaps appropriate here to comment on the financial affairs of the ICCC which were to have such an impact on the Educational Laboratory Theatre Project. Financial details are often hard to come by, but the records of the ICCC have always been open to auditors of the District and other governmental agencies when required to be so by contract or law. The personnel of the ICCC has been more than cooperative insofar as it was in their power to be so. It is not the intention of the writer to violate the confidential nature of the financial records of an independent agency, and thus the information listed in this report is only that which became public as a result of the studies or reports which are already accessible to the public. Readers who have a need for more information than is contained here are referred to the ICCC itself, and the reports it has filed with appropriate state and federal agencies in its various applications for tax-free status or government aid.

A relatively full, although not necessarily complete, account of the genesis of the ICCC and the financial aspect of its early days, before government funding, is contained in the Masters thesis of Sylvie Franco Drake. She states, in brief, that the ICCC Board was an enthusiastic group of individuals who pledged themselves to meet the commitments they had made in anticipation of the funding of the ELTP. The amount of money needed to refurbish the ICCC theatre was, apparently, seriously underestimated. What was anticipated to be a \$40,000, at the most, \$70,000 job, grew to be an obligation somewhat in excess of \$250,000. The ICCC Board watched the mounting costs, although it is not clear whether they were ever told the size the debt was assuming, if indeed any one individual knew. The writer is also not sure as to whether the ICCC Board knew that the debts piling up through the renovation of the theatre were not reimbursable through government funds.

The renovation of the theatre involved most of the stage and backstage areas, and included the building or remodeling of offices, dressing rooms and shower facilities as well as fly space for the stage and the installation of a complete new lighting system. A great deal of money was sunk into bringing a very old theatre up to the standard required by current building codes. A modernization of the electrical system had to be undertaken in addition to the installation of blowers, sprinklers and other safety features. Unfortunately, not only had the costs of the renovation been underestimated, the time required for its completion had also been misjudged. August, 1967 arrived, and the theatre was in no way ready to open its doors to students in early September.

The opening of Tartuffe was transferred to the Lindy Opera House. This unanticipated necessity cost the ICCC eight weeks of \$1,800 a week theatre rental, plus the costs of the Lindy Opera House staff, and an augmented technical crew required under union rules because of the Lindy Opera House size.

An estimate as to the cost of the theatre's first season was included in the Grant Application made by the District. This estimate was based on

the general experiences of the Providence and New Orleans theatres. Table III lists this estimate of weekly costs to be \$11,000 a week and for a 32 week season, the theatre cost was listed as \$352,000.

At the time the Grant Application was submitted to the U. S. Office of Education, the exact dates of the season had not been set. The outside limits of the season were 40 weeks, the length of the school year. As it turned out, vacation days, school registration periods, final examination weeks and other unsuitable times considerably shrunk the period of time available, the first year's season was set at 37 performances each of the four plays. Because the Lindy Opera House accommodated more students than the ICCC theatre, it was possible to conclude the run of Tartuffe in 31 performances, thus saving the ICCC some money, at least.

The careful reader will be somewhat puzzled by the figures in Table III, submitted by the theatre as its estimate of costs. First of all, the estimate is hardly a budget, as the anticipated expenses are not broken down into conventional categories. Secondly, it is not possible to account for the variation in costs of different plays. Thirdly, three sources of income which were anticipated by the theatre and must have figured in its calculations were simply omitted, namely the National Foundation on the Arts Grant, income from the box office for evening, non-school performances

Insert Table 3 Here

and the amounts raised by individual or group efforts which were already being used to defray some renovation expenses. Nevertheless, the documentation submitted with the Grant Application was considered sufficient, and the grants were awarded in due time.

The immediate problem after the funding of the Project in September, 1967, was the design of a mutually acceptable contract between the theatre and the District. The complete contract for the first year will be found in Appendix B. A few comments here are appropriate on some of the thinking that went into the writing of it. It was agreed between the theatre management and the District Staff that the customary practice of the trade for theatres was the selling of tickets. All parties wanted to adhere to that practice, because it was relatively simple to write a contract that concerned something as specific as the number of tickets to be bought by the District for the plays to be seen by students.

Section III of the proposed contract caused the theatre management some concern. They viewed it as a threat, because it provided that the government had the right to cancel the grant as well as the contract. In Section IV, the titles of the four plays were listed. This listing was to cause difficulties, as it meant that these titles could not be changed without an amendment to the contract. The contract for the third year

TABLE 3. Estimated Weekly
Operating Costs of the Theatre Company, 1967-1968
(provided by authorities at the National Endowment for the Arts)

<u>Company Operating Costs</u>	<u>Five Performances for Schools</u>
Cast Salaries (30 x \$200)	\$ 6,000.00
Three Crew Heads	900.00
Stage Managers	700.00
Business Manager	300.00
Wardrobe Department	300.00
Department Bills	300.00
Electric and Sound	400.00
Insurance and Audit	300.00
Payroll Taxes	1,000.00
Rehearsal Costs	800.00
	<u>\$ 11,000.00</u>
 Totals for a 32-week Season	 \$352,000.00*

*One-half of this amount to be provided by a grant under Title III of the Elementary and Secondary Education Act, if approved; one-half to be provided under Title IV of E.S.E.A., contingent on approval of the Title III grant, and upon final approval of an external review committee for Title IV, which has already indicated its approval of the project in principle.

finally did not specify the play titles, although, ironically, the titles of the play in the third year were not changed.

In Section IV, the District reserved the right to have students attend rehearsals of the play, including the dress rehearsal. As this right was not exercised during the first year for various reasons, it was not included in subsequent contracts.

Having students attend rehearsals sounded like a fine idea on paper. It certainly might provide an opportunity for students to see people under professional working conditions, and presumably also would allow them to see people under professional working conditions, and presumably also would allow them to see the play in various stages of completion. However, bringing students to rehearsals had its drawbacks.

Rehearsals were not performances, no matter how much one impressed this on the spectators during a rehearsal, they would nevertheless regard it as a performance, even if only a performance of a rehearsal! Furthermore, rehearsals were held at unusual hours, when bringing students would often be difficult, if not sometimes actually unwise. Spectators during rehearsal would often inhibit both the actors and the director. Directorial styles vary, but they have included behavior on the part of directors which to the uninitiated observer may seem unnecessarily harsh, demeaning or even cruel to the actors. The actor who had learned to work with and appreciate the director's style would be embarrassed when this working relationship would be discovered to the others during rehearsals. Practice periods often might seem disorganized to those unfamiliar with the theatre. Long waits for technical cues, costume changes, props, etc., may make a rehearsal interesting, but hardly entertaining. Finally, the time available for rehearsal periods was not generous, so it was decided not to cut this time further by disturbing the rehearsals through the introduction of spectators. It was, of course, hoped that a better performance would result.

Section four of the contract included machinery designed to forestall the difficulties that might arise because of differences of opinion over the quality of the performances or, indeed, any other aspect of the play to be performed. As the contract was signed on September 12, 1967, it was too late to be of use in the difficulties that surrounded the opening of Tartuffe. It should be added, however, that those differences of opinion were resolved in the spirit of the contract. A similarly worded section was included in the contract for each subsequent season. Fortunately, differences were always resolved at the "mutual consultation" level and it was thus never necessary to go to a mutually acceptable third party for arbitration.

The reader will note that the 1967-68 contract provided for payment to the theatre on the basis of the number of seats bought at a number of performances, and that each performance was paid for at a rate of \$2,200. The theatre was, under this contract, not required to show its expenses. As it turned out, the expenses of the plays were far greater than the theatre's income under the contract, but it is conceivable that they could have been less!

Both the theatre management and the District staff were reasonably satisfied with the contract for the first year, and were content to see how things would work out under its provisions. Problems were not slow in coming.

The school District has a fairly standard operating procedure for paying its bills. The vendor, after merchandise has been delivered or service rendered, sends an invoice to the Claims Paying Section of the District. The invoice is approved for correctness by those to whom materials were sent or for whom service was rendered, and then, after the proper account is charged, the Section issues a warrant to the vendor. While bills are paid promptly, it is not uncommon for 15 or more working days to elapse between the submission of the vendor's invoice and the issuance of the warrant. This delay was to be a source of frustration for the theatre management whose funds were depleted.

At this point, the potential sources of income of the theatre and their status in September, 1967, will be discussed insofar as it is possible to reconstruct them. Since its inception in 1966, the ICCC Board had relied for funds on its own fund raising activities. Generous donations by individuals constituted the bulk of what funds were raised. As the various grants were approved, the theatre counted on \$165,000 from the National Foundation on the Arts and Humanities to defray pre-curtain expenses of the plays and on approximately \$353,672 from Titles III and IV of the ESEA 1965, PL 89-10, to meet the running expenses of the plays. In addition to this, there was the potential income through subscription and other ticket sales to evening performances. If there had been no emergencies or problems, these anticipated funds would have been sufficient for the purposes of the Project.

The ICCC Board must have had a need for a small salaried staff by late 1966 or early 1967, as an organized approach to the problem of finding a theatre crystalized, and records of actions began to accumulate. As the renovation of the theatre began early in 1967, both Miss Dotson and Mr. C. Bernard Jackson, were among the first employees of the Center. By March, 1967, Mr. Andre Gregory and Mr. David Lunney, had been hired as Artistic Director and General Manager of the Inner City Repertory Company, respectively. A set designer and costume designer were among those on board by April 1967. The complete acting company for Tartuffe was hired by July, 1967, and began its work in August.

It is not difficult to imagine that for the ICCC matters in September, 1967, were already desperate. The theatre faced an almost disabling cash flow problem. The cost of ICCC theatre renovations had far exceeded estimates, and the only moneys available in September, 1967, were the contributions individuals on the Board had made. Even money from the National Endowment for the Arts Grant, although assured, had not yet reached the ICCC. This in spite of the fact that these funds had been specifically earmarked for each play's pre-curtain expenses.

A drive for season subscriptions was relatively successful and income from that source probably actually was used to pay Tartuffe's pre-curtain

expenses. It is in the light of these difficulties that the blow of the theatre's expensive temporary move to the Lindy Opera House must be viewed.

The schools, as were many other government agencies, were permitted by state laws to pay for services only after the services had been rendered. A brief glance back at the outline of the District's bill paying procedure, listed above, will make it clear that the cash flow problems of the theatre in September, 1967, were about to be aggravated. The first invoice covering the charges for eleven performances of Tartuffe was submitted on October 3, 1967, and rejected because it carried the signature of Mr. Lunney, the Producing Director, rather than that of J. Alfred Cannon, M.D., the President and signatory to the contract. After the correction in signature was made and the invoice resubmitted, it was rejected once again because it listed one performance before the date the Project had been funded. A satisfactory invoice was finally approved on October 16, 1967 and sent to the Claims Paying Section, for processing. In short, the ICCC could expect a check in early November, 1967, for services that had been rendered in September and had been prepared for since almost July. The reader should keep in mind that these financial concerns were piling up during September, 1967, as, on September 15, after viewing what was considered by most District staff members an unacceptable production of Tartuffe, District staff members debated whether to bother to continue the Project at all!

Throughout the early days of the Project, two members of the Board of Education were intimately connected with the ICCC. Dr. Julian Nava and the Reverend James Jones were both on the Advisory Board of the ICCC and at least accessible to ICCC staffers in their travail. Through the good offices of one of the Board members, the processing of invoices was expedited, so that a warrant could be issued the day following the submission of an approved invoice. This helped to improve matters somewhat, although financially, the ICCC was still running hard, but falling ever further behind, in its race toward the goal of solvency.

The struggles to find new play titles for the rest of the 1967-68 season after it had been agreed between the ICCC and the ELTP that different plays would serve the Project better, are described in Section I of this Report. The search began in late August and was the first demoralizing event encountered by the ICCC in its relations with the District. The second major setback was the rejection of Tartuffe. Relations between the Artistic Director, Mr. Gregory and the ICCC Board of Directors grew steadily worse. Some of the decisions made by Mr. Gregory and evidently endorsed by the ICCC Board of Directors, called for costly alterations in the refurbishing of the theatre. The contracts signed with actors also proved unwise and Mr. Gregory's failure to check his final play choices with any District Staff member came to light in late August. Probably sensing an ever more difficult road ahead in the fight to keep a reasonably successful Project afloat, Mr. Gregory and the ICCC Board of Directors mutually announced a parting of their ways on October 20, 1967.

As Mr. Gregory left, Tartuffe was continuing its, by now successful,

run at the Lindy Opera House; The Glass Menagerie company was in rehearsal under director Lonny Chapman for a November 8, 1967 opening; but The Sea Gull, one of the original play choices, was as yet without a director.

The changes in plays that had to be made were beginning to play havoc with the ICCC plans involving actors. Some of those who had been engaged for roles in the by now abandoned The Caucasian Chalk Circle accepted work in The Flies, an ICCC non-school offering, while others worked in The Glass Menagerie. When Mr. Alfred Ryder was chosen as director of The Sea Gull; sometime in November, he insisted on, and was granted, a completely free reign in casting the play. Some actors who held contracts guaranteeing parts in The Sea Gull were not cast for those parts; they refused lesser roles, and exercised their contractual prerogative of claiming breach of contract. The theatre did not contest their claim, and twelve actors were paid the balance of the season without working. Not only did this turn of events further demoralize the Inner City Repertory Company, it removed effectively the remotest chance the ICCC had of breaking even for the year.

Mr. Ryder probably never quite realized the financial disaster he was becoming an unwitting part of, because he approved an incredibly beautiful group of set designs, which proved both expensive to build and expensive to handle during the run of the show. A crew of fourteen was required to change sets. This at a time when prudence would have dictated a simpler, though possibly not less effective set, which might have been handled by a minimum-sized crew. To understand these actions it is necessary to see that after one play which was generally rejected by the critics, and one which, though liked, was classified as less than a clear-cut artistic triumph, the ICCC was hungry for a "hit" and willing to gamble everything on a flawless production.

The Sea Gull was an impeccable production. Beautifully acted, costumed and expertly mounted, it remains, in the photographs the Project Coordinator took, a pleasure to relive. The play was even well received at the box office, but by now no amount of money coming in through the box office could make a sizeable reduction in the ICCC debts. The problem was, as ever, cash flow.

The Sea Gull opened on January 30, 1968, to the critical approval it so richly deserved, while the front office was informed of further complications. Officials of the United States General Accounting Office (GAO) informed ICCC and the District that the GAO had been directed by a member of Congress to conduct an audit of the ICCC and the ELTP. All parties to the audit were anxious to cooperate, and in February, 1968, the auditors, District, and theatre staff members began the many hours of meetings that an audit of this sort required. It took months for the audit to be completed, and as many as five auditors and their supervisors were at one time or another at work.

The audit uncovered what both the theatre and the District already knew: that there was no criminal activity involved, but that the ICCC was in financial trouble.

By March 1968, the financial problems of the ICCC had reached crisis proportions, as the salaries of staff and company members could no longer be paid from the meager funds remaining. Again, the Board of Education came to the rescue by authorizing payment for performances in advance. Lest this be looked upon as a clear breach of the law, the reader should remember that what is involved is an interpretation of the word "service". It is obvious that the theatre's services were the performances, but it could be argued, although the necessity for doing so fortunately did not arise, that the rehearsals and preparation for the performances were also "services" to the District, for which payment was, of course, quite proper. Anyhow, from March 16, 1968 on, performances were paid for in advance for the rest of the first season. All this was, of course, open and public information.

Mr. Malcolm Black was hired to direct the final play of the first season, A Midsummer Night's Dream. A large, and generally competent, company was hired. The repertory concept remained only in the name of the Inner City Repertory Company.

Prospects were, if anything, worse for the second year. Rumor had it that Title III funds were to be cut. Unfortunately, the cost of everything, including educational services, had risen over the previous year. Table 4 shows the budget that was requested for the fiscal year 1968-69. The reader will note that the total amount of money requested is \$666,535. The District staff negotiators were told upon arrival in Washington D. C. that only \$560,000 was available in new money to fund the Project for 1968-69 school year. Fortunately, the Educational Laboratory Theatre Project was authorized to utilize a surplus of some \$77,429 that had developed during the first year of the Project's operations, and thus a budget of \$637,429, was authorized for the year. Again, as in the first year, important deci-

Insert Table 4 Here

sions that affected the program materially had to be made on the spot in Washington, D. C.

The negotiations for the second year contract between the Inner City Cultural Center and the District began in August of 1968. The contract had to be negotiated on a completely different basis from that which governed the contract the first year. Officials from the various cooperating agencies, as well as the auditors of GAO, pointed out that the District was sub-contracting a very substantial element of the Project to a sub-contractor and that consequently the District was required to assume a greater degree of responsibility over the expenditures of the sub-contractor than had been the case during the first year of operation.

The negotiations for the second year contract between the Inner City Cultural Center and the District began in August of 1968. The contract had

TABLE 4. Proposed
Budget for the ELTP for 1968-1969

PROPOSED BUDGET SUMMARY/EXPENDITURE REPORT OF FEDERAL FUNDS
Title III, Elementary and Secondary Education Act of 1965 - Supplementary Centers and Services Program

(NOTE: Please read the attached instructions before completing this form)

NAME AND ADDRESS OF AGENCY		PROJECT NUMBER	GRANT NUMBER	STATE						
Los Angeles Unified School District of L. A. Co., Post Office Box 3307, Terminal Annex, Los Angeles, Calif.		67-3738	OEG 856 14 3738 1739	California						
PART I - EXPENDITURES (other than construction)		(Check One) <input checked="" type="checkbox"/> PROPOSED BUDGET SUMMARY (ATTACH DETAIL SCHEDULES) <input type="checkbox"/> ESTIMATED EXPENDITURE REPORT <input type="checkbox"/> FINAL EXPENDITURE REPORT		BUDGET PERIOD (MONTH, DAY, & YEAR)						
				BEG. 9-15-68 END. 9-14-69						
EXPENDITURE ACCOUNTS FUNCTIONAL CLASSIFICATION	ACCT NO.	EXPENSE CLASSIFICATION							TOTAL EXPENDITURES	NEGOTIATED BUDGET
		SALARIES PROFESSIONAL	SALARIES NON-PROFESSIONAL	CONTRACTED SERVICES	MATERIALS AND SUPPLIES	TRAVEL	EQUIPMENT	OTHER EXPENSES		
		3	4	5	6	7	8	9	10	11
1 ADMINISTRATION	100	\$		\$						\$
2 INSTRUCTION	200	116,151	21,807	364,996	22,735	2,280		6,000	533,969	
3 ATTENDANCE SERVICES	300									
4 HEALTH SERVICES	400	2,976							2,976	
5 PUPIL TRANSPORTATION SERVICES	500			114,576					114,576	
6 OPERATION OF PLANT	600							1,200	1,200	
7 MAINTENANCE OF PLANT	700							200	200	
9 FIXED CHARGES	800			2,220				11,045	13,265	
9 FOOD SERVICES	900									
10 STUDENT-BODY ACTIVITIES	1000									
11 COMMUNITY SERVICES	1100									
12 REMODELING (IF COSTS TOTAL MORE THAN \$2000 ENTER IN PART II)	1220c									
13 CAPITAL OUTLAY (EQUIPMENT ONLY)	1230						349			
14 TOTAL		\$ 119,127	\$ 21,807	\$ 481,792	\$ 22,735	\$ 2,280	\$ 349	\$ 18,445	\$ 666,535	\$
15 NEGOTIATED BUDGET		\$	\$	\$	\$	\$	\$	\$	XXXXXXXXXXXXX	\$

to be negotiated on a completely different basis from that which governed the contract the first year. Officials from the various cooperating agencies, as well as the auditors of GAO, pointed out that the District was sub-contracting a very substantial element of the Project to a sub-contractor and that consequently the District was required to assume a greater degree of responsibility over the expenditures of the sub-contractor than had been the case during the first year of operation.

Under the cloud of the theatre's first year of financial history, negotiations on the contract began in a climate of great apprehension. As if things were not complicated enough, the regulations of the different agencies funding the theatre and the Educational Laboratory Theatre Project were not all the same. For example, the National Foundation on the Arts Grant, which was still sent directly to the ICCC was designed to encourage the establishment and growth of a theatre. The officers of the National Foundation would therefore be happy if the theatre showed a profit. The Title III and IV grants operated under rules which did not allow the theatre to make a profit. The fact that prospects for a profit were unbelievably dim is immaterial here. The contract had to be written to preclude the possibility of profit by the theatre before the officials of Title III would approve it.

Listed below, in no particular order, are the elements that had to be fitted into the contract:

1. The theatre management had scheduled a season of six plays, and insisted that its season ran, and should be funded, until June, 1969, although the last student performance was in May.
2. Actors Equity rules enabled a theatre's management to require a cast to give eight performances a week. Schools required only five. No matter how many performances actors gave a week, however, they had to be paid for eight.
3. Actors scheduled to perform in the District's plays were also going to work in the non-school plays. Because non-school plays were scheduled only for week-end performances, it seemed likely that actors paid by the grants would work in non-school plays.
4. A strict interpretation of grant rules would call for the cost of school productions to be reduced by whatever income there was from the evening or other non-school performances.

The contract that was hammered out was rather complex, and signed and approved so late, November 8, 1968, that the Inner City Cultural Center was almost forced to close A Raisin in the Sun because it could no longer meet the company payroll. Fortunately, it was possible on November 7, 1968 to pay \$57,000 to the Inner City Cultural Center for performances rendered since the shows opening on October 6, 1968.

To return to the essentials of the contract, to be found in its entirety in Appendix C, it included a budget for the plays and a requirement for periodic financial reports on the part of the ICCC through the theatre's firm of auditors. The reader will note that the budget listed expenditures for the four plays, but the contract is so worded that from many categories of this budget, only 77% of the money, the percentage of theatre effort for the District, was reimburseable. The contract was discussed in great detail in many meetings, but it was so complicated that the full ramifications of it did not dawn on the contracting parties until the season was almost over.

Under the contract as written, the ICCC could not collect the full amount that had been budgeted for any one show unless they showed considerable expenditures above that amount. Section 11 of the contract specified that the budgeted amount for the four plays could not be exceeded. In retrospect, it seems contradictory. The terms of the contract also seemed to encourage the theatre to put on fewer performances than it could. Since income from evening performances was supposed to make up the 23% of expenses not chargeable to the grants, the ICCC was forced to gamble that income from evening performances would actually meet or exceed 23% of the play's cost. The District staff felt that it was in the unenviable position of being held responsible for expenditures it could not control; while the theatre staff felt that it was being unduly hampered in its efforts because of the requirement of strict accounting of its expenditures, the frequency of required reports, and the unwillingness of the District to support the entire season of six plays.

The experience with the contract for the second year was not a happy one. The ICCC staff had difficulty in submitting required reports on time, which in turn, threatened the payment of the invoices it submitted.

Since the ICCC financial reports only listed expenses after they had been made, there was no way of applying the 77% formula equitably until the final accounting, by which time the ICCC might have been overpaid some \$50,000! The chances of retrieving this amount from an organization in the financial condition in which the Center found itself by May, 1968, were remote.

The overpayment conjectured in February, 1968, became probability in March, when the theatre announced it could not produce West Side Story with the funds remaining. West Side Story had been under-budgeted, and it became obvious for many reasons that the contract had to be amended. The title of the final play of the season had to be substituted for the West Side Story that was listed in the contract and a way had to be devised to allow the theatre to claim the funds available under the grants without what was in effect the "matching" requirement. On September 16, 1969 the Coordinator wrote his supervisor a memorandum in which he attempted to shed some light on what had become a very complicated matter:

Below you will find a brief review of the District's contract with the Inner City Cultural Center which may be helpful to you because I believe that this contract will be the subject

of discussion at various staff levels in the District this week and next. The contract governing the relationship between the Inner City Cultural Center and the District in 1967-1968 treated the Inner City Cultural Center as a theatrical organization which was allowed to sell tickets to the District. Thus, the contract was a relatively simple instrument. The District required so many seats per season, the theatre provided these at such and such a price. The Inner City Cultural Center fulfilled its contract to the District's satisfaction; that is, the seats and performances contracted for were delivered as required.

You will recall that sometime in the middle of that year the GAO intervened in the relationship between the Inner City Cultural Center and the District through an audit ordered by a congressman in Washington, D. C. While the GAO failed to turn up any criminal wrongdoing on the part of the Inner City Cultural Center, they pointed out that in the GAO's view, the bookkeeping procedures of the Inner City Cultural Center were inadequate and not in compliance with rules and regulations governing the use of Title III and Title IV funds. As a result of their suggestions, a different form of contract was required between the Inner City Cultural Center and the District for the year 1968-1969. Essentially, the District would no longer be allowed to buy tickets from the Inner City Cultural Center, although it is important to remember at this point that in theatre, sale of tickets is the practice of the trade.

Under the arrangement for 1968-1969, the Inner City Cultural Center was required to submit a budget for the plays to be performed for the District. The income anticipated for theatre support last year was roughly \$460,000 and this was the amount of money budgeted by the theatre for the cost of the four plays. Subsequent to the submission of their budget by the theatre, negotiations on the contract began. It was noted at once that the District would not use all of the performances which could theoretically be put on in the period of time covered by the contract. For example, even though actors are hired for a maximum of eight performances per week, the District could use at most six. What became an issue here was the amount of money it would cost to mount the productions for the District.

The theatre's performance schedule called for 184 performances of four plays for the District and the general public, of which 144 performances were reserved exclusively for the District. This was interpreted to mean that 78% ($144/184 \times 100$) of the Center's efforts were directed to putting on performances for the schools. However, as noted above, it cost \$460,000 to produce the 184 performances and it would have cost no less to put on the 144 performances for the District only. The financial representative for Title IV, nevertheless, insisted that the expenses for putting on the plays be prorated on the 78% basis.

He might have been willing to allow all of the expenses of putting on the four plays on a 100% basis, provided the theatre turn over all of its box office receipts to the District in order to reduce the expenses of the grant. This, however, treats the Inner City Cultural Center as a wholly owned subsidiary corporation of the Board of Education, an arrangement which neither Title III, Title IV, nor the National Endowment envisioned. This proposed arrangement was, of course, also unacceptable to the theatre.

During the first year of operation in 1967-1968, the theatre had incurred a debt of some \$350,000 in excess of the monies provided by the various grants in order to insure that the productions for the Board of Education were of absolutely first-rate quality. It was necessary for the theatre to reduce these debts materially in order to remain in business. This the theatre could do only if it had control over, and could dispose of, the income from evening performances. It should be borne in mind that these evening performances did not in any way increase the cost of putting on the day-time performances.

It was pointed out by me that under the formula devised; namely, that many of the expenses would be reimbursed on only a 78% basis, the theatre would have to spend approximately \$520,000 in order to be allowed to recover the \$460,000 theoretically available to it in grant funds. The theatre, however, had indicated through its budget that it had only planned to spend \$460,000 and that it anticipated that its expenses would be no more than that. Nevertheless, under great pressure of time, the Agreement was signed even though all parties concerned were less than satisfied with it.

By April it became apparent that what had been predicted would come true; namely, that the theatre was expending funds at a rate very close to its own prediction of a total of \$460,000, while the District, because of an unavoidable lag in fiscal reporting, was paying the theatre at a rate that would expend 100% of the grant funds available to the theatre, which would result in "overpayment" by the District. To correct this predictable situation somewhat, a series of conferences were held in March and April to modify the Agreement.

At these conferences it became clear that the aims of the National Endowment and Title III and Title IV, all of which agencies contributed money to the Project, were not necessarily identical. The laws under which the National Endowment operates allow it to disregard income made by the theatre as a result of its grant. Nay, it encourages the theatre to make an income and become self-sufficient. The participants in the various conferences recognized that thus certain expenses for

which Title III and Title IV people had demanded a proration could be assigned to the National Endowment grant for 100% reimbursement.

Through a rather complicated procedure, the National Endowment portion of the total grants was reduced by \$60,000 in order that \$60,000 worth of expenses might be reimbursed through that grant, which was now recognized as an extra or outside grant and was removed from the provisions covering the rest of the contract. Simultaneously, the theatre budget was reduced some \$59,000 which was the sum the theatre had budgeted for administrative expenses. Even with this arrangement, however, a substantial amount of money remained as proratable expense. Further discussions ensued among representatives of all of the agencies funding the program.

It was the understanding of all but one of the participants at one of the last conferences on this matter that everyone agreed to eliminate the proration program entirely. Consequently, the staff of the Contractual Relations Branch prepared an amendment to the Agreement between the Inner City Cultural Center and the Board which stated that all references to the proration agreement were to be eliminated from the contract. While the language that states this amendment is unfortunately ambiguous, it was the understanding of all those present at the various meetings that this amendment would mean that no proration would be necessary of any of the expenses submitted by the Inner City Cultural Center and that the Center thus would be entitled to 100% reimbursement of all those expenses directly related to the four productions produced for the District.

At a meeting in Sacramento on Monday, August 8, Mr. John Thorslev, representing Title IV, indicated to Mr. Henry Boas, Mr. Dennis Lee of the Contractual Relations Branch, and to me, that he really did not mean to approve the amendment which the Board of Education passed on May 12, 1969. This was the amendment eliminating all references to a matching or proration requirement. Mr. Thorslev stated that he meant to approve the exception of only a part of the Center's expenses from the proration requirement. Should Mr. Thorslev, or another Title IV officer, indeed not approve this amendment, the Board of Education can claim to have overpaid the Inner City Cultural Center by a sum of between \$55,000 and \$65,000. The issue to be resolved between the Inner City Cultural Center and the Board of Education, it seems to me, is: Was the Inner City Cultural Center indeed overpaid for the services it rendered?

Unfortunately, this is not an easy question to resolve. The facts are these: In article 2, which appears on page 1 of the Agreement between the Inner City Cultural Center and the Board,

the theatre is bound by all applicable guild and union rules governing performers provided by the Center, which are not in conflict with the Grant Terms. The union rules in the theatre field require that performers and workers be hired under a contract which requires them to render eight performances a week. Should the employer have his employees perform fewer performances, the cost to the employer, in wages, would be the same as if he had required the employees to render eight performances. Thus, it becomes clear that the cost in wages for 184 performances is the same as the cost for 144 performances for the District.

The theatre submitted a budget which estimated the expenses for the four productions scheduled to be performed for the District to be \$459,750. Next, the contract requires that the Center strongly adhere to this budget. I quote page 3, article 11, paragraph 4 of the Agreement, "Further, the Center's expenditures which may be allocated to the 144 performances shall not exceed \$459,030 of which \$123,750 and \$335,280 are funded under a direct grant to the Center from the National Council on the Arts and the Grant under this agreement, respectively." Not included in the expenses allowable for the productions scheduled for the District were those expenses which any theatre encounters in the normal course of remaining in business. For example, advertising, public relations, and debt redemptions or financing charges were not allowable under this Agreement. Yet, the point was made repeatedly during negotiations that what concerned the Title III and Title IV grant officers was the fact that certain evening performances, which admittedly did not increase the cost of performances to the District, would, or perhaps might, generate some income to the theatre. It was on the basis of these expressed fears that the proration formula was laboriously arrived at.

Under this Agreement, the District insists that the theatre take every risk to stay in business and perform. There is no provision for a change in the proration formula on the basis of the real income or lack of income from the evening performances. Thus, whether the theatre makes an amount equal to the 23% proration formula or not, it is forced to take the risk.

A careful examination of the contract will disclose that in order to realize the approximately \$460,000 in grant funds allocated to the Project, the theatre must submit expenditures in the amount of approximately \$520,000 which under Article 11 quoted above they are specifically forbidden to do. A further complication, already alluded to above, enters the picture when we consider the rules governing the funds allocated not directly to the schools but to the theatre for this Project by the National Endowment. The National Endowment operates under no regulations which require it to account for income generated by theatres which it funds.

It seems to me that there are several ways to resolve the dilemma created by this most unfortunate Agreement.

Solution 1 would be for the District to maintain, as I believe it can, that the amendment voted on May 12, specifically amendment 2 to Agreement #2050, is legal and binding, which in effect means that all references to matching funds required of the Center shall be deleted. This would mean that the only amounts in dispute are approximately \$18,000 which the auditors have questioned under the current Agreement.

Solution 2 would require a completely new agreement, or a heavily amended one, in which all proration expenses, possibly anywhere from 23% to 28% of the total amount expended, would be allocatable to the funds provided by the National Endowment, the funds of which constitutes roughly 27% of the total grant funds which were available.

Solution 3 would call for an amended agreement in which all expenses which are incidental to maintaining a theatre would be allowable expenses under the grant, and thus the Center would put up as its matching funds such moneys as were expended for publicity, debt financing, loans, and other disputable expenses which are not allowable under the current Agreement. I have the feeling that this would be amply in excess of the \$60,000 required as matching funds from the Center.

Solution 4 would be to require the Center to document the precise difference in moneys that it costs to put on 184 performances instead of just the 144 for the District. This to be not an estimated cost based on a proration of number of performances, but a proration based upon actual cost. The differences between the cost of 144 performances and 184 performances might then be either disallowed, or allocated to be charged against the national Endowment grant.

It should be borne in mind that the Agreement as it stands:

1. penalizes the theatre for giving more performances than it must for the District alone and,
2. required the District to budget more funds than would probably be expended under the Agreement.

The present Agreement, if allowed to stand, seems to tie up \$60,000 that might have been used for additional programs for students.

The contract was duly amended, to the satisfaction of really nobody. A final settlement for the second year was not reached until September 22, 1969 at an all-day meeting during which it was decided that it was proper

for the theatre to list depreciation and amortization expenses for alterations to the theatre. Thus a sufficient amount of money was found for a 23% 'match' of expenses incurred in 1968-69, which made payments of all grant funds earmarked for the theatre legal. Dr. James Hoetker of CEMREL was present at this meeting and his report of it appears in this report as Appendix D.

In sharp contrast to the second year, the contract negotiations for the third year were relatively smooth. And although the contract was again signed late, early in November, 1969, it was possible to live within its provisions the last year. It was not amended. It was in substance not very different from the contract of the second year, except that there were partial payment provisions and the titles of the plays were not listed, although a budget for the plays was included. During the fiscal year 1968-69, the responsibility of funding Title III grants became the responsibility of the state of California, and all of the negotiations were conducted with officials of the California State Department of Education, to whom the entire Project had to be explained and justified. As the Educational Laboratory Theatre Project was an on-going program, it was refunded without too much difficulty, but as in prior years, the uncertainty of whether or not money would be available, and if so, how much hampered firm planning of the Project.

The contract for the third year was simpler than that for the second year in that a 'matching' requirement had been eliminated and only one interim financial report was required of the ICCC.

The early demise of the ICCC which was feared during all the years of its existence did not occur. Unfortunately, the threat of ICCC insolvency and possible subsequent inability to fulfill contractual obligations to the District hung constantly over negotiations with the theatre and made things far more difficult than they should have been.

In conclusion, it should be added that while the ICCC is not currently out of debt, its obligations have been reduced tremendously. Gifts and the cancellation of some large obligations have helped. An article appearing in the Daily Variety of June 5, 1970 lists what its Executive Director hopes will be its future. It includes operations through the summer with a minimum staff and productions in the fall of 1970 to be offered to schools and the general public on a paid basis.

Part Three

**curriculum materials and
inservice education**

CURRICULUM MATERIALS FOR THE EDUCATIONAL
LABORATORY THEATRE PROJECT IN LOS ANGELES AND THEIR DEVELOPMENT

The Curriculum Coordinator, Mr. W. Gass, joined the Educational Laboratory Theatre Project on June 26, 1967. His first assignment was to attend a six week training Workshop sponsored by CEMREL, to be held in Providence, Rhode Island under the leadership of Dr. James Hoetker. The Workshop sponsors had invited ten members each from the Educational Laboratory Theatre Projects of Providence, New Orleans and Los Angeles to participate.

The first workshop, held the week of June 26, 1967, was a "crash session" for all of the staff members who had gathered in Providence in preparation for the arrival of the workshop members, ten English teachers each from Los Angeles, Providence, and New Orleans, on July 3. The staff consisted of Dr. Hoetker; Mr. Alan Englesman, Theatre Consultant to CEMREL; Miss Shirley Trusty, Supervisor of the New Orleans Project; Mr. David Scanlan, Assistant Director of the Repertory Theatre, New Orleans; Miss Rose Valley, Coordinator of the Providence Project; Mr. Richard Cumming, Composer in Residence at Trinity Square Repertory Company, Providence; Miss Joanna Featherstone, actress and teacher for the Trinity Square Repertory Company in Providence; and Mr. Wallace Smith, a drama teacher-member of the National Advisory Committee for the three Educational Laboratory Theatre Projects. The staff worked collectively all day, every day, on materials to be presented to workshop members and, in addition, each evening worked on individual assignments.

The CEMREL Workshop seminar was planned to help teachers and Educational Laboratory Theatre Project staff members fill the need for effective curriculum materials and teaching methods to introduce the drama in English classes. While most English teachers felt they were well prepared to teach the drama as literature, they felt less ready to deal with drama as a performing art. For one week before, and three weeks after the seminar, the staff produced several alternative plans for introducing drama in English classes. These plans were in the form of curriculum materials or packages tailored to students of different ability levels. One of these was an experimental Introduction to Theatre which could be taught in two weeks' time to tenth-graders of average ability. The materials were to be made available to any interested teacher, but the seminar participants were expected to teach one of the packages in a selected class, so that the knowledge gained from these experimental try-outs might be used to improve and perfect the materials.

The teachers selected for the workshop arrived on schedule, and the following two weeks were devoted to discussions and intensive presentations. Sessions were held from 8 a.m. until 4:45 p.m. weekdays. Listed below are just a few of the topics and questions covered:

1. How does one present drama to the poor reader?
2. How does one present drama to heterogeneous students in English classes?
3. How does one approach the "negative attitude" teacher with this project?
4. Suggestions for study questions and approaches for preparation of students before, and follow-up after, the theatre experience.
5. Long range purposes or values of this project.
6. Understanding of parent and community reactions to project.
7. How much influence should and could teachers have in the selection of the plays to be produced?
8. What is the role of the school in this project?
9. What does one teach the student to look for in various aspects of drama: interpretation, staging, costuming, etc.?
10. How can a living art be taught in a classroom?
11. How does one discriminate between drama and theatre as applied to literature in the English classroom?
12. Are the mechanical processes of the theatre necessary to the teaching of drama in the classroom?
13. How does one stimulate interest in drama (or English) when students come from disadvantaged areas and English is the second language--not the first?
14. How does one decide or plan the degree of intensity of pre- and post-play discussions?

Also discussed was Bloom's Taxonomy of Educational Objectives: The Classification of Educational Objectives.

Guest speakers included the noted Shakespearian actor and authority, Cyril Ritchard; Mr. Robert Anderson, author of Tea & Sympathy among other plays; Dr. Wade Robinson, Director of CEMREL; Mr. Robert O'Brien, Editor of Encyclopedia of World Drama; Mr. Adrian Hall, Director of the Trinity Square Repertory Company, Providence; and Mr. Junius Eddy, Arts and Humanities Programs of the U. S. Office of Education, Washington, D. C.

Weekends were spent in field trips to nearby theatres, including the Stratford-on-Avon Theatre in Connecticut, where teachers attended performances of A Midsummer Night's Dream and The Merchant of Venice.

The summer seminar and teacher institute in Providence led to a teaching-research situation. In the fall of the 1967-68 school year, the trained teachers used the drama curriculum materials in their classrooms in New Orleans, Providence and Los Angeles, while CEMREL researchers observed those classes, tested the students, and interviewed both the students and teachers. Through repeated and intensive revision and retesting of the newly created materials, a drama curriculum emerged of which one could say: "If used under these conditions, there is a high probability that it will produce these changes in students' behavior."

CEMREL personnel continued work during the 1968-69 year on these curriculum materials and included the design of materials which hopefully, would lead to the more sophisticated mastery of concepts.

As a result of this work, CEMREL learned how, and to what extent, the use of specially developed materials by specially trained teachers increased the benefits students got from the Theatre Project.

Following the conclusion of the Providence Workshop, the Consultant was asked to report to Bimini Place Center in Los Angeles. Upon arrival there, the week of August 16, 1967, the Consultant was informed that the Project had not yet been funded and wouldn't be until September 15, 1967. However, school was to open within a month, the first performance of Tartuffe was scheduled for September 16, and not one line had yet been written for the first Curriculum Study Guide Packet. In anticipation of the funding of the Project, the Consultant went to work immediately; and somehow the Tartuffe packet went to the printers within six weeks. Five hundred and fifty copies were printed and distributed to the teachers in the Project, and other interested persons. A detailed description of the reaction to Tartuffe will be found in the section labelled "Reaction to Plays."

The first in-service education meeting for teachers was held on September 21, 1967, in the Hollywood High School auditorium. Since the Consultant had written the curriculum materials to be used with the teaching of Moliere's Tartuffe (set in 17th Century France) and since the director, Andre Gregory, had "up-dated" his production (set in 19th Century Southern California) and given it an interpretation not intended by Moliere, the materials were less relevant to teachers or the students than they might have been. The Consultant had to write a two-page synopsis of Mr. Gregory's version of Tartuffe and 30,000 copies of this were printed; 1,000 distributed daily to the students as they entered the theatre.

The next play for which materials were produced was The Glass Menagerie. Included in The Glass Menagerie packet was a fifteen page Scriptographic booklet titled What Everyone Should Know About Drama. This booklet was extremely popular, particularly with English teachers who knew little about teaching drama.

A reprint of an article, "Angel of the Odd," from the theatre section of Time magazine (May 9, 1968) was also included in the packet. Teachers found this helpful in that it recounted Mr. Williams' entire life and career to that date.

The Literary Calvalcade containing the entire script of the play was also included in the packet, as was a biography of Williams, a list of all of his works (essays, long plays, short plays, and fiction), a discussion of the play's characters, a vocabulary list, and a discussion of the play by the director, Lonny Chapman.

The inservice training meeting for The Glass Menagerie was held November 6, 1967, and was well attended. Mr. Gregory Peck and the director, Lonny Chapman, were guest speakers. A press conference for journalism students and teachers was also held in conjunction with the play. At about this time the Consultant organized and mailed about 2,000 pupil questionnaires to CEMREL for the latter's first evaluation on the Los Angeles Project. The questionnaires called for responses with reactions to Tartuffe.

With the opening of The Glass Menagerie at the Inner City Cultural Center, the Educational Laboratory Theatre staff initiated another curriculum service to the students of the Project, namely a "question-answer" period following each matinee performance at the theatre. These sessions helped students gain clearer insights about the play, particularly in the areas of interpretation, characterization and philosophical messages.

For the third Curriculum Study Guide, The Sea Gull, the Project Consultant and the Coordinator in addition to inviting teachers to contribute some curriculum materials to the packet, also put a stronger emphasis on a variety of lesson plans for students of specific ability levels. Thus the packet contained four sets of plans, one each geared to: the gifted student, the above average student, the average or non-academic student, and one for the low or low-average student. Each set of plans was written by a different teacher.

The Sea Gull packet also contained a list of available audio-visual aids, pictures and posters for bulletin board use, a chart showing the relationship of characters, a phonetic pronunciation key to the Russian named characters, and a vocabulary list of difficult words contained in the text. The packet also contained Four Great Plays by Chekhov, a Bantam Books classic which, in addition to the script for The Sea Gull, also contained the complete scripts for Uncle Vanya, the Cherry Orchard, and Three Sisters. The teachers expressed their particular delight at receiving this book with four of Chekhov's plays.

During this period the Consultant made several classroom visits to observe the use of the CEMREL material, Introduction to Theatre. Classroom and school visitations by actors from the repertory company also started at this time, January, 1968.

The Sea Gull inservice education meeting for teachers was held at Hollywood High School on January 16, 1968, with Dr. Henry Goodman as guest speaker on the subject of "Chekhov and Russian Plays and Literature." This speech was taped and transcribed and made available to any teacher who wished to use it.

The opening night performance was January 30. The house was near capacity, with dozens of school administrators as well as three board members in attendance. The play was critically well received.

The student press conference for The Sea Gull was held February 8, 1968. The Consultant compiled and analyzed about 600 questionnaires sent to Los Angeles teachers regarding the curriculum materials for this play.

The questionnaire asked teachers to list the material(s) that they considered of most help in teaching The Sea Gull and which material(s) they considered least useful. It was unanimous that the teachers liked the idea of specific lesson plans for specific student levels--a feature which the Consultant used thereafter in each study guide packet.

The Consultant also accompanied five actors on school visits during the month of February.

The reader is referred to CEMREL's End of Year Summary Report, 1968, Part II, for further details on the use and evaluation of the curriculum materials in Los Angeles up to this date.

The final production of the first year, A Midsummer Night's Dream, proved to be the most popular with students. Eight hundred curriculum study guides were printed and distributed.

The first student matinee was performed on April 3, 1968, and the first adult (evening) performance was held on April 5. A press conference was again held for journalism students, and the inservice education meeting featured John Houlton, founder and president of "Theatre 40," an outstanding Shakespearian repertory company in Los Angeles, as guest speaker. Malcolm Black, director of the ICCC's A Midsummer Night's Dream, was the second guest speaker.

The latter part of April, 1968 was filled with meetings between the Coordinator, Consultant, and Mr. C. Bernard Jackson, Executive Director of the Center. These discussions involved the future of the project, the selection of plays for the second season of the Project, and the financial crisis of the Repertory Company.

Three more school and classroom visitations were made during the three school weeks of April by the Consultant and actors of the Repertory Company. Three visits were also made in May of 1968.

Guests to Los Angeles to observe the operation of the Project locally during the last three months of the first season included:

Stuart Vaughan and Shirley Trusty, Director of Repertory Theatre, New Orleans, and Supervisor of the New Orleans Project, respectively.

Mr. Wallace Smith, Mrs. Marcelle Felser, and Mrs. Gladys Veidemanis, members of the National Advisory Committee for all three Projects.

Dr. Fannie Handrick from the St. Louis CEMREL office.

The Midsummer Night's Dream Curriculum Study Guide packet contained a copy of the script, two reprints on the teaching of Shakespeare from The English Journal, two bulletin board posters ("The Shakespeare Years" and scenes from the film version of Dream, a study book titled A Midsummer Night's Dream Notes, a selected list of Shakespeare Readings, a list of all of Shakespeare's works, audio-visual aids, and miscellaneous bulletin board posters and teaching aids. The packet proved to be as popular with the teachers as the previous one, the study guide for The Sea Gull.

By June of 1968, there had been 19 school and classroom visits (in the form of play discussions and question-answer periods) by 26 actors who participated in this type of in-school service.

During the summer of 1968 the Curriculum Consultant wrote and compiled the curriculum materials for A Raisin in the Sun, the first play scheduled for the second season of the Project. Four English teachers from Los Angeles High School were employed as curriculum writers to work on this study guide as well as the one for Our Town, the second play scheduled for the new season. In this manner both Raisin and the Our Town study guides were completed and ready for distribution at the inservice education meeting for Raisin, which was held on September 26, 1968.

Also, during the summer of 1968, the Consultant spent a week at the American Educational Theatre Association Conference held in Los Angeles and was a panelist for two of the sessions dealing with the three Theatre Projects and "regional theatre." The Inner City Cultural Center conducted a formal press conference in relation to Raisin at which both the Consultant and the Scheduling Specialist spoke. This conference was held on the stage at the Inner City Cultural Center Theatre and other guest speakers were actress Beah Richards and director Hal de Windt.

Contents of the Raisin study guide packet, prepared largely by Mr. Art Berchin, Mrs. Joan Berman, Miss Penny Choy and Mrs. Renee Lamkie, included motivational activities (centering on the idea of "The American Dream"), play reading suggestions, character analysis and motivation, vocabulary lists with allusions and references, discussion questions (for use prior to seeing the play), and follow-up activities (for use after seeing the play).

The packet also contained supplementary materials: bulletin board posters, collateral reading, a list of famous Negroes from Southside Chicago, and a short history titled "On the Southside of Chicago." All of these

materials were designated as Group "A" (for use with average and above average students) or Group "B" (for use with slower learning students). A third lesson plans booklet was designed for use with both groups.

The second production of the second year was Our Town which, incidentally, was the top play requested by Los Angeles teachers for production at the ICCC. The inservice education meeting for Our Town was held at Hollywood High School on October 31, 1968, and the press conference for this play was held the previous day at the ICCC theatre.

School visits during this period were made with actors Booker Bradshaw, Beah Richards, Paul Winfield, and Ketty Lester. The former managing director of the ICCC Repertory Company, David Lunney, was engaged as a curriculum writer to work with the Consultant on the third curriculum packet, Macbeth.

The Our Town Curriculum study guide packet contained a book titled Three Plays by Thornton Wilder (Our Town, The Skin of Our Teeth, and The Matchmaker). Again, teachers were very appreciative of receiving two additional play texts, besides Our Town.

Since the stage setting of Our Town was unconventional, a series of lessons on types of stage sets (with sketches) was provided. An article, "The Influence of Classic Theatre on Our Town" was included in the packet; as were motivational activities; vocabulary lists; discussion questions; quotations; thematic questions; and collateral material, which included Wilder's biography; audio-visual aids; and a list of correlated reading. The packet was very extensive and contained "something for everyone," including graded lesson plans.

In December of 1968, the Consultant addressed an English Department Chairmen's meeting regarding the activities of the Project's first year and a half.

Macbeth, the third production of the season, opened in January of 1969 to a set of very poor critical reviews and a negative response, generally, from the teachers. However, the Curriculum Study Guide was the most thorough and useful to date. The cover of the packet was designed to be cut out and to form an actual model of the Globe Theatre. Teachers and students both liked this aspect of the packet. On the Consultant's visits to the schools during the run of Macbeth, he literally saw dozens of the cut-out models on display in the classrooms.

The inservice education meeting for Macbeth was innovative in that it included a closed circuit television film, taped on February 3 and aired for the teachers in their individual schools on February 6. The president of the Los Angeles School Board opened the program. In addition to the Coordinator and the Consultant, the program featured master teachers demonstrating how to use the Macbeth curriculum materials for maximum effect in classes such as English, drama, speech, journalism, art, and literature.

The Macbeth packet, in addition to the clever cover jacket, was unusual also in that it contained a transparency, "The Macbeth Murders," for use on an overhead projector in the classroom. This transparency was of enormous help to the teachers in explaining to students the ascension of Macbeth to the throne of Scotland.

In addition to the regular script of Macbeth (Cliff's Notes, Complete Study Edition), the Consultant included a Classics Illustrated "comic book" of Macbeth. The Project staff discovered that this interested the slow learner in particular, and teachers wrote that many students became involved with the play only because of this unusual "comic book."

Bulletin board posters included a 14" x 22" chart of "The Shakespeare Years" recording births, deaths, publications, theatrical productions, and other historical and literary events which occurred during Shakespeare's lifetime (1564-1616). Other contents in the packet were three English Journal reprints dealing with the teaching of Macbeth, additional audio-visual aids, a selected list of Shakespeare readings, a booklet of graded teaching materials, and The Macbeth challenge (a series of related activities to be used in classes of English, drama, journalism, composition, art, and speech).

The final production of the second season was scheduled to open on April 16, 1969, for the first student matinee.

Fortunately, The Fantasticks, a clever and light-hearted musical was chosen, with Lonny Chapman set as director and a talented and "quick-study" cast assembled. The Consultant decided to put the curriculum materials into a booklet form for The Fantasticks rather than the packet form of loose materials used for the seven previous productions. It proved to be a popular idea with the teachers and the booklet form was used again for three of the four productions of the final year.

The curriculum booklet contained a musical synopsis of The Fantasticks, suggested study guides and follow-up activities, as well as a reprinted article, "The American Musical Theatre Since 1920." Both the production and the curriculum booklet turned out to be popular "hits" with students as well as teachers.

The inservice education meeting was held with Patricia Madsen as guest speaker and her topic was "The American Musical Theatre." Upon the request of many teachers who had attended the meeting, Mrs. Madsen's speech was reprinted and sent to each school in the project.

On May 7 the Consultant was guest speaker at Hollywood High School's Vocational Career Day, and on May 22 both the Coordinator and Consultant spoke at the all-city English Department Chairmen's meeting. Two meetings were also held in May relative to the selection of plays and their schedules for the Project's third year.

During these two years an important association was established between much of the Los Angeles theatrical community and the Los Angeles City Schools. Students reported spontaneously that their attitudes toward human beings of other races were changing in a positive direction that was leading to a lessening of the tensions that had plagued us all at the start of the Project.

A great deal of inservice training activity was accomplished during the third year of the Project. For West Side Story the contact representative in each school was invited to meet on September 25, 1969 at the auditorium of Hollywood High School to hear Mr. Gass, the Curriculum Coordinator and the Project Coordinator explain the curriculum materials that had been prepared for West Side Story during the preceding spring and summer of 1969. Each contact representative was asked to hold a one-hour meeting in his school, during which time he was to distribute the curriculum materials and share information that he had gained at the September 25 meeting. From informal comments that filtered back to the Project Coordinator, this was apparently a relatively successful technique of reaching teachers in the many schools of the Project. A feature of the September 25 meeting was a review by a CEMREL representative of the various studies that CEMREL had thus far completed.

The press conference for the show was held at the theatre on October 1, 1969, and featured a tour of the theatre's facilities, observation of the show's choreographer at work with the dancers, and observation of director Lonny Chapman at work with the actors.

The West Side Story study guide packet contained a Dell paperback with the complete scripts of West Side Story and Romeo and Juliet as well as a comparison of the two plays. A large bulletin board poster with eight scenes from the film version was also included. In addition, the packet contained an Introduction to the 1969-70 season, for the teacher; an essay, "Teaching the Theatre Experience in the Classroom"; and the director's concept of West Side Story. Background material included a detailed synopsis of the play, biographies of the West Side Story creators, and a history of the show.

For use in the classroom, there were general discussion and specific discussion questions, suggested classroom activities, writing assignments, and improvisations. The packet contained a radio script, "The Theatre Experience," and one tape of this script was sent to each participating school.

One section of lesson plans dealt with writing critical reviews and another section was a comparative study of West Side Story and Romeo and Juliet. An abridged version of the play and a list of collateral reading concluded the extensive contents of this curriculum packet.

Classroom and school visit requests also increased during the West Side Story run and 13 actors from the repertory company made such visits during September and October, 1969.

For the second play of the final year a farce from the thirties, Room Service, was selected. To date, a play of this genre had not been presented. Room Service opened on November 13 for the first student matinee and a week later, November 20, the press opening was held. It was decided that this play would not need an inservice education meeting for the teachers, and it was the first time since Tartuffe that texts of the script were not purchased.

The curriculum materials were relatively simple, too, and were put in the form of a 27 page booklet which contained a plot summary, a description of the play's characters, background information, and a brief survey of the theatrical and film scene of the thirties. The booklet also contained a section on the nature of, and statements about, farce and related genre terms. Classroom activities relative to Room Service and the theatre experience were also suggested, as were discussion questions and writing assignments. A bibliography concluded this study guide booklet.

The Project Coordinator and several teachers who worked on curriculum materials during the summer of 1969 developed a radio script detailing the theatre experience. A cast was recruited from a summer theatre workshop held at Hollywood High School and taught by Mr. Gass, the Curriculum Coordinator. This cast, together with some of the teachers tape recorded the script in a recording facility of the Los Angeles City Schools. The Project Coordinator had the tape duplicated, and every school received a copy.

The radio script and its taping were experimental as far as the Project was concerned. The tape, used in quite a few English classes, had its shortcomings. In brief, the playlet attempted to catch as many of the theatre related conventions as was possible. However, on reflection, the tape and playlet probably reflect too much the middle-class values and middle-class view of the theatre of the writer who wrote it. The tape was probably not too useful in those schools whose students represented families with a low socio-economic background.

The third and fourth productions of the 1969-70 season were Anouilh's Antigone and Ionesco's The Bald Soprano. Simultaneously with the opening of Antigone on February 13, 1970, a group of six actors, the cast of The Bald Soprano, began touring to each of the schools in the Project. A school bus took the group each day to the school or schools where performances had been scheduled. Teachers and students like this idea, as did the administrators, for the students did not have to leave their campus to see the production.

Mr. Dan Sullivan, the drama critic of the Los Angeles Times was invited to address teachers who were bringing their students to see Antigone. His excellent speech, given on Thursday, January 15, 1970, was tape recorded and a copy of the tape was offered to each school. In his speech, Mr. Sullivan compared the Anouilh version of the play with the Sophocles original and also commented on many of the past performance of Antigone that he had personally seen.

A combined press conference for Antigone and The Bald Soprano was held February 5, 1970. The Consultant attended the first performance of The Bald Soprano (at Eagle Rock High School), and he spoke to 700 students at San Pedro High School in March on "The Theatre of the Absurd."

The Antigone study guide was a 62-page booklet that contained background of the play, a synopsis, a biography of Anouilh, a list of characters in the play (with phonetic pronunciation), two reprints of relevant articles: "Jean Anouilh: The Revival of Tragedy" and "Notes on the Theatricality of Anouilh's 'Antigone.'" The booklet contained a section on Greek drama, which included a sketch of a typical Greek theatre floor plan, and Aristotle's comments on tragedy from The Poetics.

General classroom activities were suggested and there were also activities for specific classes (speech, art, journalism, etc.). The Consultant concluded the Antigone booklet with a list of available audio-visual aids and a bibliography.

The Bald Soprano curriculum materials were also in the form of a study guide booklet (71 pages) and included a section written by the New Orleans Project Coordinator, Miss Shirley Trusty, as well as a section written by a member of the National Advisory Council to the Projects, Mrs. Gladys Veidemanis. Two relevant articles, "Why the One-Acts?" by John Simon, and "Which Theatre is the Absurd One?" by Edward Albee were reprinted also.

The booklet included classroom activities and study questions for all English classes and for specific classes such as art and journalism. The Consultant wrote a biography of Ionesco and also compiled a bibliography. A novel idea included one set of removable lesson plans so that teachers could reproduce them for their classes if they so desired.

Probably the most exciting inservice education activity of the year, however, was an eight meeting workshop called "The Challenge of the Theatre." For each of the eight meetings a different topic was treated by a distinguished member of the theatre profession. The first meeting, on February 26, featured a discussion of playwriting by Mr. Ray Bradbury. That meeting was attended by more than 100 teachers. Because of budgetary limitations, the Project Coordinator was forced to limit enrollment in the workshop to the first 70 of the some 120 applicants. Mr. Norman Mennes, a professor of theatre at Los Angeles City College, addressed the teachers on March 5, on publicity in the theatre. He showed teachers how to use everyday materials, not only to publicize plays, but to enhance the visual environment in which they taught. On March 12, a meeting was devoted to viewing and discussing student produced films. Teachers from various schools brought films made by their students to show to the group. Teachers were encouraged to explore the theatre techniques inherent in the use of film.

Mr. James Powers, the drama editor of the local trade paper, the Hollywood Reporter, spoke to the teachers on March 10, on criticism. On April 2, several staff members of the Audio-Visual Section from the Los Angeles City

Schools demonstrated the treasure chest of materials and equipment dealing with the theatre which they had available for teachers. On April 9, Dr. Henry Goodman, professor of theatre at UCLA, spoke on theatre as a literary experience, and how this experience might be taught in the high school classroom. Dr. Goodman's speech was followed, on April 16, by a presentation by Mrs. Estelle Harman, a well-known drama coach, who explored with the teachers the ways in which she conducted her training for would-be actors. She illustrated her talk liberally with examples and anecdotes from her rich career. The workshop series was concluded on April 23, 1970 with a presentation by Miss Viola Spolin, the author of the book Improvisation for the Theatre. She led teachers through a variety of theatre games suitable for use in high school classrooms with both would-be actors and those who have no such ambition. All of the speakers in the series were enthusiastically received, although Mr. Bradbury's presentation generated the greatest amount of interest and response. Mr. Bradbury offered to make many of his materials available to the teachers and needless to say, they took him up on his kind and generous offer.

In summary, the curricular and inservice activities of the Project were appreciated greatly by almost all teachers, even those who had reservation about the quality of the Inner City Repertory Company's work. If money and time had been no obstacle, the Coordinator and the Curriculum Consultant would probably have:

1. Worked even harder to provide materials suitable for teaching slow learners and below-average academic students.
2. Included more visual display materials, such as charts, maps and black and white and color photographs.
3. Instituted a more formal curriculum evaluation procedure that might have included more observations of the materials in use, utilization of feedback from students, revision of lessons on the basis of observation of student use of materials, and further observation of the use of revised materials.
4. Moved to increased use of the new media, including films, filmstrips, sound tapes, and the like.
5. Provided some self-instructional materials on either drama in general or the specific plays.
6. Scheduled more inservice Workshops for teachers with actors, directors and other theatre personnel.

Part Four

**student, press and teacher
reaction to plays**

STUDENT, PRESS AND TEACHER REACTION TO PLAYS

What follows is a recital of student, teacher, administrator and adult reactions to the plays produced by the Inner City Cultural Center for the Los Angeles City Schools as the Project Coordinator, Curriculum Consultant and the Scheduling Specialist saw them. The CEMREL reports for the years 1967-68 and 1968-69 already contain excellent summaries of student, teacher and press reactions to the program and those reactions will not be repeated here.

Moliere's Tartuffe, the famous French 17th Century comedy, was slated to open the 1967-68 season for the Educational Laboratory Theatre Project in the Lindy Opera House, and open, indeed, it would on the evening of September 14, 1967. A specially invited audience of Los Angeles City Schools personnel filled the house. The play had been transposed in time from 17th Century France to 19th Century California. A very handsome stage setting had been designed by Stephen Hendrickson. It consisted of a series of poles which supported a partial second floor corridor at about 12 or 13 feet off the stage floor. The stage itself was a relatively sparse, but very colorful interior-exterior design of a 19th century ranch house in California. On the second floor of the set there was a statue of Jesus, which served as set decoration as well as a practical prop. The costumes of the cast, designed by Carrie Fishbein, were very beautiful, and appropriate for the 19th century California setting chosen by the director. The set was strikingly lit by lighting director Richard Nelson. The play, from a purely visual point of view, rivaled the elegance of the play that was to come third in this first season, Chekhov's The Sea Gull.

What surprised the first night audience was the audaciousness of the production in departing from traditional interpretations of the play. The text used was the Richard Wilbur translation of the play, generally conceded to be the most faithful rendition of Moliere's text. Without changing as much as a word of the Wilbur text, the production was far different from what had been accepted as traditional. The time transplantation from the 17th to the 19th Century was achieved without any change in dialogue, but naturally with a tremendous change in feeling. The play as seen at the Lindy Opera House was no longer the elegant, sharply probing 17th Century French comedy, but a broad 19th Century California farce. The production proceeded at a frantic pace and every character was exaggerated and played as broadly as the stage would allow. The director, Mr. Andre Gregory, had included in the play much business that could only be regarded as vulgar. The director was apparently afraid that the students who were to see the play would not understand its lines, but would be amused if the play were loaded with action, and he sacrificed many of the literary qualities evident in the Wilbur translation for the laughter that might be generated by the break-neck pace with which the characters raced through the lines.

Lest the impression remain that this was a completely poor show, the writer should like to point out that there were many fine performances in

this production. For example, Lou Gosset was an absolutely hilarious Tartuffe. His character developed beautifully through the play and he emerged in the end as the unrepented rogue that Moliere surely meant him to be. It was, in a way, not too difficult to understand why the patient, long suffering Elmire would prefer the dashing Tartuffe to the lumbering husband Orgon. Orgon, the writer feels, was seriously mis-directed. He was played as a drunken, half-witted lumbering feudal lord of 19th century California, hardly a believable figure. It was difficult to understand why the figure of Orgon as played in this production could ever have been taken in by Tartuffe, as it seemed unlikely that this Orgon would ever go to church, let alone be hood-winked by a religious hypocrite. The characterization achieved the purpose of a sharp contrast between husband Orgon and would be seducer, Tartuffe.

Elmire was an attractive, clever and believably long-suffering character. She looked mature enough to act as the mother for Orgon's two grown children, and yet young enough to be attractive to Tartuffe. The children themselves, Damis and Mariane were caricatures in this production. Their fawning for their father seemed hardly believable, even in the 19th century setting. However, Damis, the son, as played by Ion Berger, was a very funny character. He walked downstairs sideways, bungled attempts at using firearms, and in general behaved as an incompetent nincompoop. Whether this was intended by Moliere is of course forever debateable.

Moliere's ingenues are generally colorless, and thus Judith Doty played Mariane in somewhat the tradition of other Moliere heroines. Madame Pernelle, Orgon's mother, was properly blustery as played by veteran actress Kathleen Freeman. The servant Doreen, played by Marilyn Coleman, had a difficult decision to make in her characterization. The "saucy French servant maid" is not easily translatable to other places, let alone times, than the original 17th century France. Although Miss Coleman's characterization was memorable, it probably had more contemporary feeling to it than would be encountered in a proper 19th century setting. Perhaps the most serious damage to a character in the play was done to Cleant, Elmire's brother, and Orgon's advisor. The part was played well enough by Mr. Jerome Raphel, but it appeared that the director was so afraid that student audiences would not appreciate the longish speeches that Cleant had to make that he covered these with all kinds of physical action. For example: During the long dialogue between Orgon and Cleant in the first act, much of the exposition was obscured because the director had Orgon take a bath on stage. While the audience was viewing Orgon's partial disrobing, no doubt wondering how far it would go, and watching, a little later in the scene, a sword play between the two, the dialogue was largely lost in the laughter of the audience. The Project Coordinator saw the New Orleans production of Tartuffe as well as one that came to Los Angeles in 1968. In both of those productions the dialogue between Orgon and Cleant was unobscured and held the attention of the audience beautifully.

In many ways perhaps the production was far ahead of its time. For one, it was the first major production in Los Angeles to feature a racially mixed cast. And not only was the cast racially mixed, but the Black

Tartuffe had several scenes in which he attempted to seduce the white wife of Orgon, Elmire. The sergeant who came in at the end of the play to announce the arrest of Orgon was Mexican, Mike DeAnda. His characterization reminded one of the character "the bandit with the golden hat," in the memorable 1948 film, The Treasure of the Sierra Madre, with Humphrey Bogart and Walter Huston. In the climate of 1967, however, that kind of an interpretation of a Mexican character was not very much appreciated.

The entire play was loaded with business that can only be characterized as vulgar, far beyond the requirements of the script. Male servants were chasing each other, male servants were chasing women servants, and relationships between Orgon and Doreen are hinted at which are not to be found in Moliere's text.

The writer finds it difficult to recreate here the mood of shock that was evident on the evening of the performance. Those who knew the play from other performances could hardly believe what they saw on stage, and those who had never seen a production of Tartuffe before wondered whether this could really be a faithful rendition of the play. The reaction to this opening night performance was not slow in coming.

September 15, 1967, from 8 to 10 o'clock in the morning, the Project Coordinator and his superior sat in an office listening to irate telephone calls from principals who requested permission to have students not attend the play. Several principals suggested that the program be cancelled outright at once. Others, who could see hope for the Project, suggested that we had "a tiger by the tail." The Project Coordinator at the conclusion of those interesting two hours was asked to contact the theatre and arrange for a meeting between theatre management, the director and several superintendents as well as himself at the offices of the Board of Education. At the meeting, which took place about 12:30 it was decided that the play in its present form was in no way suitable for the 10th graders who were to see it. Mr. Gregory, the director, agreed to revise whatever parts of the play were thought to be objectionable. The Project Coordinator and several other district staff members were invited to see the play that evening and to suggest a list of changes which, if implemented, would make the play acceptable for viewing by 10th grade students.

The changes demanded are listed below, in order that the reader may gain some idea about the extent to which liberties had been taken with the interpretation of the play.

1. On the set there was a sign reading "Jesus Saves". There was also a religious statue. It was asked that the sign be eliminated, although the religious statue was allowed to remain in the play because it served as a physical prop which was used during the play.
2. The director had commissioned a set of slides which showed some of the hypocrisy of our modern society. The slides included pictures of billboards advertising various commercial

products, nudes, paintings, and a variety of other things. It was asked that the slides, flashed on the curtain prior to the opening of the play, be changed or eliminated.

The director was asked to modify:

3. Amorous play between Doreen and Cleant.
4. Bath scene of Orgon.
5. Touching of Mexican lady during bath scene.
6. Indecent gestures by Orgon after the bath scene and before the fighting. Flexing of muscles.
7. Indian carrying off Doreen.
8. Tartuffe covering the bosom of Doreen.
9. Tartuffe's scene with Elmire, especially his touching her dress and knee.
10. All touching between Tartuffe and Elmire in first love scene.
11. Seduction scene of Elmire.
12. Slapping of Elmire at the entrance of Orgon.
13. Slap on the lower back of Elmire by Orgon before he gets under table.
14. All bodily contact between Tartuffe and Elmire.
15. Bull-like pawing by Tartuffe.
16. Change chase of servant girl by Indian.
17. Mexican-American treatment, especially Loyale's entry and scene.
18. Tone down of Mexican girl made as being fat, dumb and happy.
19. Eliminate "licorice" comment at end.
20. Apparent acquiescence of Elmire in first act.

A toning down of the boisterous, vulgar, bawdiness that characterized the production was requested. It was felt that it was too late to ask that the production be restored to its original setting of 17th century France.

The production raised questions that the theatre management and the schools had to face at once, but which remain unsatisfactorily resolved. The issues were censorship and the right to censor. It was obvious to the District staff, but not to the director, that Tartuffe could not be shown to the students. The director had little choice about following District requests for modifications of the play, because the District had the right to withdraw from the Project, and after the opening of Tartuffe certainly meant to exercise that right if an acceptable play could not be mounted. That a passable Tartuffe was achieved is history; however, the issue of censorship, interference with a director's right to stage a play the way he saw fit, would plague the Project as a philosophical consideration and a practical matter in the years to come.

It is the position of the American Educational Theatre Association, and some other educational groups, that censorship of plays in any form is abhorrent to them and that it ought not to be tolerated. That position is as lofty as it is impractical, and presupposes a wisdom and discretion in directors that is not always found. The District staff had to follow a policy that was somewhat removed from the "no censorship" ideal championed by those who do not necessarily have to live with the consequences of the absolute implementation of that policy.

It should be remembered that the Educational Laboratory Theatre Project was not a voluntary program. Student attendance at plays was, theoretically at least, as compulsory as attending next day's English or physics class. The plays were to be a regular part of the English program: a shared student experience designed to improve the English curriculum. The Educational Laboratory Theatre Project was, of course, supported by public funds. The District staff felt that, since it was responsible and answerable for the educational experiences of students, including plays, it deserved reasonable control over those experiences, including the plays.

Twice during its first three years of life did the "censorship" issue become a matter of public concern through airing in the press.

The first time involved the play Tartuffe, the second time the play The Fantasticks. Both times the Educational Laboratory Theatre Project staff, believed it was acting in the best interest of the students and public involved; and both times its judgment was loudly cheered by some, and roundly condemned by others. It is still the Project Coordinator's feeling that only if student play-going experiences were completely voluntary on the part of both the students and parents could the District abandon its concern for the play the student attends.

Machinery for resolving differences of opinion about suitability of plays was contained in the contracts between the District and the ICC, which are discussed at length elsewhere in this report. At no time during its three year association did the Educational Laboratory Theatre Project staff and the theatre management ever fail to resolve their differences, although as is usually the case with compromises, both parties were always less than completely satisfied with the results of these negotiations over

what were sometimes minor points. Although the "censorship" problem received more than its share of press, it can neither be blamed for the failure of any play nor credited with its success. Macbeth, generally regarded as the least liked play of the 12 the students saw, was completely uncensored. The Fantasticks was acknowledged among the more successful efforts of the ICCC, but was considerably cut in student performances. But to return to Tartuffe, the question of who should have a say in a decision as to the suitability of the production needed to be resolved. In the heat of battle following the opening performance, it was decided, after the changes in the play had been made, to invite all secondary school principals, English teachers, supervisors and other, to a special matinee performance on September 19, 1967. This performance was reluctantly declared acceptable. Even though no words can possibly describe the air of tension in which this decision was made, the minutes of the post-performance meeting held in the foyer of the Lindy Opera House may serve to convey some of the atmosphere.

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LOS ANGELES CITY SCHOOL DISTRICT
Division of Secondary Education
September 20, 1967

RECORDS OF THE POST PERFORMANCE MEETING HELD AT THE
LINDY OPERA HOUSE ON TUESDAY, SEPTEMBER 19, 1967
FROM 4:00 TO 6:00 P.M.

Participants at the Meeting:

From the Board of Education:

Rev. James Jones and Dr. Julian Nava

From the Inner City Cultural Center:

Dr. Alfred Cannon, Mr. C. Bernard Jackson, Mr. Ed Hearn,
Mr. George Savage, Miss Celia Avena, Mr. Colin Young,
Mr. James Keraus, Miss Jeanie Joe, Mr. David Lunney and
Mr. Andre Gregory

From the Division of Secondary Education:

Dr. Robert E. Kelly, Dr. Dave Schwartz, Mr. Stuart Stengel,
Dr. Otto E. Buss, Mr. Isaac H. McClelland, Mr. Roger Hyndman

From the Office of the Deputy Superintendent:

Dr. Robert J. Purdy, and Dr. Thomas O. Lawson

From the Secondary Specially Funded Programs:

Dr. William J. Settle and Dr. Hans G. Stern

Dr. Kelly opened the meeting by introducing Dr. Settle, who reviewed events leading up to today's performance. Particular reference was made to a performance on Thursday night, September 14, 1967, at which an invited audience of administrators and teachers saw a performance of Moliere's Tartuffe. Many who witnessed the performance doubted the wisdom of presenting this version of the play to our B10 District pupils. Telephone calls on Friday, September 15, 1967 confirmed the suspicions

of the night before, that, indeed, there existed strong feelings against the play in its present version. Dr. Louise Seyler, Deputy Superintendent, called a meeting in her offices on Friday noon, September 16, 1967. The meeting and its results are described in a memo to Members of the Board of Education, from Jack P. Crowther, Superintendent, dated September 18, 1967, subject, "Educational Laboratory Theatre Project Tartuffe."

The agreement reached at that meeting was that Mr. Andre Gregory would extensively revise the play to meet objections of many District staff members. Today's performance, then, featured the revised version of the play. The audience at today's performance included Superintendents, Supervisors, one Administrator from each participating school and one teacher, either an English teacher, an English Department Chairman, or a Drama teacher, also from each participating school. Each audience member was provided with a copy of the memo from Jack P. Crowther to Members of the Board of Education, referred to above, and a blank which asked him to decide whether today's version of the play had value for viewing by 10th grade pupils of the District.

Dr. Kelly next reviewed the responses submitted by the audience on the blank referred to above. Twenty-two of the blanks carried a favorable response, while sixty-three blanks featured a response which suggested that the play was still not suitable for viewing by pupils of the District.

Dr. Kelly first reviewed the responses of those blanks which indicated that the play was of value for viewing by District pupils, and even though the responses were favorable, many of them carried reservations, some of which were:

1. As a first offering the play was not considered a wise choice
2. First act still too long
3. It was not a funny comedy
4. The seduction scene needs further change
5. The seduction scene was still overacted
6. Both seduction scenes could be improved
7. The play suffered from the transposition in time.

Dr. Kelly next summarized the blanks which carried negative responses and again the responses as summarized follow: (It is to be understood that many responses duplicated each other).

1. This play was a bad first choice
2. This play must be pre-taught
3. The direction of the play is bad
4. The play was a poor production
5. The play was boring to adults and is bound to be boring to kids
6. The play was a distortion of Moliere
7. The play was a doubtful introduction to theater experiences for youngsters
8. The pacing of the play was too slow
9. The play was derogatory in its present version to Negro and Mexican citizens
10. The seduction scene was still too strong
11. The play was too long and too involved and not suitable for viewing by youngsters
12. The play was much too confusing
13. A suggestion was made that the director read the Bill Cosby article [on interracial casting] in the Sunday Los Angeles Times, September 13, 1967 in the "West" section
14. The play contained too many slapstick episodes
15. The play was described as both "vulgar" and "tasteless"
16. The play was described as "inept."

Dr. Nava suggested that if it were not a good play for 10th graders it might be acceptable for other volunteer groups of students. He also wondered if the dramatic judgment expressed by the respondents at today's performance should be taken too seriously, as these respondents had been preconditioned by seeing the memo from Dr. Crowther referred to above. He further suggested that virtue does triumph in the play. He raised the question of the length of the play.

Mr. Gregory responded that it might be possible to have an intermission in the first act in order to break up this very

long first act. He further stated that theater is not only literature, that theater admits of many versions of a play being presented, that a play is, indeed, open to interpretation, and that interpretation can be changed, moreover, that perhaps no two versions of a play are entirely alike.

Next, there was a general discussion as to how pupils of the District might react to the play, particularly the long scenes. Mr. Gregory brought out the fact that in New Orleans the Board of Education objected to Charley's Aunt as a play, claiming that it was not good literature. However, the Board of Education of New Orleans was finally convinced when Charley's Aunt, as a play, became one of the most successful plays put on by New Orleans.

A question was addressed to Dr. Stern as to whether the curriculum materials for Tartuffe were ready. Dr. Stern responded that the materials were almost ready for reproduction, but that they had not yet been finally approved.

A general discussion developed in which it was felt that it was quite important for teachers and pupils of the District to have the curriculum materials in their hands before seeing this particular version of Moliere's Tartuffe. It was suggested that the start of busing pupils to this theater be delayed until the curriculum materials were in the hands of teachers.

Dr. Stern next informed the group that an in-service education meeting with participating 10th grade teachers was scheduled for Thursday, September 21 in the Hollywood High School Auditorium from 3:45 to 5:45 p.m. Mr. Gregory had accepted an invitation to attend the meeting to explain his version of the play.

Mr. Hyndman was next invited to present his point of view. He remarked that the teachers who were going to take the youngsters to the performance were terribly important to the strength of the ongoing Educational Laboratory Theatre Project and that every effort should be made to inform them fully as to the program and to provide them with the curriculum materials.

At this point, it was decided to postpone pupil attendance at plays for at least five days until curriculum materials could be delivered to teachers.

Dr. Cannon voiced his great concern over the fact that the theatre would be dark for five days and pointed out that actors would learn a great deal from the responses they will get from the pupils viewing the plays, and he, therefore, asked whether it would not be possible to bring in at least some pupils, even if these were not tenth graders, so that the acting company would have an opportunity to learn the reactions of the pupils to the play.

There was further discussion as to whether principals or students should be forced to attend the performance.

Rev. Jones left the meeting at approximately 6:15.

The group agreed on the following points, as summarized by Dr. Lawson:

1. Teachers will meet at the in-service education meeting on Thursday, September 21, 1967 at the Hollywood High School Auditorium from 3:45 to 5:45 p.m. Mr. Gregory will be one of the speakers at that meeting.
2. Principals will be encouraged to hold department meetings on curriculum materials that will be furnished to teachers.
3. Performances of the play on Wednesday, September 20 and Thursday morning, September 21, 1967 are cancelled.
4. Selected school audiences will be given an opportunity to attend performances on Friday, September 22, Monday, September 25, and Tuesday, September 26, with the understanding that full curriculum materials may not yet be available.
5. The new target date for regular presentation of plays is Wednesday, September 27.
6. The play as presented today represents the version that the group agrees could be acceptable for District viewing with the following exceptions:

The seduction scene in the second act will be further modified, specifically the playing by Tartuffe will be modified and he will be instructed not to remove items of clothing.

7. Comments of viewers will be made available to Mr. Gregory.
8. Instructional materials will be made available to pupils to take home and discuss with parents. Parents objections to pupil attendance will be honored without penalty to the individual.

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Following the September 19 performance, the presidents of the local PTA's and other members of the community were invited to send representatives to the September 22 matinee, to view the play in the presence of students. The Coordinator invited them to make written comments on the play. Eleven PTA representatives expressed disapproval; 30 thought the production was "all right," although possibly not suitable for B-10's; and 60 submitted comments either approving or praising the production.

The adverse initial administrator, teacher reaction to Tartuffe subsided, as teachers and administrators had few valid complaints about The Glass Menagerie. However, the anger over the participation of Black actors in the Inner City Repertory Company flared up repeatedly with ugly vehemence, especially when these actors were assigned roles of races other than their own, particularly White.

Mr. Paul Winfield, a Black actor, had been assigned the role of the "Gentleman Caller" in The Glass Menagerie. As word of this spread through the District, a flurry of activity to cancel this casting took place. One teacher even went so far as to contact the agent for Tennessee Williams, Audrey Wood, to elicit a reaction to the proposed casting. What that reaction was remains a mystery. What is clear is that Mr. Williams authorized Miss Wood to send Mr. Gregory a telegram in which he gave Mr. Gregory permission to stage the play any way he saw fit. A copy of that communication is in this writer's files.

The White racist dislike of Black actors remained an ugly undertone in much critical student and teacher appraisal of the plays. Even in the popular plays there was undue concern about the color of an actor's skin. Student comments appeared particularly ironic, when, as happened on occasions, student critics misread the actor's race. For example, "Officer Krupke," in West Side Story was played by White actor, John Mackay. His companion, Lt. Schrank, was portrayed by Black actor, Adolph Caesar. Because Mr. Caesar's skin color is light, he was evidently mistaken for Caucasian by the student who wrote, "Why is it that all members of the 'establishment' are White and all the hero parts are played by Blacks?" Some students the writer encountered on his visits to schools were so deeply disturbed by their racial attitudes that they protested to the writer that they were "liberals," before suggesting that Blacks are really much happier with their own kind. The Inner City Cultural Center was accused of "pushing" integration, "rubbing the students' noses" into integration, and miscasting merely to give jobs to otherwise unemployable actors.

Student and teacher reactions to The Sea Gull and The Glass Menagerie were interesting in light of the sharply divided reactions and opinions concerning Tartuffe.

A teacher from Los Angeles High wrote, "The Sea Gull and The Glass Menagerie were completely unrealistic for B-10 students. Both plays were far too sophisticated and did not appeal to most of our students." A student from the same school said, "The Sea Gull was a bore; it was all talking." A second Los Angeles High School teacher wrote, "My high index students were favorable to Menagerie, but the others were bored and hostile to the weakness of the characters presented." An instructor at Hollywood High wrote, "The Sea Gull presented teaching problems; motivation was difficult; reading was slow." A student from Louisville High wrote "We are used to fast moving television shows and movies and thus we found these two plays unacceptable. That's why there was so much talking in the audience. The actors were all good but there were too many long pauses." However, two other Louisville students wrote, "Although Menagerie and The Sea Gull were rather slow moving at times, they both proved to be quite interesting and effective as a whole,"

and "the characters in Menagerie were all so lifelike." A Chatsworth High teacher wrote that, "some students slept through Sea Gull, although all of them were vitally interested in Menagerie."

Larry Kert and Bonnie Bedelia (as Tom and Laura) in Glass Menagerie were both extremely popular personally with the high school students. Miss Bedelia, was working hard to overcome a vocal quality that caused her some difficulty in her next appearance in Sea Gull (as Nina). Both performers were requested to make several school and classroom visits and proved to be as popular off-stage as on. Mr. Kert acquired a huge following, particularly with the girls, and one of his entrances from the rear of the theatre, down an aisle to the stage had to be changed to have him enter from the stage wings. This was necessary because the first week of matinees, students reached out to touch him, grab him, talk to him and even pull at articles of his clothing. With this sort of rapport, Mr. Kert (and Miss Bedelia) easily captivated and held most student audiences. Predictably, comments varied about the casting of Paul Winfield, a Black actor, (in white make-up and a red wig) in the role of the Gentleman Caller. A Canoga Park teacher said, "It's ridiculous." A Chatsworth teacher wrote, "It's ludicrous and destroys the credibility of the play." A Garfield High teacher wrote, "It's so hideous, it's funny." A principal wrote, "After Tartuffe, this is the straw to break the camel's back." A Wilson High teacher wrote, "It's pathetic." A Hollywood High student wrote, "Having a Negro actor in white face crucified Williams' work for me." On the other hand, a Granada Hills High teacher said, "It's a step in the right direction" and a Hamilton High teacher thought it "Commendable." While the Los Angeles Times critic, Cecil Smith wrote, "Eyebrows were raised when a Negro actor was cast in Menagerie. They can be lowered now...in light skin make-up with an up-tilted Irish nose and a red wig, the actor is splended...most students were unaware that the (Black) actor is not as he seems." It should be noted that Menagerie garnered five other good reviews and perhaps the Citizen News critic summed it up best when he wrote, "This is a technically flawless, emotionally satisfying production." A student critic from Banning High wrote, "This is Williams' best play and the Inner City Repertory Company has done ample justice to his genius." Menagerie proved that there are (at least) three sides to most stories.

With The Sea Gull, there were only two sides, the pro and con. The Los Angeles Times critic wrote "The Sea Gull soars;" the Santa Monica Outlook stated, "The Sea Gull takes wings;" the Gardena Valley critic wrote, "The Sea Gull soars and scores." The Citizen-News critic stated, "The Sea Gull is a splendid production;" while on the other side of town, the North East paper's critic wrote, "The Sea Gull makes a flop of flying" and the "trade paper," Daily Variety, noted "the audience was not rewarded by the cast's performance and the director must be faulted for the singular lack of transference in his cast."

Generally, the teachers found it faultless, and it was conceded by all students and teachers that the sets and lighting were outstanding and the best of the three plays to date (it was to retain that honor for the life of the Project). In summary, the teachers and adult audiences liked it,

but the students found it talky and boring. The Project staff's estimate is that it was an artistic success that should have been seen in the third year of the Project instead of the first, when the students were only 10th graders.

The final production of the first season, A Midsummer Night's Dream, was by far the most popular both with the Los Angeles teachers and the students. The latter were completely overwhelmed by this "mod" version and it converted thousands of teen-agers who here-to-fore had grimaced at the name of Shakespeare. It was almost unanimously liked by the teachers also, and most of the press was laudable. The Citizen News heralded its review with "Low Comedy High" and the Los Angeles Times' critic wrote "The mod, outrageous clowning of this production provides a riotously funny evening in the theatre" while Daily Variety stated, "The Shakespeare entry that caps Inner City Repertory Company somewhat stormy inaugural season is a marvelous finale; the production is both visually and verbally alive." The Japanese News of Los Angeles also was ecstatic and the paper's critic bannered his review with "Dream of a 'Dream'". The Hollywood Reporter had mixed feelings about the production stating that "the tarted up staging of Dream is a hilariously vulgar burlesque, a low comedy revel which suggests what might have happened had the Marx Brothers derailed in the forests outside of Athens"... "But as a theatre experience for bussed-in Los Angeles high school students, it should be captivating in itself." The critic for the underground paper, Free Press, wrote four columns about the production and bannered these with "A Midsummer Nightmare, or How to Kill Theatre Without Trying." His was the major negative review and he also wrote that "NO theatre is better than just ANY theatre." His review and his opinion stood alone.

The Repertory Company opened its second season with A Raisin in the Sun, starring Beah Richards. The Hollywood Reporter critic noted that the opening night audience gave a standing ovation with cries of "Bravo" to the cast. The reporter agreed that it was for "a superb production." However, the Herald-Examiner's critic thought that "beyond three superlative performances, the production is in trouble." The Daily Variety reviewer wrote, "Production values of the Inner City Repertory Company version are a curious mixture of professionalism, well-honed talent, and spots of amateurism. Total effect is a play which, at times, soars as brilliant stagework and, at other times, bogs down to an embarrassing shuffle. Directorial and acting efforts are to be both applauded and criticized. But this production should be seen." The critic from the major paper, Los Angeles Times, wrote "...this production dims," and "...the play was performed with such low-keyed deliberation that it seemed like a sluggish shadow of the Negro drama that had electrified a decade before...What was once a shout is now a whisper." Some high school papers criticized it; for example Canoga Park's students reviewer termed the production "overdone" and "the direction embarrassing." A San Pedro High student wrote "I enjoyed reading and seeing this play very much" while a second San Pedro student wrote "I found it boring and it made me restless and difficult to sit through." A Roosevelt High student wrote "I could feel some of the emotions that were expressed; I got involved with the play." A student from a neighboring school,

Franklin, however, wrote "It was terrible. I'm tired of seeing Black actors in everything."

The Los Angeles teachers generally agreed it was a good production and the majority of students seemed to like it. Raisin holds the record for attendance at the ICCO of the plays produced for the Project.

Our Town was eagerly awaited and had been the top choice of the teachers for production for the second season. Most students had read the play (it is included in the B11 English course of study), and the majority of teachers knew, had read, seen, or taught the play previously. Although it was not the poorest of the twelve shows in the Project, it was perhaps, the most disappointing.

Critically, the reviews ranged from very poor to very good. The Los Angeles Times termed it "something of an enigma" and went on to write, "This production is near to Wilder's intentions and it's true to the material, but leaves an audience, particularly of young people, restless." The Canoga Park High School reviewer agreed with the Times and bannered her with, "'Town' Dies in Sleep." She noted that "during the first two acts a good portion of the audience either was asleep or reading the Free Press they had purchased outside of the theatre." The Jewish Voice critic was not so kind. She wrote, "This production is unbelievably dull, amateurish, and empty, and it is difficult for me to imagine a more inept casting than was effected for this play. High school students could have done much better, and I do not mean to reflect on the ability of high school students." She went on to write, "I find it a painful thought that thousands of students will be introduced to Wilder's masterpiece via this production, and I strongly urge they be shielded from this Our Town."

Time magazine's critic, however, wrote, "Our Town regains the 'everyman' scope originally intended thanks to a multiracial cast and excellent direction." The Hollywood Reporter critic also liked the show, and Daily Variety's reviewer noted the "Our Town, as presented by this talented group, is professionally conceived and executed and should build at the box office sparked by word of mouth." The latter was never forthcoming and thus the box office did not build.

Teachers generally agreed it was a good production, but then the majority added that they "did not like it." Student reaction was similar. One San Pedro High School student wrote, "I liked the production; it was well done and the racially mixed cast added an interesting factor to a play I had always before found boring." Another student from the same school wrote, "Extremely bad and hard to follow with relatively poor performances." And still a third student wrote, "A fascinating play where one had to pay close attention."

The staff and students from Francis Polytechnic High School, also had diverse opinions such as, "I hated the play when we read it, but loved it when I saw it." to "I didn't believe a word that anyone said and mixing (racially) the cast like that made it completely unbelievable and phony."

Two students from Garfield High School made the following comments, "I like the way it was updated with the groovy stage manager and yet it kept the turn of the century mood." and, "The first two acts were a "drag" but the third act made me cry." As a summation it must be concluded that Our Town was a mixed experience for most students and teachers.

During 1969-70 the 12th grade students of the Los Angeles schools saw the following productions at the Inner City Cultural Center and at their schools: Laurents' West Side Story, Murray and Boretz's Room Service, Anouilh's Antigone, Ionesco's The Bald Soprano and, as an unexpected bonus, Menotti's The Medium and Puccini's La Boheme.

Perhaps the bonus should be explained first. During the scheduled nine-week run of Ionesco's The Bald Soprano, a teacher walk-out interrupted all normal school operations of the District on April 13, 1970. For 23 school days it was impossible to take The Bald Soprano to schools, and when schools resumed normal operations on May 14, 1970, the cast of The Bald Soprano had been disbanded, in line with earlier plans, which called for the official end of the Inner City Cultural Center season by April 24, 1970. Twelve school performances of a total of 72 scheduled ones had been cancelled.

As it happened, the Western Opera Theatre was booked into the Inner City Cultural Center the week of May 18-23, 1970, the week after the end of the teacher work stoppage. Mr. Jackson, the Executive Director of the Inner City Cultural Center, offered the services of the Western Opera Theatre to the schools. The Western Opera Theatre describes itself as follows:

Western Opera Theatre, now in its fourth season, was created early in 1967 by the San Francisco Opera with the help of a grant from the National Endowment for the Arts in Washington, D. C. Additional grants plus support from the California Arts Commission and foundations have enabled the company to continue and to grow.

In touring throughout the Western United States, Western Opera Theatre brought into reality a long-cherished dream of San Francisco Opera general director Kurt Herbert Adler--the establishment of a "grass roots" opera company of high professional caliber that would be within the financial reach of smaller communities, colleges and schools, and that would be adaptable to available facilities, be they auditoriums, gymnasiums, or large "multi-purpose" rooms.

Western Opera Theatre presents fully staged performances with young professional artists employed on a full-time basis, rather than in a "star" system with visiting artists. The philosophy of the company emphasizes ensemble work and true repertory. Each artist in the company can and often does perform any part in his voice category, whether large or small. Rehearsals continue even after the opening performances, improving and polishing the productions.

The number of performances has grown from thirty-five in the first year to more than one hundred per season. States on the itinerary have included California, Nevada, Arizona and Oregon. Many of the communities visited have never before seen a professionally produced opera and in almost every case Western Opera Theatre has been asked to return in subsequent seasons.

The repertoire for the current season includes Mozart's Così fan tutte, Puccini's La Bohème and Gianni Schicchi, and Menotti's The Medium.

Western Opera Theatre travels with its own especially designed portable stage, lighting equipment and scenery. Performances are fully staged and costumed, with wigs and makeup, and are presented with the assistance of skilled technicians of the San Francisco Opera staff. There are two conductors, two stage directors and fourteen singers. The artists, all experienced young professionals, have performed with the San Francisco Opera, Spring Opera of San Francisco, and other major opera companies.

Performances are given in full versions with either orchestra or two pianos, and in specially condensed versions for schools. Following student performances, members of the company join audience groups for discussions about themselves, the production and opera in general. Workshops, clinics, and residence periods on college campuses are also a part of the company's program.

"The Company's emphasis", says musical director Richard Weitach, "is on immediacy and intimacy rather than spectacle." The ensemble philosophy and approach of Western Opera Theatre makes its work exciting both musically and theatrically, with each value complementing the other."

The five schools which were fortunate enough to enjoy the Western Opera Theatre saw a thoroughly professional, dedicated group at work. The technically very effectively designed sets traveled well, and it was amazing to see the efficient crew put up its own set and lights each day in a different auditorium, with a minimum amount of fuss or confusion.

The Western Opera Theatre provided the Educational Laboratory Theatre Project with curriculum materials for each of the operas they produced. Because of the shortness of time, it was not possible to duplicate these materials in sufficient quantity to provide every teacher, let alone students, with a copy or even a synopsis of the work they saw. Thus, these operas were less well taught than was desirable, and even though the condensations presented were excellent from the standpoint of story line clarity, it was nevertheless difficult for a novice listener to follow the plot. Still, the students were duly impressed by the beautiful voices they heard and the generally fine acting they saw. All in all, the Western Opera Theatre must be counted among the more successful efforts of the season.

To return to the opening of the season, after a postponement from the previous season, a much anticipated West Side Story opened the school season

on October 6, 1969. Mr. Lonny Chapman, veteran Inner City Cultural Center director, with successful productions of The Glass Menagerie and The Fantasticks to his credit, mounted an especially effective West Side Story that was praised particularly for its energetic dance sequences, choreographed by Talley Beatty.

That West Side Story was a popular show may be inferred from the fact that, despite the cancellation of some bus loads of students from a few schools because of student unrest in the District, 83.8% of the theatre's seating capacity was used for the 25 performances run of the show. This compares with a 68.4% seat utilization for Room Service and a more respectable 77.2% seat utilization for Antigone.

The show to follow West Side Story was Room Service, a farce of the 1930's by John Murray and Allen Boretz. The play was chosen to be representative of a genre not before presented in the ELTP series of plays; namely, the American farce. The 1930's were rich in farces, and Room Service was selected because it combined a lively play with relatively few parts in a simple set. Mr. Nagle Jackson, who had successfully staged the play recently for the American Conservatory Theatre in San Francisco was persuaded to come south to direct the Inner City Cultural Center version. The press reaction to the play was mostly favorable.

The play was slated to open November 12, 1969. During a dress rehearsal on November 10, Graham Browne, an import to the Inner City Cultural Center from the Negro Ensemble Company, and cast as Gordon Miller, the lead in the play, injured his back. Fortunately, Emilio Delgado proved a quick study and took the part; however, the opening of the show was postponed to Thursday, November 13. The student audience reacted strangely to the performance, and it was decided to cancel the next day's performance so that the cast might have the benefit of the entire weekend, including Friday, for all-day rehearsals to pull the show together. Mr. Browne did not resume the part, and stood by now as understudy for Mr. Delgado, in which capacity he played one performance.

Students appreciated the play for what it was: a farce, full of sound and fury about relatively little. It showed a satirical portrait of an age so recent that parts of it were still painfully familiar. Even though students found the play enjoyable, the attendance figures show that certainly not all eligible students attended. The Coordinator discovered during the run of the show that many teachers had discouraged students from seeing the show, largely because they believed the play to be trivial; hardly worth the time it would take a student away from his other schoolwork. Such a teacher attitude was often enough to keep a wavering student away from the theatre, and the teacher was, in effect, violating a specific Board of Education commitment to the program. It was not possible to do anything about this, as the volume of attendance at the theatre was generally not known until the students arrived there. Only then would the Scheduling Specialist discover that busses were half empty or, worse yet, in a few instances, had been cancelled at the school. The lesson to be learned should not be lost

on others who are planning programs such as this: teachers must wholeheartedly approve plays or they will undermine the program by persuading students to stay away from performances.

Teacher attitudes toward Antigone were considerably more positive than they were toward Room Service and this is duly reflected in the student attendance reported above. Antigone was a fine production with Susan Batson, who had been voted "best actress of 1969" by the Los Angeles Drama Critics Circle, playing the title role, Antigone, and Adolph Caesar and Graham Browne as Creon and the Chorus, respectively, lending strong support. In general, students responded well to the play. It was such a demanding show, that the performances, however, were on rare occasions uneven. Nevertheless, Antigone concluded a good run. Simultaneously with the opening of Antigone on February 13, 1970, a group of six actors, the cast of The Bald Soprano, began touring to each of the schools in the Project. A school bus took the group each day to the school or schools where performances had been scheduled. Teachers, administrators and students appreciated the fact that they did not have to leave their campus to see this fine production.

The show seemed ideally designed to travel. Although the play was originally supposed to travel with a portable set and lights, it was decided that these were not necessary. Apparently, the set design did not work quite as planned, and it was found that the lighting facilities in most public rooms or auditoriums could be adequately adapted for the show. Four cubes, suitably decorated, served as the only furniture for the six characters, who were all costumed completely in white. A mask, applied directly to the face of each actor in make up, served to accentuate the unreality of the characters of this example of Theatre Of The Absurd.

The Bald Soprano was directed by Mr. Abel Franco, a high school drama teacher with the Pasadena schools. His direction seemed to anticipate the difficulties high school students might have in understanding the often abstract language of the play. The one-act was staged with appropriate gestures and poses by the actors, which helped clarify the text considerably. The performances by the actors were excellent. Although the Project staff will never know, they suspect that Mr. Ionesco would have been happy indeed with this most unusual production of his play.

Other theatrical organizations, besides the Inner City Cultural Center, have cooperated with the Educational Laboratory Theatre Project during the past three years. The Greek Theatre Association (including the Huntington Hartford Theatre) has invited students and teachers as their guests several times. When it was not possible to offer complimentary seats, then tickets were offered at vastly reduced prices to both teachers and students. This has been the case with the Center Theatre Group, too, and has included performances at both the Mark Taper Forum and the Ahmanson Theatre. Other theatres and groups which have provided this service to the Educational Laboratory Theatre Project have included the Lindy Opera House, the Santa Monica Theatre Guild, The University of California, Los Angeles City College Theatre Arts Department, and the Motion Picture Academy of Arts and Sciences--the latter for a series of classic films.

Student Behavior at the Theatre

The Scheduling Specialist, who was at the theatre for every student matinee performance, reported, "The behavior of the students at the theatre was not a problem considering the number of students involved over the three years of the Project. There were times when the audience was not what is generally considered a 'good audience.' Many times the audience was restless. It was impossible to ascertain any one cause for the restlessness among the student audiences. It is believed that the major causes were the students' personal lack of discipline, loose supervision by teachers, school rivalry, nature (or appeal) of the play, and ignorance of general theatre-going protocol.

"The students of some schools seemed to enjoy the performances more energetically than the students from other schools. On occasion, the various groups attending on the same day did not harmonize as an audience. This situation resulted in a few schools complaining about being scheduled with certain other schools. The 'complainer' invariably blamed the other school attending for all disturbances that may have occurred. In addition to the incidences of general restlessness, rudeness, or roudiness, there were a few specific problems of a serious nature that were reported to this staff. They were: (1) a wrist watch stolen from a boy, (2) a beer can thrown in the house hitting and cutting a boy on his forehead, (3) seats cut in the theatre and once on a bus, (4) a fire hose in the theatre pulled out of its container and water turned on, wetting the floor of the theatre, (5) doors pulled off hinges in the boys' restroom, (6) a boy hit in the face by another boy, cutting his face below his eye for 'name calling,' (7) someone putting chewing gum in a girl's hair, (8) cigarette smoking, (9) students arriving or becoming intoxicated at the theatre through a variety of intoxicants. It should be noted that these problems took place over a three year period. Most of the days at the theatre were trouble-free."

To put the above reactions into a proper perspective, the reader's attention is called to a brief section from a book entitled The Culture Vultures. On pages 102 and 103, author Alan Levy describes how theatre party audiences behave in New York:

Anne Bancroft, star of The Miracle Worker, which opened with 168 theater parties in the till, said: "It takes actual screaming by actors to quiet a benefit audience." Lauren Bacall observed: "Most of the time they seem more preoccupied with seeing themselves than with seeing the play." In the second act of a benefit performance of Pygmalion, the late Gertrude Lawrence almost dropped her H's when she discovered that the theater lovers in the first row were munching sandwiches. And one noisy evening during the brief run of Silent Night, Lonely Night, the normally imperturbable Henry Fonda stuck out his tongue at an inattentive theatre party.

At a benefit of the two-character musical I Do! I Do! in February, 1967, the stentorian bellow of Robert Preston was actually

drowned out by an imperative shriek from the balcony: "Harvey, change seats with Gretchen! Shelly can't see!" And Gower Champion, who directed Preston and Mary Martin in I Do! I Do!, swears he "heard some guy look over the credits and say, 'You mean I paid a hundred bucks a seat and there's only two people in this show?' He didn't know where he was. He was there because his wife had joined some committee."

Sir Tyrone Guthrie has written of his first encounter with the New York theatre-party scene:

Never have I known such audiences. They came late; they talked loudly all through the performance, often commenting on the actor's personal appearance in tones perfectly audible to the stage. The last twenty minutes of the dialogue used to be rendered totally inaudible by the hubbub in the audience: "How's about it, Mildred?" a gentleman would yell to his wife sitting four seats away on the other side of their guests. "Shall we stick it out or shall we go now while we can get a cab?" If Mildred elected to go, they would stand right up and pull on their overcoats, talking a mile a minute and good and loud so as not to be interrupted by all that gabble on the stage. I suppose the attitude was that Frank and Mildred and four guests amounted, at fifty bucks apiece, to three hundred, and that to be asked to pay, in addition, a little attention, and even a little respect, to the actors--well that was just ridiculous.

That was at a successful comedy, The Matchmaker. For sheer terror it scarcely compares with the collective snarl emanating from an audience that has gathered in solemn assembly to witness the death throes of a turkey it has subsidized at \$50 a head.

John Crosby has denounced benefit audiences as "half-asleep, half-loaded." A few years ago, Lenore Tobin inserted a plea for better behavior into Playbills at benefit performances. In it, she exhorted her audiences to "applaud as much as possible" because "a responsive theater party audience will enable you to have a better show." She abandoned her printed pep talks when several of her constituents complained that she was talking down to them. "You can't tell adults how to behave," Miss Tobin remarked to me. But Jessica Tandy, who can recognize theater parties by their I-dare-you-to-entertain-me posture, has an outrageously simple solution. "Instead of being uncomfortable or unhappy, they should make outright donations to whatever charity is in question."

An interesting report on the behavior of student audiences was submitted to the author recently by Margaret Opsata, the Student Development Director for the American Conservatory Theatre of San Francisco. Her observations

exhibit a striking parallel to those made at the Inner City Cultural Center Theatre.

In ACT's school season we reached schools in 16 counties and 67 school districts. The vast majority of the students in our audiences were seeing theatre for the first time. Some came resigned to sit through two or three hours of enforced boredom, others came because this is as good a way as any to escape from school for a few hours, and many more came not knowing what to expect, but convinced that it would be awful no matter what it was. Our audiences were considerably more undisciplined than the audience I saw during a performance of THE FANTASTICKS. Our student audiences tended to be vocally and physically expressive of every thought in their minds. The productions we presented this year for schools were THE CRUCIBLE and HAMLET. In every performance there were schools well prepared, mediocrally prepared, and not prepared at all. The teachers tended to find that their students were better behaved than the school sitting 'over there'. This reaction, it seems to me, is not totally valid. We are hopeful that each member of an audience--school matinees or 'adult' audiences--will accept the reactions of his fellow audience members as an exciting, vital part of the experience of being in a theatre.

Theatre cannot be a solemn church. Unfortunately, the only reaction which is totally condoned as being 'correct and acceptable' is laughter--and only in those 'predetermined' places. I disagree. Every vocal reaction which is evoked by an audience member is acceptable. THEATRE HAS TO BE AN INTERACTION BETWEEN AUDIENCE AND ACTOR.

Each has to accept that he in a sense controls the reaction of the other.

An interesting phenomena which I observed this year at ACT during our first school season--and I should point out that this year both our productions were extracted from the repertory of the previous year, playing to audiences which were primarily 'adult'--came from the actors themselves.

At first, they were very disturbed by the 'student audiences,' complaining that their concentration was being broken by the 'noisy' students, that their performances were suffering, that they couldn't wait until the week ends when we played Friday and Saturday nights to the general public.

After about two weeks, however, the actors changed their minds drastically. They were finding that they were being stimulated and challenged and being driven to perform better and more fully with students 'out there.' The students were literally saying, by their reactions and the freedom they felt in expressing

their reactions, 'Make me like it. Show me why it's good.' After five daytime matinees like this, the actors then had two weekend audiences mainly consisting of adults, who sat there silently no matter what happened, because this was the way to behave in a theatre. The actors lost the feedback they were getting from the audience.

Even when student reactions were in the form of throwing pieces of candy at the actors they didn't like, or booing the characters in the CRUCIBLE who were persecuting John Proctor, the hero, the actors accepted this.

The result was that people who saw THE CRUCIBLE or HAMLET after several weeks of the 'student season' found that the productions have improved to the point where they were more exciting to watch. The students were providing a transfusion to the actors, so that they were collectively giving finer performances.

In summary, it may be said that the adolescents that were brought to the theatre exhibited by and large typical adolescent audience behavior. When the audience was fascinated by a play, they were generous in their show of appreciation, alert, quick to react and attentive. When the play did not hold their attention, members of the audience would talk to their neighbors, whisper, shuffle their feet, and in some instances, attempt, through boisterous over-reaction to the scenes, to attract the attention of the audience to themselves. Audience behavior varied a good deal from school to school, but unfortunately there is no data which would allow the Coordinator to make valid generalizations about the variance of group theatre behavior as observed in school-student groups.

Artistic Policy of the ICCC

In light of the occasional comments on the quality of ICCC performances, the artistic policy of the Inner City Cultural Center needs to be examined. The announcements mailed to prospective ticket buyers and other supporters in the community read:

Aims and Purposes

Resolved: That this body work toward the establishment of a center for the performing and graphic arts, the first major center in the United States to be located in the heart of a minority community and dedicated to the presentation of artists and works of special interest to the residents of this community.

There could be no quarrel with the artistic integrity or ability of the distinguished membership of the Inner City Cultural Center's various boards of advisors. On the A Raisin in the Sun program (October, 1969) the following are listed:

Board of Directors

Dr. J. Alfred Cannon, President and Founder, Mrs. Mary Jan. Hewitt. First Vice President, Mrs. George Seaton, Second Vice President, Dr. Leon O. Banks, Treasurer

TRUSTEES: Mr. Saul Cohen, Mrs. Suki Goldman, Mr. Leonard Grimes, Mr. Al Hampton, Mr. Edward Hearn, Mr. Norman O. Houston, Rev. James E. Jones, Mr. Robert Kennard, Dr. Julian Nava, Mr. Gregory Peck, Dr. George Savage, Miss Marlo Thomas, Mr. Robert E. Wise and Mr. Mako Yashima

ADVISORY BOARD: Mr. Thomas Bradley, Mr. Richard Calderon, Mr. John R. Cauble, Mrs. Isobel Clark, Mr. Will E. Crocken, Mr. Ralph G. Guzman, Dr. Abbott Kaplan, Mrs. Kate Drain Lawson, Mr. Henry Lewis, Mr. Frank Maxwell, Mr. Budd Schulberg, Mr. Sebastian Tom, Mrs. Florence Vaughn and Mr. Irving Zeiger

Although the Educational Laboratory Theatre Project was to be directly concerned only with the efforts of the Inner City Repertory Company, the performing theatre company of the Inner City Cultural Center, the Inner City Cultural Center did sponsor other activities, which were advertised to the public in 1969-70 to be the following:

Apprentice Training Program

A special program designed to acquaint young people (selected principally from minority communities), with opportunities for career development in the entertainment and communications industry.

Special Classes

All classes are open to the public and include: Acting and Dance, Music Notation and Sight Singing, History of Western Theatre, History of non-Western Theatre, Introduction to Film Production, Communication Skills, General Introduction to Theatre, Non-technical Aspects of Theatre, and Employment Picture Survey.

Langston Hughes Memorial Library

The Inner City Cultural Center is actively engaged in collecting the most significant and relevant artifacts to the cultural and artistic life of the Black, Asian, American Indian, and Spanish-speaking communities to be housed under one roof. The "Langston Hughes Book Counter" located in the Center, specializes in the sale of works by minority authors. With the proceeds going toward the further development of the Library.

Sunday Evening Concerts

Programs designed to bring to the attention of the entire Los Angeles community outstanding artists of the "inner city."

1967-68 Season

Al Huang Dance Company
Inesita
Ketty Lester
Osamu Ozawa Karate Company
The World of Paulene Myers

1968-69 Season

Japan Night
Noche de Mexico
Ruby Millsap Dance Company

Inner City Touring Ensemble

A unique performing unit available for bookings to clubs, churches, schools and other community organizations interested in lively programs with a point of view.

Inner City "Newsletter"

A newsletter published quarterly, wherein artists and writers of the Inner City talk about life within the "inner city." The publication contains poetry, short stories, new play excerpts and serious essays on the rich cultural life enjoyed by Americans of color.

Other Activities

The ICCC is the scene of many special programs and exhibitions throughout the year. Some of these have been:

West Coast Premiere performance of the Western Opera Theatre (branch of the San Francisco Opera Company)

"I Too Am America"--photographic exhibit by social research photographer Marion Palfi

Theatre Conference: "The Role of Minority Artists in the Theatre Arts"

Master Class in Dance with Donald McKayle, noted dancer-choreographer

Writers Workshop: Professionals and beginners come together to share backgrounds and develop their craft.

Banquet honoring distinguished Black writers Owen Dodson, Julian Nayfield, Lofton Mitchell and Ted Shine

An assessment of the ICCC's success in areas other than theatre is beyond the scope of this report. However, some charges about incompetent actors and the quality of productions at the ICCC were made and must be examined.

It is quite true that the ICCC hired more actors of minority groups, including Negroes, Japanese, Chinese, Puerto Ricans, Mexicans, and Indians, than would theatres not dedicated to the concept of equal employment opportunities for all and having a particular interest in the welfare of artists of the minority community. The question is whether the policy of hiring actors of minority cultures affected the quality of the plays adversely.

One measure of the worth of an actor is his acceptance by the theatre profession at large. An examination of the list of actors employed by the ICCC during its three-year association with the ELTP reveals that almost all of those on the list, minority and majority group members, alike, have done well either before joining the ICCC or, perhaps more importantly, after. The actors have worked in every branch of the professional performing arts, including motion pictures, television, drama, dance and music. A few actors have been honored by their profession through awards, as in the case of Susan Batson, or through attainment of star or featured billing in films and television, as in the case of Paul Winfield, Dana Elcar and Yaphet Kotto. Others, including Susan Batson, Booker Bradshaw, Lou Gosset and Dana Elcar, have distinguished themselves at other theatres in town, including the prestigious Music Center Complex. The background of most actors was listed in the play programs, and a partial listing of what these actors have achieved since that time follows below:

Michael De Anda - currently in two television commercials; one for "Catburger," and one for California wines

George Gaynes - is currently in a film, featured billing

Louis Gosset - has, since his performance at the ICCC, been in various plays, notably in the Music Center's Murderous Angels

Allyn Ann McLerie - featured in the Academy Award nominated picture They Shoot Horses, Don't they?

Paul Winfield - has made four major films since playing in several ICCC productions

Larry Kert - repeated his original role of Tony in West Side Story in Sacramento, summer 1969, and Allyn McLerie was opposite him; went back to Broadway, replaced Burt Convy in Cabaret. As the romantic lead he starred in La Strada on Broadway, and now has top billing in Company, the new hit on Broadway

Bonnie Bedelia - was signed by MGM for a five picture contract, the first one was Gypsy Moths and then for Warner Brothers-Seven Arts, They Shoot Horses, Don't They? Her third film is Lovers and Friends, due for release this fall

Robert Ito - made a film with Cliff Robertson called "Too Late the Hero," which is currently playing.

Mitzi Hoag - had several television shows, including sequences from "Hawaii Five-0." She also played in "Joe Egg" at the Lindy Opera House

Hanna Landy - has been on television various times, most recently in a Paramount television production

Malachi Throne - became the co-star of the television series, "It Takes a Thief", which is still currently playing

Philip Kenneally - did a film and is currently in one of two one-acts at the Actors' Studio West

Don Pedro Colley - is a regular supporting actor on the "Daniel Boone" television series, was guest-starred on "Mannix," and completed two films, in the last of which he received featured billing for the first time

John McMurtry - is currently at the Old Globe Theatre in San Diego doing their summer Shakespeare Festival. He made his film debut with Lee Marvin in Point Blank

Douglas Lambert - left for London to play the leading role in The Boys in the Band as the only American in the cast.

Clive Clerk - had a television series called "The New People," last season and is currently a regular on the television series "Happy Days"

Dana Elcar - has done several television commercials and was in plays "Fox" and "Crystal" with the Center Theatre Group at the Mark Taper Forum; he also has featured billing in a new film

D'Urville Martin - has done several television shows and films. Most recently featured in The Watermelon Man with Godfrey Cambridge

Carol Graham - was featured in The Learning Tree

John MacKay - currently on Broadway in Borstal Boy

Kim Hamilton - has done several television shows. Most recently in one night stand at Mark Taper Forum in Jean Genet's "The Blacks"

Candace Cooke - joined the Civic Light Opera and appeared in The Student Prince and 1491

Juanita Copeland - appeared in a production at the Ebony Theatre

Leon Charles - has been with "Theatre 40" and appeared in 3 of their last 4 productions

Roland McFarland - has been in The Owl and the Pussy Cat which started in San Diego and was recreated at the Inner City Cultural Center under outside contract

Virginia Wing - had a top feature role in a "Hawaii-Five-0" sequence, which got her a featured role in the film Comeback with Miriam Hopkins

Jose De Vega - has had at least 4 or 5 television shows

Ruby Millsap - is a distinguished dancer and has formed her own company and is active with the ICC Dance Company

Tony DeCosta - has done 4 or 5 television shows and he was also featured in Elvis Presley's last film

Susan Batson - won the "Best Actress Award for 1969" awarded by the Los Angeles Drama Critics

Wendy Wright - was in "Kids of the Kingdom" at Disneyland

Mina E. Mina - went to Florida to do several directing chores

Glynn Turman - was a guest star on at least two episodes of "Mod Squad"

Michael Lerner - produced a play at the Players Ring Gallery

The writer believes that the charge that the actors hired by the ICC were incompetent or amateurs must be summarily rejected in the face of this evidence.

An examination of how the actors at the ICC were used in portrayals of characters ordinarily thought of as of one race or another, reveals a confusing pattern at best. Occasionally, actors were assigned roles of other than traditional race patterns for theatrical or directorial reasons. For example, Andre Gregory assigned the role of Tartuffe to Lou Gossett because he thought that in 19th century California a Black person would represent the poor and down-trodden. As Tartuffe was the villain in the piece, Gregory, perhaps to his surprise, was subjected to some criticism for that casting as tending to reinforce unfortunate racial stereotypes. Mr. Jackson cast Our Town with the families deliberately mixed up as to race. This in order to make clear that Thornton Wilder is talking about the universe in Our Town, not a rather specific place in New Hampshire. This was certainly lost on some spectators, generally those who also objected to the lack of scenery in the play, and whose criticism can not be taken too seriously.

In other plays, there seemed to be a reversion to racial type-casting, as in The Sea Gull, whose cast with the exception of the servants, was White; and A Raisin in the Sun, whose players all represented their own race, both in the Black roles and the lone White one. In both those plays there was opportunity to be more adventurous.

The Glass Menagerie featured Paul Winfield, Black, as White Jim O'Connor, the Gentleman Caller. This line of experimental casting was not repeated,

although a current film, The Watermelon Man, with Godfrey Cambridge, offers an interesting exploration of possibilities.

Finally, there were the plays in which races of characters were just deliverately ignored. There was mixed reaction to this. Probably the most successful play disregarding the races was A Midsummer Night's Dream. Spectators could complain little about the reality of what was fantasy to begin with. There were varying comments about Room Service and Antigone. In Room Service there was no interracial family. The love interest between Black Lee Clark Champion and Chinese Jeanne Joe was largely accepted without comment, as it seemed not very passionate. In Antigone, Black Susan Batson had Chinese Jeanne Joe as sister and Mexican Ron Castro as suitor. There were comments about this, generally derogatory. In The Fantasticks, Black Lee Champion was the lover of Mexican Chris Avilla. There were few overt complaints. These were reserved for the next play, West Side Story.

Because West Side Story featured a story that involved the antagonism between Puerto Ricans and "Americans," those in the audiences who had studied the play beforehand expected dark "Puerto Ricans" and blond "Americans," and complained that the only differences between the groups were the costumes they wore during the memorable dance scene in the first act. The question as to whether a more positive differentiation between the members of different gangs would have made the play more effective was doomed to remain debatable.

In their struggle to maintain an artistic standard that was acceptable to them, the Inner City Cultural Center encountered a number of problems fairly typical for most professional companies operating on a marginal financial basis.

The plays were always staged under pressure. The allocated rehearsal time was usually not enough to allow even the most seasoned actor to reach an acceptable standard of performance by the time students saw the first performances. A nadir of sorts was reached with A Midsummer Night's Dream, when during the first student performances the technical crews were in the audience monitoring light and sound cues. A minor miracle occurred with The Fantasticks which opened after barely two weeks of rehearsal. There was rarely a play for which the official press opening night was not postponed. It was not possible, of course, to postpone the students' coming, because of semester time limitations. Thus students frequently saw plays of which the first few performances must be classed as run-throughs. The short rehearsal time allocation can be traced directly to the financial strain under which the ICCC was constantly operating. Every penny of salary time had to be turned over twice before it was spent.

The financial problems impinged on other areas. Actors, directors, and other personnel generally worked for union minimum scales and their services were often supplemented by the help of apprentices, who were paid from funds supplied through a Ford Foundation grant. Because of the debt the Center had accumulated, a shortage of funds would limit the Center's freedom of choice and action in all areas from The Sea Gull on.

No doubt the environment in which the plays were performed helped shape the way students and teachers perceived the play. It is probably fair to speculate that if more funds had been free, unencumbered by debt, the ICCC might have done more redecorating of the theatre. For example, the floors of the house were covered with worn-out carpeting, as was the lobby. No amount of cleaning could restore its elegance. The dingy restroom facilities were never quite geared to the volume of traffic to which 900 students a day could subject them.

The lights in the marquee did not function properly, and the ill-matched letters that graced its glass sides did little to make the theatre more inviting at night. Although there were glass display cases in the lobby open to the street, these were rarely used to display anything except rather home made-looking posters. The printed programs for students varied greatly in quality from very attractive for Tartuffe to unbelievably amateurish for Room Service. Again, because of the financial problems, printed programs would usually not be available for students until several days after performances had started; and in the case of A Midsummer Night's Dream, the theatre ran out of programs and the Coordinator had to order more programs printed through school sources to be sure that most students got programs at all. All of the above items are perhaps minor and unimportant in themselves, but it is their cumulative effect that acted on students and teachers coming to see the play. Some teachers and students, no doubt, perceived the plays as sloppily performed, whether they were or not.

Naturally, the Coordinator was aware of these conditions everyday. Teachers and students would see them only four times a year, for relatively short periods of time. Thus, it is quite possible that many students were not affected by the air of poverty that pervaded the premises, and not so surprising that most students to whom the Coordinator spoke on his many visits to the schools had no trouble at all remembering plays that they particularly liked. Moments of great joy and satisfaction were cited frequently by students who either did not notice or learned to disregard the run-down appearance of the theatre. They were instead moved by the often exciting performances that took place on stage.

Student and Teacher Reaction to the Project as a Whole

During the final semester of the Project, the Coordinator visited 39 public and 8 private schools as part of his effort to evaluate the program. The visits usually included interviews with individual teachers, the English department chairman, the ELTP contact representative and several classes containing students who had been to the theatre. As a rule, each call on a school lasted several hours. The Coordinator kept careful notes on his interviews, and tape recorded most classroom visits. It was possible to reduce these interview notes to a series of short statements, each of which was transcribed to 3" x 5" cards. The Coordinator inspected a sampling of the cards and derived from them a number of categories, into which most of the statements fell rather naturally. What follows below is a listing of the categories, and some typical statements within each. Frequently, statements duplicated each other. At the end of some categories a short summary statement is made.

Increase in Student Interest in Theatre

An increase in student interest in the theatre has been noted

Most students definitely want to see more plays

A large majority of students have been influenced by plays.
They will go more often

Students are including theatre experiences in their leisure
time activities (mentioned very often)

Most students have seen most plays

Student thought it was good to appreciate plays

The theatre was another medium of entertainment

Students have returned to ICCO performances on their own
(mentioned several times)

Majority of class improved as a result of the program

Students are more interested in memorizing parts and taking
part in drama classes

Teachers report increase in interest in theatre and other fine
arts

Teachers have noticed increase in drama student participation

Students have felt encouraged to write short stories, poems, etc.

Teacher feels that project encouraged student playwrights

Teacher hoped kids would get acquainted with theatre. This
has happened

Student reports seeing drama has made it more approachable

Students were fascinated by stage technique

The plays gave a better understanding of life

The theatre project was another source of learning communication

The theatre project taught the art of plays in literature

Student reports one purpose of the program was to increase stu-
dent knowledge in the fine arts of drama

A purpose of the program was to learn the difference between movies and plays

One student reports the purpose of the program was to reveal possibilities of careers in acting

Student feels a lot more educated about plays

A private school teacher has watched students develop into sophisticated play-goers

Students gained a great deal of knowledge about plays

Student reports that it was good to see the same actors and actresses in different roles

Student thought it was a good idea for the audiences to get involved in the plays

Student thought it was good to see a play because it was a new experience

Students thought it was good to get to know actors

Students thought it was good to learn about dress and manners in attending the theatre

Student thought it was good to introduce the idea of working in the theatre

Some students thought that the play dealt with some of today's hang-ups

The Project encouraged reading and speaking of students participating in the Project

Students thought the plays taught human understanding

Students are now noticing, a teacher reports, themes and acting rather than physical appearance of the cast

Students realized it was better to see the play than read them

Students realized that theatre is different from films in that theatre is happening now

Student reports: .I know more about plays

Teachers report all students who obtain parent consent slips go to the theatre

Student reports project has been worthwhile for them
Kids have learned a great deal through program
Students should have the theatre experience
Students are beginning to dig into characters of plays
Students are becoming more receptive to theatre
Students were able to analyze the theatre experience
Student thought it was good to develop a critical mind
Students learned the difference between good and bad plays
Students critical faculties are improved (mentioned frequently)
Students seem more sophisticated
Students feel unanimously enriched (mentioned many times)
Students seem to appreciate the other arts more now after being exposed to the plays
Live theatre has stimulated students in many ways
Every student had at least one favorite play, some had more than one
There are benefits from seeing different plays
The theatre experience was a good educational experience
Purpose of seeing the plays was to expose the students to plays and culture
The shared experience of all students having seen a play is good (mentioned frequently)
Students now have a common background about plays
Kids enjoyed going to the theatre
Students really enjoyed program
Students were enthusiastic participants
Students look forward to going to the theatre
Curiosity of students thoroughly aroused

Remarks:

Students and teachers alike revealed a lively interest in the program. Students speculated intelligently about the purposes of the program. An increase in student out-of-school participation in either theatre or theatre-allied arts was noted. Many students valued contacts with theatre people.

Reaction to Specific Plays

(The Project Coordinator asked every class he visited to list the class' favorite plays. As it turned out, every single play was listed both as a class favorite and as the one that some students disliked. There is not room in this report to list the choices of favorite plays and most disliked plays of every class the Coordinator visited. A few class lists are, however, listed below.)

<u>Class</u>	<u>Liked</u>	<u>Disliked</u>
Class 1	Glass Menagerie Raisin in the Sun Sea Gull A Midsummer Night's Dream The Fantasticks Room Service The Bald Soprano West Side Story	Macbeth Antigone Our Town
Class 2	West Side Story The Fantasticks A Raisin in the Sun A Midsummer Night's Dream Glass Menagerie Room Service The Sea Gull Macbeth Antigone) Our Town)	Glass Menagerie Macbeth Our Town Antigone
Class 3	Sea Gull West Side Story A Midsummer Night's Dream The Fantasticks	Tartuffe Macbeth West Side Story Antigone

The Coordinator asked classes to list memorable moments in a play which they recalled with pleasure. The following moments were often cited.

- 1 West Side Story gangs down the aisle in the audience
- 2 The ending of Our Town

- 3 Mother learns that money is gone in Raisin in the Sun
- 4 The witches in Macbeth
- 5 Emily's lines in Our Town after she dies
- 6 The dancing, songs and quiet audience of West Side Story
- 7 The dancing in The Fantasticks
- 8 The scene in Room Service where people are trying to keep Lee Clark Champion dead in the hotel room
- 9 In The Glass Menagerie mama yelling, "Rise and Shine"
- 10 In The Sea Gull, Bonnie Bedelia's crying

Below follow some comments that were made on individual plays:

Tartuffe was not that bad

Student did not like Glass Menagerie

Glass Menagerie good, but not exceptional

Student: The Sea Gull was excellent

Student: The Sea Gull set was best, looked real

Teacher did enjoy A Midsummer Night's Dream

A Midsummer Night's Dream contemporary set and lights were fantastic

The reaction to plays was quite mixed. For the record, the Scheduling Specialist, Curriculum Coordinator and Project Coordinator rated the plays and came up with the following order, from "liked best" to "liked least": 1) West Side Story, 2) Midsummer Night's Dream, 3) The Sea Gull, 4) The Fantasticks, 5) A Raisin in the Sun, 6) Our Town, 7) Antigone, 8) Room Service, 9) Macbeth. (The Bald Soprano and the Western Opera Company productions were not included in ratings.)

General Comments on Plays and Specific Comments on Actors

Students enjoyed A Raisin in the Sun

Teacher did enjoy A Raisin in the Sun

Raisin in the Sun was well done

A Raisin in the Sun was plenty real

A Raisin in the Sun helped school understand its own changes as a result in school population

Student disliked Our Town

Student reports she was using Our Town experience almost every day

Students liked all plays except Macbeth and Sea Gull

Drama teacher disappointed by Macbeth and Glass Menagerie

Macbeth not good, but still educationally sound

The quality of performance in Macbeth could have been better

Teacher: Some disappointed in the performance of Room Service and Macbeth

Student: Macbeth was well done

Teacher: Seeing Macbeth heightened textual approach

The Fantasticks was mediocre

Student: The Fantasticks was well liked

The Fantasticks' acting was good

Student: Lonny Chapman's directing of The Fantasticks good

Teacher: Student feeling of tension about The Fantasticks

West Side Story was good because students were able to identify with elements

West Side Story was relatively successful

Student: West Side Story was well liked

Department Chairman reports: Students and teachers loved West Side Story

Student: Tragedy of West Side Story was real

Student: Room Service was liked

Student: Room Service was not well liked

Teacher: Choice of Room Service was a poor one

Student: One student offended by harsh language used in Room Service

Antigone was a beautiful play, beautifully done

Our day at the theatre with Antigone was a bad day

The production of Antigone was not well liked

The Bald Soprano most successful because it came to the school

The Bald Soprano was well prepared

Student favorites were: The Bald Soprano, Our Town, and The Fantasticks

Student reaction to The Bald Soprano: They got nothing out of it from reading, but after they saw it acted they appreciated it

The Bald Soprano was good

Both The Bald Soprano and Our Town were the most helpful plays

The Bald Soprano was very well liked by students

Student: Mixed opinion about The Bald Soprano, 41 liked, 6 disliked

Plays are getting more relevant

Plays could perhaps be more relevant

Have ideas been twisted?

ICCC performances sometimes not viewed as professional (mentioned more than once)

Susan Batson was really good

Disappointed in Beah Richards' performance since she was a great actress

Acting of Haemon (Ron Castro) no good

Antigone tried to change the character of Antigone, not true to part, but was good actress

In Our Town I did not like the moderator's costume (Student)

In A Raisin in the Sun, Mama was not that good (Beah Richards)

Student: Actors did not fit parts sometimes

Couldn't understand Yaphet Kotto in Macbeth or Susan Batson in Antigone

The above comments seem to dwell on the negative aspects of the acting, but there were so many laudatory comments that it would be foolish to list them all. Particular favorites were those actors who elected to make classroom visits after their performances.

The After-the-Play Discussions

Some questions should be "planted" in the audience to stimulate after play discussion

Teacher motivated students by giving them a question to which they must find the answer at the play

Questions of dramatic interpretation were more meaningful than more personal questions

Student: Actors question and answer period good

There was a class discussion of The Bald Soprano

Question and answer period was good and should be continued

After play discussions in general not helpful

Most teachers and students felt the discussion periods were helpful and should be continued.

Interracial Aspects of the Project

A. Mixed audiences

Observing the reaction of the different racial groups was fascinating

Integration in audience a new experience

Mixed audiences were a help for girls' school

The interracial grouping was good, and mixing at the theatre was good

Teacher feels that interracial aspects are too overwhelming

Teacher reports: Very concerned about interracial aspect of theatre

Student: Getting different races together in one common bond is good

Mixing students of different schools is a problem

Students do not like going to the theatre with a mixed group, but program could help break down the walls

B. Integration on the stage

Girls were proud of Negro actors

Student: I finally ignored the fact that actors were racially mixed

Interracial actors are fascinating

Student: The Blacks were being played up too much

Student: Black was predominant

Universal color would have been better

Student: Integration of cast was not noticed after first few plays

Student: Integration of plays was good

Did not notice the color of the cast

The mixes of races in the classic play was easier than in a contemporary one

Getting used to the mixing of the races was difficult, but became easier. Interracial casting provided good mix

Although the statements above do not quite capture it, there was a tremendous range of feeling about the interracial aspects of the theatre. Those who commented negatively about Black actors generally tried to assure the Coordinator that their comments were directed only at these people as actors. Unfortunately, it was often obvious that the critical comments reflected a feeling that the critic thought Black people had no business acting in "White" plays. Feelings ran particularly high about plays in which black and white actors were romantically linked as in Tartuffe. A human relations program for students and teachers is urgently needed.

Comments on Specific Plays, Actors and General Situation

Student: Interracial family in Antigone "deteriorates" the play

Student: In Antigone different races helped to get the point across

Student: The racial question comes into question especially in Antigone

Student: Macbeth as Black was not good

West Side Story interracial casting objectionable

Paul Winfield should not have worn white face

Interracial aspect of project is helpful

Interracial casting has helped in the casting of school plays

Audience Behavior

Teacher reports: Better teacher control needed during performances

Teacher reports: Some student reactions bothersome. Some students frightened

Student: Decided to bust up show and threw shoe on stage

Teacher: Theatre behavior needs to be taught

Department Chairman suggest: Teacher rather have assigned seating in the theatre

Student: Room Service was best because of good audience

Student: Nearness to the stage and good audience improved a production

Department Chairman reports: Audience behavior has been a problem. Students of his school were upset by rudeness of the audience

School noticed no audience behavior problem

Student: We were a terrible audience

Audience behavior is a problem

D. C. reports: Discipline and organization of other schools has worried his school

Student: Laughing came from immature people instead of just different ethnic groups

Students: The audience was rude and the projection bad

Student: Audience reaction to bad plays, too much noise

All students are aware of rowdy people, but when they go to the theatre they would like to get away from this element

Teacher did not feel that seeing other people at the theatre was a benefit

Performance for "X" high school loud and noisy

Supervision of students at the theatre is a problem

Student: teacher should have left the trouble makers home

Student: Audiences improved with the number of plays they went to, the more plays the better they behaved

There was a time problem in going to the theatre

Students like small audiences best

Adolescent behavior of theatre going students has bothered some

Improvement of Instruction through Project Activities

There is evidence of good teaching going on

D. C. reports: Teachers use more plays, records, tape recorders, as a result of ELTP involvement

D. C. reports: Program has helped Department chairman in his effort to upgrade instruction in his department

Teacher reports: ELTP did help upgrade instruction

Teachers have improved instruction as a result of contact with the Project

Seeing plays has made teaching easier

Teachers work improved after seeing The Fantasticks and West Side Story

Approach to teaching plays became less rigid

D. C. reports: Teacher uses plays as background to assess performances of actors

Program did help the teaching of plays

Teacher did not know drama and had no interest before theatre project

Packet educated teachers as well as students

Curriculum Materials

Curriculum material were either excellent or extremely helpful (mentioned at virtually every visit)

Curriculum materials were useful to some extent, or teachers did use some of the materials

Curriculum use varies

Curriculum materials "OK", related to course of study

Teacher reported she used curriculum materials when they fit in

Tape of radio program not useful

Most teachers do not use curriculum materials enough

Teacher reports: did not make as good a use of curriculum materials as might have

D. C. felt curriculum materials not used

Curriculum materials used to some extent

Teacher motivated to buy his own teaching materials for Romeo and Juliet

Teacher: West Side Story curriculum materials some times reached school late

West Side Story was best curriculum packet

West Side Story materials were good background materials

West Side Story curriculum materials used as comparison materials to Romeo and Juliet

Cross-word puzzle for A Raisin in the Sun was excellent

Poems by Langston Hughes were appropriate

Curriculum materials very good for A Raisin in the Sun

Our Town materials were very good

More visual materials should be included in packet

Background material most helpful of the curriculum materials

D. C. reports: teachers would be interested in all curriculum materials in one book

D. C. reports: The literature distributed by ELTP is of permanent benefit to school

Teacher like idea of curriculum materials on different ability levels

Books are best part of curriculum materials

Different levels of curriculum materials are very helpful

Background materials provided is helpful

More pictures should be included in curriculum packet, as well as more bulletin board materials

Books very helpful, also used in speech classes

Curriculum materials excellent for introduction and conditioning of students

Students enjoy plays more after they are prepared

Send more books

Send copies of Sullivan tape on Antigone

The program should have included films and other audio-visual materials

Bulletin board material in packet is least appreciated

Curriculum materials have been helpful to other classes also

Someone should come to each school to pre-teach the plays

Vocabulary section in curriculum packet were great

More exercises in curriculum packet would be good

A tight course of study is no help and sometimes hinders the program

The program was good idea, helped in drama and English

Inservice Education

D. C. reports: Inservice education is used

Inservice education aspect of the program is helpful

Preparation of Students

Time spent on each play varies

D. C. reports: Teachers spend little time on plays, whether to teach a play depends on the play

West Side Story did not need preteaching

Teacher reports: Some students are poorly prepared to see the plays

Teacher reports: Students have been prepared to see the plays prior to going

Reading does improve as a result of students seeing plays

Student reports: Seeing a play is better than reading it

Student: You should not read a play before seeing it, otherwise you know what's going to happen

Student: You should read a play before seeing it so you can follow the play better

Student: You can look for a special part in the play if you read it before

There is sometimes a lack of time to prepare for plays

Student: A poor teacher can spoil a play for you

Antigone was difficult to teach

Most teachers reported that they spent anywhere from one day to two weeks in preparation for a theatre visit. The time spent generally depended on the difficulty of the play. While a considerable time might be spent in preparation for seeing Antigone or Macbeth, little time would be allotted for teaching Room Service or The Fantasticks. The reader's attention is directed to CEMREL's study, Relationships Between Classroom Study of Drama and Attendance at the Theatre, by James Hoetker (St. Ann, Missouri: CEMREL, February 1970), in which the subject is explored in considerable depth.

New Courses Introduced

D. C. reports: New course was introduced in the curriculum as a result of the ELTP

A class in contemporary drama should be included in the curriculum

Drama started at this school this year because of the ELTP

A number of department chairmen reported the introduction of new courses at their schools or an increase in enrollment in existing theatre-related courses.

Play Selection and Play Selection Process

Sampling of various plays have been good

Selection of plays was poor

Choices of plays was satisfactory

D. C. reports: Teachers liked basic idea of the Project but are sometimes concerned about some of the selections

Program needs to include at least one new play per year

The lack of plays by Chicano or Black playwrights was noted

Perhaps more one-act plays should be done

Teachers would like to have an evening of improvisation

Teacher would have preferred Medea to Antigone

Teacher reports: Project should do comedia del arte

Students should have been involved in play choices

There should be more feedback to the teacher on play choices

Student: You should start off with easier plays to give people a taste of the theatre

Students should see comedy first

Teachers were, by the third year of the Project, generally satisfied with the selection of plays. They did suggest that there be an earlier feedback on what happened to the selections they submitted to the Curriculum Consultant.

Place of Program in the School and Number of Plays to be Seen

All grades should be involved in seeing theatre

Use the project in 11th grade literature classes

Perhaps two plays a year would be better than four

One school at a time should attend the plays

All English classes should be allowed to attend the plays

One play should be slated for 10th graders, another for 11th, and another for 12th graders each year

Four plays a year are about right

This program is best for 11th graders for four plays

Program should be tied to one grade, preferably the 11th (mentioned frequently)

More plays should be shown per year, perhaps 6

ELTP should announce the plays that will be produced and let each school decide which classes should see it

The Project should bring more plays to schools (mentioned often)

The Relationship of the Project to Classes Other Than English

D. C. reports: Other teachers do know about the Project

Teacher: Reference to theatre as part of other lessons is frequent

More students should be participating from other departments

D. C. reports: Social Studies and reading teachers have been helped

When students went to see The Sea Gull social studies classes were studying Russia

Program has been helpful in classes other than English

Other teachers besides English teachers know about the program

Classes other than English should come to see the plays

More students in drama and music should be participating in the Project

Schools could use more seats for other classes going to the plays

Censorship

There is some support for censorship

Student: Students opposed to censorship

Censorship was really less of an issue than the Coordinator anticipated after the extensive press coverage of the subject. Even though there is little support for censorship as Project policy, there was sympathy for the position taken in regard to specific situations after the problems were explained to teachers and students.

Time for Student Play Attendance

Day in-school time is best time to bring students to the theatre

Program should perhaps be in the evening

Perhaps students should attend theatre at night

Transportation

D. C. suggests: Students attend theatre one bus load at a time (it would thus take approximately 15 days for all of the students at this school to see one play)

Teacher reports: Bus trips well routined

The mechanics of getting students to the theatre are difficult to accomplish

Buses are sometimes crowded

Transportation was a problem

Student: It took too long to get to and from the plays

Transportation to the theatre has been good

In view of the large number of students that had to be transported, complaints about busing were few.

Comments on the Theatre

Theatre should be more glamorous

Teacher asked that the theatre come to the Valley

Teacher says: Buy a new theatre

Student Council suggests: Theatre should be built for Project of this kind in area closer to the school

Student Council suggests: Arrangements should be made for lunch

Attendance at the theatre should be limited to 450 students per day, even though the theatre holds 900

Student suggest better seats and better acoustics and more theatres

Teacher reports: Theatre should be better

Student: The atmosphere at the theatre should be more relaxed, there should be less pressure about orderly coming in

Snack accommodations could be improved

Student comment: You can't compare Ahmanson with the ICCC theatre

There should be more restrooms at the theatre

The odor from the restaurant next door should be eliminated

The blue paint in the lobby should be toned down

Have Project at a different, more attractive theatre

The acoustics could have been better

Student comment: Inner City theatre is advantage to those who have not seen theatre (mentioned frequently)

Appearance of theatre could be improved

Theatre plan was poor

Most comments on the theatre mentioned the poor acoustics which interfered with the enjoyment of the shows. Several partial theatre face-lifting jobs were attempted during the three years of the Project. The restrooms were repainted and retiled and a new floor was laid in the house manager's office. The lobby was also repainted.

General Negative Comments on the Project

Teachers at this school did not have favorable attitude toward the Project

Students would like to see better production of plays

Student Council reports: The image of the ICCC is not professional

D. C. reports: No general pick up in interest in the theatre on the part of students

D. C. reports: Plays do not fit into the curriculum

School X did not support its own school play, only 7 students attended a particular evening performance

Too much liberty has been taken with the plays

Annual promotion may be a problem

Student: Miss X does not like the Inner City Repertory Company

Student: Some productions were bad

Teacher expected a more professional cast

Teacher expected to create a theatre-going experience and interest in the theatre

Teacher expected a more formal theatre experience and was disappointed in the physical appearance and informality surrounding the theatre

Teacher liked high school productions better than productions at the ICCC

Program was not a help

Going to the play causes too many interruptions in the normal school day

Productions were not perfect

Administrative paper work is a problem

Staging of the plays could have been more creative

Quality of performances was fair

Mechanics of teaching were not changed by the Project

Teacher reports feeling of hesitation about quality of the program

Negative comments on the Project tended to be concentrated in the few schools where the administration and teachers thought the program was not successful.

Theatre Activities at Other Theatres

Student Council suggests: There should be more free tickets to good shows

Project should encourage students to go to other plays in town and should do what it can to facilitate getting tickets to other shows

There could be more local theatre production

Anything the program can do to enrich the school, any trip, any event, would be helpful

Project has created an interest in other theatres

Live theatre is encouraging more students to attend theatre on their own

Students are more aware of theatre through the program

Some students have come to the other plays as a result of the ELTP participation

Teacher reports: Has noticed a decided increase in theatre attendance on the part of students

Private school: Students have begun to attend theatre on their own

General Positive Comments and Requests for the Program to Continue

Student: Even the people who don't appreciate the play should appreciate the work that goes into it

Student: Going to the play should definitely be a part of school life

The feeling of ensemble is more evident in ICCO performances

Students liked immediacy of seeing plays

Press Conferences have been very good

The apprenticeship and scholarship program of the theatre should be expanded

Majority of students want plays to continue

D. C. reports: Principal does support program

Principal reports: Strong support of the program in his school

Teachers report: Kids like the program

Teacher reports: He is critical of the program but program should continue

Teacher loved the program

Adults and teachers want the program

D. C. reports: Kids not in the project want to go to the plays

Teacher reports: Program is good

Teacher: Reaction from students through the program is mixed, but generally positive

Student: The program is worth maintaining with modifications

Teacher reports: Principal did support the program

Teacher reports: There has been some excitement about the program

Teacher reports: Mixed reaction to the project, but in general, worthwhile

The repertory part of the program is coming across

Students would not get this experience elsewhere

D. C. reports: The living theatre is coming across

Teacher: Ensemble playing of company is coming through

New ideas have been tried

D. C. reports: Upsurge in interest in other arts on the part of students

Plans for next year should include more theatres

Live theatre is much better than just reading the play or listening to a record

Private school: This program has been very enriching

Teachers support program strongly

D. C. likes program

English department 95% supportive of program

D. C. is greatly in favor of the Project

The program should be expanded

There should be more plays

Program should very definitely continue

Very strong support

The program should definitely be continued in some form

Program was best at beginning and end

Theatre Project certainly was worth interrupting the school day for

Private school: Project has been a tremendous help

Students will support continuation of program

Teachers like program to continue

Principal feels program has been worthwhile

Principal feels that students and teachers have enjoyed program

Principal feels most problems have been mechanical

Student: Project should not be stopped

D. C. liked most of the plays

On the whole program was absolutely good

There was value in exposure to the great plays

More plays should be produced

There should be a new theatre to go to every year
Program should be expanded to include more students
Bringing play to school probably more helpful
The theatre was "OK", sets were good
Yes, the Project should continue

Part Five

**adverse reaction to the
educational laboratory
theatre project**

Even though the goals of the Project were, by and large, successfully met, some opposition to the program existed in the District prior to the Project's funding and continued at varying levels of intensity through its three-year life. Some of the negative reactions to the program were politically motivated. There were those who opposed all federal aid to education, and others who disliked to see support for programs in the arts. Finally, there were those who disliked programs which promoted or featured integration of the races, or that failed to show on the stage what they believed to be the "proper place" of the races.

In order to provide a complete picture of the Project, the overt protests that came to the Coordinator's attention are listed below, together with a short analysis of them and a response to them, when one was made.

Opposition to the Project by the teachers of an English department came after the opening of Macbeth. Our Town had been a moderate success. Some students and their teachers insisted that it was a "White" play, which should have been played only by White actors. That "Emily" was Black and "George" White disturbed those who are disturbed by that sort of thing, and letters arrived calling an alleged breach of "the author's intent" to the staff's attention.

When word of a possibly poor production of Macbeth reached him, the English department chairman, who shall be named "Mr. Y," from a large school in a generally White area, (in the fall of 1969, this school enrolled approximately 3,000 students, of whom 3 were Black) sent the Project Coordinator the letter reproduced below.

* * * * *

February 19, 1969

Dr. Stern
Educational Laboratory Theatre Project
Bimini Place Center

Dear Sir:

As English Department Chairman of _____ High School, I am quite concerned about the quality of the plays that are being presented by the Educational Laboratory Theatre. My primary concern is--what are we actually doing for the students? Am I to oversee nine hundred A-11 students to attend a poorly enacted performance of Macbeth? Rather than give the students a taste for good theatre, we are giving them a taste for poor theatre.

Many members of my faculty do not wish to participate in these plays unless:

1. Members of the faculty can preview individual performances.
2. The Laboratory Theatre makes an attempt to get better actors and directors.
3. The plays should obtain a reasonable review from the local newspapers.

I am not against the purposes of the Educational Laboratory Theatre, nor am I against the employment of minority groups in the Laboratory Theatre, but for God's sake if all this money is being spent--let's make this a worth while experience for the students.

Closing our eyes and pretending that everything is fine will not help the present situation. If there is anything that I can do to help improve the situation, please let me know.

I intend to send a letter to all San Fernando Valley English Department Chairmen stating how we at _____ feel and asking if their schools have similar views.

English teachers that are in general agreement with my views are asked to sign this letter.

Yours truly,

English Department Chairman

* * * * *

The Project Coordinator responded with the following letter:

* * * * *

March 3, 1969

Mr. _____
English Department Chairman

Dear _____

I received your letter of February 15 in which you express considerable concern about the Educational Laboratory Theatre Project and wonder "what we are actually doing for the students." To answer you, I must review some of the reasons why we have the Educational Laboratory Theatre Project and what we may expect from it.

Too simply stated, the Project is designed to afford students an opportunity to see four plays which are studied as literature in the classroom, translated to the living stage. We hope that the students, as a result of this exposure to theatre, will understand it better. They should also be able to read plays with more appreciation, as they see drama come to life with actors, sets, costumes, music, etc. Furthermore, as a result of the theatre as a medium of communication and entertainment.

Because things are more easily judged in historical perspective, allow me to sketch in a little of the background of the Project. It is significant, I think, that this is the very first time that there has been any kind of activity in the secondary schools of Los Angeles that is specifically designed to enhance the teaching of English through the arts on a large scale. It takes time to perfect as complicated a Project as this. In 1967, when this Project began, we learned that taking 30,000 students to the theatre was not as simple as buying 30,000 tickets and passing them out to willing recipients. The schools had to find an organization willing to deal with the schools on the schools' terms. The Inner City Cultural Center was the only organization in town willing, at the time, to spend more than \$250,000 of its own funds to provide a theatre and more than \$300,000 in additional monies to finish the first season of plays.

The essential cooperation between the schools and the theatre begins with the selection of plays. The season's offerings are selected by a committee of teachers, principals, supervisors and theatre personnel. Often, the plays chosen are not commercial successes, and the theatre's willingness to produce them represents a vital concession to our Project. The theatre organization helps the schools in many other ways: performances begin at the unusual theatre hour of 10 a.m., actors stay after performances to answer questions from students, actors visit the schools, theatre personnel has participated in theatre workshops, and the Inner City Cultural Center has made its premises available for educational activities.

To dwell for a moment on finances, you mentioned, ". . . all this money is being spent," and you are quite right, a lot of money is being spent. The theatre has traditionally a high per consumer unit cost and our theatre is no exception. As I indicated above, during its first year of operation the Inner City Cultural Center spent \$300,000 more than it received from the Grant that supported the school program. This Grant support for the program works out to a ticket price of approximately \$3.00 a seat, which compares favorably with admission prices to other attractions in town. Unfortunately, it turns out that the theatre can barely get by with these available funds. The theatre business is a hazardous one at best. Even with enough money available, and the best facilities in Los Angeles, the recent production of Love Match, which its backers hoped would go to New York and astonish Broadway, was considered an artistic

and commercial failure, which began its brief life in a try-out in Phoenix and ended it rather sadly at the Ahmanson Theatre some time later.

Since we have been taking students to plays for a year and a half, we have some idea of what is happening to them. We are finding that by now many students have seen more plays than their parents. They are becoming more knowledgeable and sophisticated in their appreciation of theatre, able to discuss scenes, dramatic structure, characterization, scene design, costuming and other aspects of stage presentations. Furthermore, and perhaps most important of all, they are being taken to meet English in the real world, out of the artificial confines of the school room. The range of activities engaged in by our best teachers, as a result of the opportunity to go to the theatre is astonishing, involving writing, speaking, reading, acting and even graphic design experiences.

There are some benefits to this program that were unanticipated. The students coming to the theatre are being exposed to an object lesson that is not lost on them: that people of all races can and do work together, not only on the stage, but in every phase of the theatre management. The students' response to what they see has been encouraging indeed.

Now let me address myself to the three numbered points in your letter.

1. Members of the faculty can preview performances. Information on how to make reservations is included in every curriculum packet.
2. The theatre is constantly striving to obtain better actors and directors in the face of inadequate finances. No one is pretending that the theatre has reached an adequate level of artistic perfection, and improvement of what is presented to the public remains the theatre's most immediate and important goal. Good theatre companies do not get that way over night. The Inner City Repertory Company is a very young group indeed, and the only repertory company in town. While I am at it, I better shatter another illusion. Many people believe that Hollywood is an "actors town," that there are a huge number of actors idle, just waiting to be called. It is true that there are many actors about, although relatively few good ones. Those who respond to the Inner City Repertory casting calls are usually either television or motion picture actors whose agents will counsel them against signing any commitment which binds them for any length of time and might prevent them from working in the much more financially rewarding fields of television and films. Still, there are those who

treasure the stage experience so much that they are willing to give up their other interests, for a time at least, and these experienced actors are joined by others who are just entering the profession. I suppose it's a small comfort to know that every other theatre in Los Angeles complains about the same lack of competent, reliable performing personnel. In the face of all the difficulties enumerated above, the Inner City Repertory Company is assembling a group that shows promise. Given a little time, they could become the most exciting producing company in our region.

3. You state that you would like the plays to get reasonably good reviews in the newspapers. Obviously, everyone is delighted with good reviews. I should, nevertheless, like to caution those who would wager an entire Project like this on newspaper reviews of our plays. I find myself often in disagreement with reviewers, sometimes even when the reviews are good! We are here entering an area of artistic taste, where the pitfalls abound. If the judgements of reviewers were as reliable as we, I am sure, would all like them to be, one might well ask why the reviews by different critics of the same show are often so wildly different? It is not at all rare to find the same play damned and praised. If immediate appreciation by critic and public is so important, why did the critics and public so dislike the paintings of Van Gogh that he was able to sell only one during his lifetime? Were they really that bad? And if so, why were they preserved, and are they treasured today? Beethoven's music received a chilly reception from Goethe, the first public performances of "The Sea Gull" were a disaster, and I could go on and on. What I am trying to say is that the opinions of critics are frequently helpful, but they should not be binding. A performance must finally stand the test of your review and evaluation.

Let me move on to our experience with Macbeth. The play was not liked by the critics. As I write this on February 27, there have been ten student performances of Macbeth. Students are apparently finding many good things in this production and are showing their appreciation by generally attentive behavior and very generous applause at the end of the show. We have found that students are very direct in their likes and dislikes and it is possible that this production says more to students than to adults. The question and answer periods are fascinating and reveal that little escapes our alert audiences. I can assure you that it definitely is worthwhile to bring your students. We never guarantee that all students will like a

show. We only guarantee that they will, with your help, have a tremendously valuable educational experience, whether they like the play or not.

You ask whether there is anything you can do to help. There are a great many things you can do to help your students profits from participating in the Project. You, as department head, are the leader of your English teachers and the measure of your enthusiastic support will be reflected in their work. Remind them, if that should be necessary, of the big, long term prospect. After all, out of seven productions, Macbeth is the first to have suffered the slings and arrows of outrageous fortune, to coin a phrase--not a bad record. Taking a field trip to anywhere is an arduous undertaking. You teachers need your help in organizing it properly and we stand ready to help you help them. Let us do for you what we did for Verdugo Hills High last Monday, February 24, namely have an assembly program of all English classes going to the theatre. Mr. Downs, Mr. Takel and Mr. Whittington of the Inner City Cultural Center joined me in explaining Macbeth to the students and preparing them for their theatre visit. Next, encourage your teachers to use the curriculum packets, they are full of useful materials. Above all, urge teachers to encourage every student to come to the play, so that the theatre-going experience can be a common one, to be explored, shared and discussed by every member of the class.

Let me close by commenting on your fears that we may be teaching students "bad" theatre. I think your fears are groundless. Not that students will not occasionally see a bad performance, even of a good show. It is easy to overestimate the impact of such an exposure. Students are quite able to evaluate the theatre experience for what it is and, with your help, arrive at a rational understanding of it. The theatre experience is always a little adventurous, and students should be encouraged to meet it with the understanding that they may or may not like what they see. Students should also be allowed to react emotionally to the theatre on their own level. Teachers need to be careful not to impose their own taste so overwhelmingly on students so as to rob them of any enjoyment of a show, if the teacher does not like it, or feels that she should not like it because of what others have said about it.

Forgive the length of this letter. I think your concerns are legitimate and deserve, and I assure you will get, our attention. We think the Educational Laboratory Theatre Project is the most exciting thing that has happened to the English program in years and are ever mindful that it will reach its maximum effectiveness only with full and enthusiastic support of every English teacher.

We dedicate all our efforts to deserve that support. I hope that you will send me the names of those who respond to your survey so that I may share these thoughts with them.

Sincerely,

H. G. Stern, Coordinator
Educational Laboratory
Theatre Project

cc: Otto E. Buss
Area Superintendents
English teachers (_____ High)
Walter J. Lansu

* * * * *

The Coordinator asked for an opportunity to meet with the English department, and this request was reluctantly granted. On March 7, 1969 the Coordinator met the English teachers during their lunch period. the atmosphere was tense, in sharp contrast to that of dozens of other meetings the Coordinator had attended. Earlier, another teacher at this school had attempted to scuttle the casting of Paul Winfield. The English faculty was hostile, and insisted that they would not allow their students to attend the play. A good deal of debate ensued about the quality of acting at the ICCC. The teacher mentioned above finally came out with the amazing, but revealing, statements that good actors had no chance at the ICCC, that Black militants received at least preferential treatment and that the ICCC had a social program which was being pushed at the expense of the theatre and performance quality. While none of the accusations were true, and some of them slanderous, they served to bring into the open the ugliness of what really was behind this potential teacher revolt: Old-fashioned racism. After considerable debate, the department chairman agreed to accompany a limited number of students to the theatre. His letter written after he saw Macbeth, speaks for itself:

* * * * *

March 25, 1969

Coordinator of Educational Lab. Theatre
Specially Funded Programs
Bimini Place Center

Dear Dr. Stern,

I attended a performance of Macbeth with 110 students from

_____ High School. I went with an open mind. These are the things I noticed:

1. There was a tremendous improvement in the over all acting of Macbeth.
2. By and large the students enjoyed the play very much.
3. The roles of Duncan, Banquo and Macduff were outstanding.
4. The set was exceptionally well done.

As you know, when I previously saw this play I doubted it's [sic] merits as an educational experience. I must admit I was wrong. It seems from the time the play opened the actors and the director were able to work on the play's shortcomings. The students did have a worth while experience.

In the future this change is something we English teachers must consider before judgement is made. I hope these comments will be helpful to you.

Yours truly,

Department Chairman

* * * * *

In May, 1969, the Los Angeles City Theatre Arts Teachers' Association requested drama teachers to obtain signatures on a petition to the Board of Education in which the ICCC was accused of sacrificing quality of performances and of preferential hiring of minority group members as actors. To the best of the Coordinator's knowledge, the petition was not actually submitted to the Board of Education. A few English department chairmen wrote the Educational Laboratory Theatre Project staff letters of support, assuring them that their teachers would not sign the petition, and several drama teachers resigned from the drama teachers' association in protest over the document.

The educators most hostile to the program would remain so during all three years of it, no matter what the play, the quality of its performance, the reaction of the students or the teachers. Their tactics of battle included writing the Coordinator letters of complaint about trivialities, with copies to Superintendents; the filing of motions in their professional organization requesting to have the program cancelled; and (actually) sending letters home with students, warning parents that the program did not really have the principal's support. Such opposition could not fail to have an impact, and hundreds of otherwise eligible students did not see the plays because they were, however subtly, encouraged to miss them by their principals and teachers.

The strongest opposition to the program came from the public school principals through their local professional association. The Project came up for renewal twice during its life, and both times the principals' association opposed it. In a memorandum to the Coordinator dated December 8, 1969, the principals admitted that the idea of taking students to the theatre had merit, but that they found the Project caused them too many problems. They listed four reasons for requesting that the program be discontinued at the end of the academic year: the cultural value was not sufficient to offset the "interruptions" the program caused, the loss of class time by students was a concern to their teachers, some teachers were reluctant to accompany students to the theatre, and they were under the impression (erroneously) that some plays produced were not the ones chosen by the Advisory Committees. The memorandum concluded with a statement that the principals believe that the theatre program could be provided to student by means (unstated, unfortunately) less disruptive to the school program and at less expense to the tax-payer.

While it is, of course, encouraging to see that the principals approve the idea of students going to the theatre, their lack of enthusiasm for the Project in its present form may, by conjecture, be traced to a number of things.

For example, it is to be regretted that the Project staff was not able to convince principals in general that the ELTP was not a recreational but a curricular project, and that as such it had to be included, under present circumstances, within the school day. To view the Project as an interruption was to misunderstand its basic purpose.

Because principals viewed the Project's activities as "interruptions," they failed, as a rule, to make a very serious effort to include them in the long-range curricular planning for the school.

The statement that the Project lacked sufficient cultural values to offset the disruptions it caused in the normal school day was a charge so vague as almost to defy an answer. However, part of the problem about the cultural values of the Project was, no doubt, traceable to some expectations about the program that were bound to be disappointed.

1. Many educators expected a far greater proportion of theatrical "hits" than this or any other Project could deliver. This expectation was nourished by the view that going to the theatre was to be largely recreational, which discounted the Project's educational purpose.
2. Too many educators had preconceived notions about how the plays should be produced. They expected "museum" or "library" productions, rather than the up-to-date, living versions of the plays they saw. Comments about how the "classics" should be staged were frequent and sometimes revealing.

3. Generally, teachers, and administrators as well as students expected to see plays performed traditionally, with white actors in white roles and minority race roles performed by either white or minority race actors.

There is no doubt that the Project would have been more effective if the principals of the public schools had given it the kind of enthusiastic support generally reserved for the school's athletic program. What the principals did not do is revealing. To the best of the Coordinator's knowledge, no public school principal ever visited a student matinee performance, an inservice education meeting, a student and teacher press conference, a class that had been to see a play to convince himself of the class preparation or follow-up, or any special event staged by the Inner City Cultural Center for the Districts staff and students. Although the Principals' Association was alleged to have voted unanimously to request the cancellation of the Project, the Coordinator can report that many of the principals he contacted supported the program, some even with considerable vigor. Most English department chairmen agreed that their principals seemed to encourage program activities to the extent of not interfering with the great amount of planning that was an inevitable part of bringing students to the theatre. Finally, it needs to be added that the Coordinator was always received cordially by the principals whose schools he visited. Perhaps three years was too short a time to effect the great changes that need to be made so that programs like the ELTP can easily be made a part of the existing school curriculum.

Part Six

**evaluation of the project
and recommendations**

Evaluation of the Project

Was the Project a success? The answer to that question must be an unqualified "Yes." Below will follow a listing of the "Objectives" of the Educational Laboratory Theatre Project and the Coordinator's observations on how well the "Objectives" were achieved.

Objective 1: "Students' linguistic skills should improve as a result of their theatre attendance during which they hear language that is considered to be well-written and spoken. The criterion for such improvement will be teacher observations of student spoken and written work, as obtained in interviews or by questionnaires."

The Coordinator has in his possession student essay reviews written as a result of assignments made by teachers following student attendance at the plays. These essays reveal that the students have learned to use the vocabulary appropriate to reviewing plays. The reviews show also that the plays were discussed in class at some length. Often, students probe character and dramatic structure of the plays in terms that were mature beyond the level of review a teacher might expect from students who had not had repeated exposure to plays. The recorded tapes made during the school visits by the Coordinator also show a surprising grasp of theatre vocabulary on the part of students.

Objective 2: "Student ability to observe and listen, both in a theatre environment and in general, should sharpen as a result of their theatre attendance. Teachers will be asked to report changes in these aspects of student behavior, and interviews with students and other school personnel will be conducted."

There is ample evidence that student behavior in the theatre improved as the students gained experience in going to the theatre. All personnel who had occasion to be at the theatre frequently during student performances noted the improvement. This is not to imply that all student performances during the final year featured "perfect" theatre behavior. What was apparent was the trend toward a mature appreciation of the plays on the part of students. It is perhaps worth noting that student assemblies had been eliminated as part of the school program in some schools whose students showed behavior patterns that were consistently more boisterous than was acceptable to the school's administration and faculty. Even students from those schools showed acceptable behavior patterns at the theatre, and no school was ever eliminated from theatre attendance because of poor behavior.

Objective 3: "Student awareness of, and ability to discuss, varied ways of living should improve as they have theatre experiences which include portrayals of a variety of life situations; these portrayals to be reinforced through curricular materials to be provided by the Educational Laboratory Theatre staff. Opinions of teachers and students in regard to changes in this area will be gathered by interviews and questionnaires."

A brief review of the life styles presented in the plays the students saw will show that certainly the stimuli for the above Objective were provided: Tartuffe attempted to show a family in 19th Century California dealing with the destructive influence of a hypocritical religious faker. The Glass Menagerie provided a portrait of a husbandless-fatherless, genteely poor Southern family in the 1930's attempting to cope with the constant threat of desertion, while The Sea Gull commented on a not too dissimilar theme, as set in 19th Century Russia. A Midsummer Night's Dream was a welcome fantasy, which, as had the plays above, commented on love, marriage and the pursuit of happiness. A Raisin in the Sun came to grips with poverty, racial discrimination and the aspirations of many of our citizens for a decent life. Our Town was, in a way, a picture of that life: small-town, moral, simple and, as the playwright reminded us, with its virtues largely unappreciated. Macbeth drew a chilling portrait of the evil that is potential in all of us. In a bleak setting of greed, distrust, and treachery, students were reminded of the frailty of human beings. In sharp contrast, The Fantasticks was a miniature musical which concentrated its delightful energy on the "generation gap" in a contemporary setting. West Side Story continued the setting, but in addition, provided an all-too-true look at the senseless hate that exists between different groups in the society. Room Service showed that it was possible to treat as generally depressing a subject as poverty in a satirical fashion. Antigone illustrated the antiquity of the struggle between good and evil, between the governors and the governed, between dominant man and defiant woman. The Anouilh version of this tragedy, set in the modern world, made this classic very timely for students. Finally, The Bald Soprano was the Our Town of the Theatre of the Absurd as the conflict between family members, and society members in general, was reduced to chaos.

The interviews the Coordinator conducted at a generous sampling of Project schools showed that the objective had been reached; that students appreciated the variety of life styles they saw and that they responded with increased understanding to questions they discussed.

Objective 4: "Student learning in English, literature, history, social studies, government, journalism, art, and drama will be supplemented through the presentation in live dramatic productions of social, political, and historical problems, issues and events. The extent of use of the theatre experience will be measured by questionnaires to a sample of teachers in the areas. Changes in student behavior will be measured through teacher-administered tests."

Students of classes in all of the above subjects saw the plays. The Coordinator was assured at several schools that classes other than English utilized the theatre experience of students.

Objective 5: "Teacher and student knowledge of the live theatre as a medium of communication, as evidenced in classroom discussions, should improve as a result of student and teacher attendance at the plays, and teacher participation in inservice education activities. Data on improvement in these areas will be gathered in interviews."

Improvement in the area of this objective was particularly striking in the case of students who had their first theatre-going experience through the Project. Teacher responses to questions on the subject showed that much more time is spent on plays than was the case before the Project. The theatre is finally being considered an important communications medium by English teachers. This was revealed to the writer in the interviews he conducted as well as in responses requesting continuation of the Project's services.

Objective 6: "Student attitude toward enjoyment of high quality drama, as evidenced by classroom discussions and by responses to measures used in several of the planned studies, should become more favorable."

Students revealed almost uniformly that they enjoyed theatre, even though they may not have enjoyed every show they saw.

Objective 7: "Student theatre-going habits should change, showing an increase in the number of times attending a play is selected as a leisure time activity."

The Coordinator asked every class he visited whether students would include theatre-going in their leisure time activities in the future. The answers were always overwhelmingly yes.

Objective 8: "Students' emotional lives, as revealed through responses on projective tests to be devised by CEMREL, should be enriched as a result of seeing the Project's plays, especially in the direction of perceptions of human interactions becoming more complex and more empathetic."

CEMREL's report will speak to this objective.

Objective 9: "Student ability to make ethical judgement should improve, as evidenced through teacher observation of classroom student discussions and written work and by student responses to projective instruments and questionnaires, because the students are offered an opportunity to make ethical judgements on human motives and actions through spectator involvement in the plays."

The Coordinator observed many class discussions in which the above objective seemed to have been reached. For example, the mixed-race casting confronted many students with prejudice for the first time. They were forced to examine their own attitude toward race. In many instances the play acted as catalyst, as the students, and their teachers, moved to a more honest approach to their own attitudes. One incident deserves more than casual mention. The students of a school located in one of the wealthiest neighborhoods in the District were scheduled to attend West Side Story with the students from a virtually all-black school. Apparently, the audience at the performance was quite noisy, and, as usual, students from one school blamed those from the other for all of the disturbance. Some youngsters at the wealthy school were so upset over what they had observed that they wrote letters to students of the other school, as part of a class project to find out whether students from all-black schools always behaved in a rude manner at plays. The letters were quite a surprise to the students at the other school, and were promptly answered. An animated correspondence developed, with individuals of the participating classes acquiring what

amounted to "pen-pals." Letters were soon not enough, and Coordinator was able to help arrange a visit by the students from the all-black school to their friends in the other school. During the morning of the appointed day, the students from the all-black school attended classes with their counterparts. A parent invited both classes to his home for the afternoon, where the picnic lunch to which both classes had contributed food was consumed over a lively discussion of theatre and related topics. Needless to say, the exchange of students was a smashing success. Both students and participating teachers regretted the limited time and number of such exchanges.

Students have participated in a vigorous, controversial, stimulating artistic endeavor. They have not liked every play, as they will not like every play they will attend in the future. They have learned that a play often represents the world in miniature, that stage experience is compressed and expanded to serve the communication experience.

Students and their teachers have seen that the theatre is a unique and important part of the environment in a civilized society. They have learned that keeping a theatre alive is expensive in time, money and effort and that whatever the costs, the rewards outweigh them.

What about the District's relationship with the Inner City Cultural Center? By and large, it was both a stimulating and successful one. The reasons are listed below:

1. The Inner City Cultural Center raised some \$400,000 to make the Project a success.
2. The theatre management agreed to produce plays requested by the schools.
3. The inter-racial make up of the theatre's management was precisely the example the students needed to see of a successful cooperative effort between members of any or all races.
4. The theatre was located in an area of the city which most students had never visited. If it was an ugly area, perhaps seeing it stimulated students to do something about their environment, for after all, it is their environment.
5. The theatre was always sensitive to the expressed needs of the schools and made its premises and personnel available free of charge for teacher inservice education activities, previews, and community activities.
6. The theatre management responded to the special needs of the Project, such as the need to have performances in the morning, the need to have post-performance discussions and, on fortunately rare occasions, the need to acquiesce to the special demands of the District staff in regard to elimination or alteration of small sections the play for student performances.

7. The theatre management altered its normal financial operating procedure to accommodate the special requirement of government funding agencies.

Recommendations

1. A program designed to be as intimately related to the English curriculum as the Educational Laboratory Theatre Project was supposed to have been planned and operated under the direct supervision of the Supervisor of English. (Some knowledgeable educators have suggested that the Project might be equally effective if it were related to curricular areas other than English, or perhaps not to any specific curricular area at all.)
2. Most teachers who were asked agreed that the program should have been provided for students of one grade level, probably the 11th, with four plays.
3. Funds should be assured for three years, with amounts definite, so that planning could be on a realistic, long-term basis.
4. The ideal would have been a five-year program of government support:
 - a. One year of detailed planning, including design of curriculum materials and research procedures;
 - b. One year of small pilot program, with one or two plans and intensive evaluation;
 - c. Three years of the actual program, with a minimum of four plays a year.
5. Program could be on an evening basis:
 - a. Students would attend with adults;
 - b. Existing plays in the community could be utilized;
 - c. If plans could be made far enough in advance, plays could be booked in from other cities with guarantee of attendance.
 - d. Students might be required to see plays in the evening -- free tickets provided - in order to pass a course in English. This would sharply reduce both transportation and teacher supervision costs, and eliminate class interruptions.
6. Program should be broadened to include all the arts--perhaps called community art resource unit--students to attend, visit and participate in: Museums, Operas, Musicals, Theatres, Motion Picture Studios, etc. every facet of the performing, graphic and music arts to be included.

7. Artists-in-Residence should be hired for schools on yearly basis--one or two programs per school should be provided per year for all junior and senior high schools. This artist in residence should be someone of caliber of Roscoe Lee Browne or Anthony Zerbe.
8. Seeing plays at the Inner City Cultural Center theatre was an absolutely vital experience; a future program should also sample other theatrical fare in town: Plays at the Huntington Hartford, Lindy Opera House, Center Theatre Group, Civic Light Opera, San Francisco Opera Company, Colleges and Universities, best of community colleges, Ebony, PSLA, etc.
9. A 10-12 million dollar endowment would (and should) fund this kind of program in perpetuity.
10. A program in the arts should be provided for the lower grades.
11. The District must actively provide inservice education for the staff, particularly in the area of inter-racial relations. A resource such as the Inner City Cultural Center should be utilized in the general scheme of inservice education or staff development.
12. An absolutely massive human relations program is needed for students and teachers. Interviews with students and teachers all too often revealed deeply hostile and racist attitudes.
13. A closer relationship should be established between planning and operation of project in school districts.
14. Experience with the Project showed that a massive reorganization of secondary education is necessary, so that activities such as those in the Project will not be regarded as "interruptions." The changes suggested below are so fundamental that some of them will require legislative approval.
 - A. Schools should be operated on a 24-hour basis, and accredited activities should take place whenever it is appropriate for them to take place.
 - B. The distinctions among curricular, co-curricular, extra-curricular, and after-curricular activities must be eliminated. All activities that involve the joint efforts of students and teachers should be fully accredited.
 - C. Teachers should be hired for the hours they are needed. A normal teaching day should include time provision for all activities normally associated with the position. An English teacher's schedule should include budgetted time to accompany students to such cultural events as may be appropriate and available.

Part Seven

**statistical summary, 1967–70,
and estimated cost of the
project, 1969–70**

STATISTICAL SUMMARY OF THE ACTIVITIES OF THE
EDUCATIONAL LABORATORY THEATRE PROJECT - 1967-1970

<u>Attendance at Plays</u>	<u># of Student Performances</u>	<u>Adult Performances</u>	<u># of Students</u>	<u># of Adults</u>
Tartuffe	31	17	18,477	5,997
The Glass Menagerie	37	17	23,137	5,263
The Sea Gull	37	20	20,629	6,858
A Midsummer Night's Dream	37	17	20,843	5,024
A Raisin in the Sun	31	16	24,237	8,011
Our Town	31	16	21,747	5,001
Macbeth	31	10	20,239	3,341
The Fantasticks	31	19	20,174	5,451
West Side Story	25	9	18,807	2,618
Room Service	25	11	15,395	2,034
Antigone	25	12	17,368	1,906
The Bald Soprano & Western Opera Co.	<u>65</u>	<u>2</u>	<u>29,853</u>	<u>288</u>
Total	406	166	250,954	51,882

Grand Total Attendance - 302,836 Students and Adults

<u>Books</u>	<u>Copies</u>
The Glass Menagerie	20,000
Four Plays by Chekhov	12,000
A Midsummer Night's Dream	12,000
A Midsummer Night's Dream - Teacher Edition	800
A Raisin in the Sun	16,200
What Everyone Should Know About Drama	1,700
Three Plays by Thornton Wilder	13,000
The Fantasticks	3,800
Macbeth	16,000
Macbeth - Classics Illustrated	900
Anouilh - Five Plays	10,000
Romeo and Juliet/West Side Story	8,150
Ionesco - Four Plays	<u>9,000</u>
Total	123,550 copies

An average of 700 copies of curriculum packets or books were distributed to teachers and administrators of the Project for each of the twelve plays, a total of 8,400 copies.

Curriculum Materials and Textbooks
Distributed Grand Total - 131,950 copies

Government Support of the Program:

	<u>ESEA PL 89-10, TITLE III</u>		<u>TITLE IV</u>	<u>NATIONAL ENDOWMENT OF THE ARTS</u>
	Administration	Theatre Performances	Theatre Performances	Theatre Performances
1967-68	213,850	176,000	176,000	175,000
1968-69	251,754	176,000	159,448	165,000
1969-70	<u>166,879</u>	<u>-----</u>	<u>187,000</u>	<u>165,000</u>
Total	632,483	352,000	522,448	505,000

Grand Total - \$2,011,931 (Does not include more than \$400,000 of private contributions through the Inner City Cultural Center)

Per Pupil, per Play, Cost (Includes: Theatre performance, Transportation, Teacher Supervision, Inservice Education, Text-books, Program Supervision and Evaluation, Curriculum Preparation) \$8.01
 Cost of performance only 4.01
 Cost of support 4.00
 Cost, per pupil on basis of actual seats available (342,300) 3.00

Total cost of Secondary Education, per pupil, per year, (estimated average) - \$760

Cost of Theatre Experience, per play, - 1.05% of per pupil, per year, cost.

EDUCATIONAL LABORATORY THEATRE PROJECT
ESTIMATED COST OF ACTIVITIES - 1969-1970

Event WEST SIDE STORY

Beginning Date 10/6/69 to Ending Date 11/7/69

Participants

Public Students (11 & 12 grade) 16,439 Time 4 hrs. ea. student

Non-Public Student (11 & 12 grade) 2,416 Time 4 hrs. ea. student

Estimated Cost \$102,691

West Side Story Performances

1 - Principal Clerk - 40 days	\$ 1,496
1 - Student Activity Monitor - 23 one-half days	230
1 - Substitute Nurse - 25 one-half days	583
1 - Project Coordinator - 25 days	2,260
1 - Curriculum Consultant - 25 days	1,908
1060 hours Replacement Teacher Time	8,268
Bus Transportation	8,274
Play Cost (Title IV)	<u>73,186</u>
Sub-total	\$96,205

West Side Story Curriculum Preparation

Beginning Date 9/15/69 to Ending Date 10/6/69

Participants

Public Students (11 & 12 grade) 31,200

Non-Public Students (11 & 12 grade) 3,000

Estimated Cost \$6,427

1 - Project Coordinator - 10 days	\$ 904
1 - Curriculum Consultant - 15 days	1,144
1 - Intermediate Clerk-Stenographer - 15 days	428
1 - Intermediate Clerk-Typist - 15 days	451
Books	<u>3,500</u>
Sub-total	\$ 6,427

West Side Story, Con'd.

West Side Story Inservice Education and Press Conference

Date 9/25/69

Participants

Public Students (11 & 12 grade)	<u>60</u>	..
Non-Public Students (11 & 12 grade)	<u>40</u>	
Estimated Cost	<u>\$1,939</u>	
1 - Intermediate Clerk-Stenographer - 1 day		\$ 29
1 - Intermediate Clerk-Typist - 1 day		<u>30</u>
Sub-total		\$ 59
GRAND TOTAL		\$102,691

Event ROOM SERVICE

Beginning Date 11/13/69 to Ending Date 1/8/70

Participants

Public Students (11 & 12 grade)	<u>13,398</u>	Time	<u>4 hrs. ea. student</u>
Non-public Students (11 & 12 grade)	<u>1,997</u>	Time	<u>4 hrs. ea. student</u>
Estimated Cost	<u>\$65,898</u>		

Room Service Performances

1 - Principal Clerk - 25 days	\$ 935
1 - Student Activity Monitor - 23 one-half days	230
1 - Substitute Nurse - 25 one-half days	583
1 - Project Coordinator - 25 days	2,260
1 - Curriculum Consultant - 25 days	1,908
936 hours Replacement Teacher Time	7,300
Bus Transportation	8,274
Play Cost (Title IV)	<u>38,550</u>
Sub-total	\$60,040

Room Service, Con'd.

Room Service Curriculum Preparation

Beginning Date 10/6/69 to Ending Date 11/12/69

Participants

Public Students (11 & 12 grade) 31,200

Non-public Students (11 & 12 grade) 3,000

Estimated Cost \$5,675

1 - Project Coordinator - 15 days	\$ 1,356
1 - Curriculum Consultant - 30 days	2,060
1 - Intermediate Clerk-Stenographer - 30 days	855
1 - Intermediate Clerk-Typist - 30 days	903
Printing	<u>500</u>

Sub-total \$ 5,674

Room Service Press Conference

Date 10/30/69

Participants

Public Students (11 & 12 grade) 50 Time 2 hrs. ea. student

Non-public Students (11 & 12 grade) 10 Time 2 hrs. ea. student

Estimated Cost \$184

16 - Certificated personnel - 2 hrs. ea.	\$ 147
1 - Principal Clerk - 1 day	<u>37</u>

Sub-total \$ 184

GRAND TOTAL \$65,898

Event ANTIGONE

Beginning Date 2/13/70 to Ending Date 3/20/70

Participants

Public Students (11 & 12 grade) 14,749 Time 4 hrs. ea. student

Non-public Students (11 & 12 grade) 2,619 Time 4 hrs. ea. student

Estimated Cost \$98,613

Antigone Performances

1 - Principal Clerk - 25 days	\$ 935
1 - Student Activity Monitor - 23 one-half days	230
1 - Substitute Nurse - 25 one-half days	583
1 - Project Coordinator - 25 days	2,260
1 - Curriculum Consultant - 25 days	1,908
811 hours Replacement Teacher Time	6,325
Bus Transportation	8,274
Play Cost (Title IV)	<u>43,618</u>

Sub-total \$64,133

Antigone Curriculum Preparation (including Bald Soprano textbooks)

Beginning Date 11/13/69 to Ending Date 2/11/70

Participants

Public Students (11 & 12 grade) 31,200

Non-public Students (11 & 12 grade) 3,000

Estimated Cost \$33,705

1 - Project Coordinator - 28 days	\$ 2,531
1 - Curriculum Consultant - 38 days	2,899
1 - Intermediate Clerk-Stenographer - 38 days	1,084
1 - Intermediate Clerk-Typist - 38 days	1,144
Printing	550
Books	<u>25,500</u>

Sub-total \$33,708

Antigone, Con'd.

Antigone Inservice Education and The Bald Soprano Press Conference

Date 1/15/70

Participants

Public Students (11 & 12 grade) 85 Time 2 hrs. ea. student

Non-public Students (11 & 12 grade) 15 Time 2 hrs. ea. student

Estimated Cost \$772

1 - Intermediate Clerk-Stenographer - 1 day	\$ 29
1 - Intermediate Clerk-Typist - 1 day	30
63 - Professional Experts	<u>713</u>

Sub-total \$ 772

GRAND TOTAL \$98,613

Event THE BALD SOPRANO

Beginning Date 2/13/70 to Ending Date 4/10/70

Participants

Public Students (11 & 12 grade) 23,233 Time 1 hr. ea. student

Non-public Students (11 & 12 grade) 3,520 Time 1 hr. ea. student

Estimated Cost \$34,384

The Bald Soprano Performances

1 - Principal Clerk - 35 days	\$ 1,309
Play Cost (Title IV)	31,647
Bus Transportation	<u>1,428</u>

TOTAL \$34,384

Event WESTERN OPERA THEATRE

Beginning Date 5/18/70 to Ending Date 5/22/70

Participants

Public Students (11 & 12 grade) 3,100 Time 1½ hrs. ea. student

Estimated Cost \$368

Western Opera Theatre Performances

1 - Project Coordinator - 2 days	\$ 181
1 - Principal Clerk - 5 days	<u>187</u>
TOTAL	\$ 368

Event "THE CHALLENGE OF THE THEATRE" WORKSHOP

Beginning Date 2/26/70 to Ending Date 4/23/70

Participants

Public Teachers 70 Time 16 hrs. ea. teacher

Non-public Teachers 5 Time 16 hrs. ea. teacher

Estimated Cost \$4,402

"The Challenge of the Theatre" Workshop

1 - Project Coordinator - 2 days	\$ 181
1 - Intermediate Clerk-Typist - 1 day	30
70 Professional Experts	<u>4,191</u>
TOTAL	\$ 4,402

Event STAFF VISITS TO SCHOOLS FOR EVALUATION

Beginning Date 10/6/69 to Ending Date 4/10/70

Participants

Public Students 2,995 Time 1 hr. ea. visit

Non-public Students 420 Time 1 hr. ea. visit

Estimated Cost \$2,196

Staff Visits to Schools

1 - Project Coordinator - 23 days	\$ 2,079
1 - Intermediate Clerk-Stenographer - 2 days	57
1 - Intermediate Clerk-Typist - 2 days	60
TOTAL	\$ 2,196

Event ACTOR VISITATION TO SCHOOLS

Beginning Date 11/5/69 to Ending Date 5/22/70

Participants

Public Students 4,095 Time 1 hr. ea. student

Non-public Students 455 Time 1 hr. ea. student

Teachers involved 136 Time 1 hr. ea. teacher

Estimated Cost Included in General Cost of Program

Event SUPERVISION OF PROGRAM: CORRESPONDENCE, TICKET DISTRIBUTION, PAY-ROLL, ETC.

Beginning Date 9/15/69 to Ending Date 9/14/70

Estimated Cost \$11,301

Supervision of Program

1 - Principal Clerk - 30 days	\$ 1,122
1 - Project Coordinator - 70 days	6,327
1 - Intermediate Clerk-Stenographer	2,852
Travel	500
Printing	500
TOTAL	\$11,301

ESEA TITLE III
ACTIVITY SHEET

Name of SFP EDUCATIONAL LABORATORY THEATRE PROJECT
Location Bimini Place Center
Event PREPARATION OF REPORTS: EVALUATION AND DISSEMINATION
Beginning Date 9/15/69 to Ending Date 9/14/70
Estimated Cost \$11,292

Preparation of Reports

1 - Project Coordinator - 40 days	\$ 3,615
1 - Curriculum Consultant - 21 days	1,602
1 - Principal Clerk - 36 days	1,347
1 - Intermediate Clerk-Stenographer - 55 days	1,568
1 - Intermediate Clerk-Typist - 105 days	<u>3,160</u>
TOTAL	\$11,292

Appendix A

sample poster

ANTIGONE

BY JEAN ANOUILH



YOU HAVE A DATE !
- TO SEE THIS FINE DRAMA



EDUCATIONAL LABORATORY
THEATRE PROJECT

LOS ANGELES CITY
UNIFIED SCHOOL DISTRICT



ELEMENTARY
AND SECONDARY
EDUCATION ACT

Appendix B

**contract between the district
and the ICC for 1967–1968**

AGREEMENT

THIS AGREEMENT is entered into this 11th day of September, 1967, by and between the

LOS ANGELES UNIFIED SCHOOL DISTRICT
OF LOS ANGELES COUNTY

hereinafter referred to as the District, and the

INNER CITY CULTURAL CENTER
VERMONT AVENUE AND WASHINGTON BLVD.
LOS ANGELES, CALIFORNIA

a California nonprofit Corporation, hereinafter referred to as the Center.

W I T N E S S E T H:

WHEREAS, the District has received Grant #OEG-0-8-073738-1739(056), under the Elementary and Secondary Education Act, 1965, Titles III & IV, (PL 89-10, III & IV), hereinafter referred to as the Grant, for the conduct of an Educational Laboratory Theater which is a pilot project to supplement the cultural education of secondary school pupils within the District; and

WHEREAS, the District's project involves usage of live drama in a theatrical atmosphere; and

WHEREAS, the Center has organized a repertory company of highly skilled professional actors for performances of live drama in a theater; and

WHEREAS, the Center has other necessary resources in professional theatrical personnel and theater facilities with which to produce live drama; and

WHEREAS, the Center has offered to present performances of certain selected plays as an Educational Laboratory Theater for the District's project.

NOW, THEREFORE, the parties hereto agree as follows:

1. The period of this agreement shall be from September 15, 1967 through June 14, 1968.
2. This agreement shall be subject to the "Grant Terms and Conditions for Title III, Elementary and Secondary Education Act of 1965, April 13, 1966," which are appended hereto and made a part hereof, and hereinafter referred to as Grant Terms. All terms and conditions applicable to the District under the above Grant shall be applicable to the Center. This agreement shall also be subject to applicable guild and union rules and regulations governing members of the repertory company, which are not in conflict with the Grant Terms.

3. This agreement may be terminated in whole or in part in the event the Grant referred to above is revoked in whole or in part by the Grants Officer. In the event of such termination, in whole or in part, the terms and conditions in Section 14, Revocation, of the Grant Terms shall govern. Otherwise, this agreement may be terminated by either party upon thirty (30) days written notice to the other; in which event, payment by the District for performances given up to the date of termination shall discharge all obligations of the District hereunder to the Center.
4. The Center shall, during the period of the agreement:
 - a. Produce the following 4 plays, to be performed by its repertory company:
 - (1) TARTUFFE by Moliere
 - (2) CAUCASIAN CHALK CIRCLE by Bertolt Brecht
 - (3) THE SEAGULL by Anton Checkhov
 - (4) RICHARD III by William Shakespeare
 - b. Present 40 performances, or provide approximately 36000 seats for each of the 4 plays exclusively for the District's project, totalling 160 performances or approximately 144,000 seats.
 - c. Reserve the capacity of approximately 900 seats in the Center's theater for the District's exclusive use for each of the performances given therein.
 - d. Provide, upon request of the District, professional actors and/or other theater personnel, to be available to make no fewer than five visits per play to schools, or other places designated by the District, for the purpose of participating in seminars, discussions, demonstrations, or in-service education activities of pupils and/or District personnel.
 - e. Allow designated pupils and teachers to attend no less than two rehearsals per play, one of which shall be the dress rehearsal for each play. The District shall designate pupils and/or teachers to attend.
 - f. Provide the District an opportunity to view the actual production of each play to be performed, not less than two (2) weeks prior to the first performance of each play which pupils of the District will attend. Should differences of opinion arise over the suitability of the production of any play to be performed for the District, an effort shall be made to resolve such differences of opinion through mutual consultation. If the differences of opinion remain after such consultation, a mutually acceptable third party shall be agreed upon to arbitrate the differences of opinion, and his decision shall be final and binding upon both parties.

5. The Center shall present 33 daytime performances of TARTUFFE and 37 daytime performances of each of the other 3 plays, on days when schools are in session, exclusively for the District.

It shall present 3 additional performances of each of the 4 plays at such times as shall be mutually agreed upon; or, at the District's option, the Center shall reserve no fewer than a total of 2,700 seats for the Districts' use at matinee or evening performances of each play at times other than the above mentioned performances.

6. All publicity for all performances resulting from the above Grant shall be provided by the Center, in strict conformity with Section 15 of the Grant Terms referred to in 2 above, at its expense, including but not limited to programs to be distributed to the audience attending these performances.
7. Pictures, either color, black and white, motion picture film or television may be taken, by the District at its own expense, of individual actors, groups of actors, in or out of make-up and costume, sets, the theater, to illustrate curricular materials or publicity materials, related to the performances hereunder. There shall be no charge for such pictures of the individuals or groups photographed by the District.
8. The Center shall provide biographical information on the actors participating in the plays to the District. Such information may be used in curricular materials developed by the District relating to the performances hereunder.
9. The Center and its repertory company shall secure and maintain in force such licenses and permits as are required for performance hereunder. All operations of the theater and presentations of the performances shall be in accordance with the laws prescribed for this purpose.
10. The Center shall not permit the selling of food or drink at any of the performances above presented exclusively for the District.
11. The District shall:
 - a. Pay, promptly, to the Center \$2,200 for each performance given or for each 900 seats provided to the District during the period of this agreement.
 - b. Pay to the Center \$8.00 for each individual who performs services under Section 4.d. above.

12. The total payable by the District to the Center, for all performances and services rendered hereunder, shall not exceed:

THREE HUNDRED FIFTY THREE THOUSAND SIX HUNDRED SEVENTY-TWO DOLLARS
(\$353,672.00)

13. Payment by the District to the Center shall be made, based upon invoices submitted by the Center and approved by District, following the 1st and 15th of each calendar month for all performances given during the preceding period.
14. In the event that the Center does not present any of the performances hereunder, for whatever reason:
- a. The Center shall reschedule the performance to a later date;
 - b. Otherwise, the District shall consider the performance cancelled for which no payment to the Center shall be made.
15. In the event that the District's pupils are unable to attend any of the performances, for whatever reason, the Center shall reschedule the performance(s) providing the schedule of the repertory company and time will permit; otherwise such performance(s) shall be considered cancelled without loss of payment to the Center.
16. Dates and time of all performances hereunder shall be mutually agreed upon.
17. The Center shall hold harmless and indemnify the District, the Los Angeles City Board of Education, its officers and employees, from every claim or demand which may be made by reason of:
- a. Any injury to person or property sustained by the Center or its repertory company or by any person, firm, or corporation employed directly or indirectly by the Center upon or in connection with any performance.
 - b. Any injury to person or property sustained by any person, firm or corporation, caused by any act, neglect, default, or omission of the Center, its repertory company or any person, firm or corporation, directly or indirectly employed by it upon or in connection with any performance.
 - c. Any liability that may arise from the furnishing or use of any copyrighted or uncopyrighted composition, secret process, patented or unpatented invention, article, or appliance in any performance hereunder.

The Center at its own cost, expense, and risk, shall defend any legal proceedings that may be brought against the District, the Board, its officers and employees, on any such claim or demand, and satisfy any judgment that may be rendered against any of them.

18. The Center shall provide, at its own expense, as a condition precedent to any of the performances hereunder, certificate of insurance, evidencing coverage of Workmen's Compensation and Comprehensive Liability. Comprehensive liability insurance shall be in amounts not less than \$100,000 each person/\$300,000 each occurrence Bodily Injury and \$50,000 each occurrence Property Damage. Such certificates of Workmen's Compensation Insurance and Comprehensive Liability Insurance shall include a 10-day cancellation clause and shall be filed with the District Contract Section.
19. While engaged in carrying out and complying with the terms and conditions of the contract, the Center is an independent contractor and not an officer, employee or agent of the District.

Appendix C

**contract between the district
and the ICC for 1968–1969**

AGREEMENT

THIS AGREEMENT is entered into this 12th day of September, 1968, by and between the

LOS ANGELES UNIFIED SCHOOL DISTRICT
OF LOS ANGELES COUNTY

hereinafter referred to as the District, and the

INNER CITY CULTURAL CENTER
VERMONT AVENUE AND WASHINGTON BLVD.
LOS ANGELES, CALIFORNIA

a California nonprofit Corporation, hereinafter referred to as the Center.

W I T N E S S E T H:

WHEREAS, the District has received an extension of Grant #OEG-0-8-073738-1739, (056) under the Elementary and Secondary Education Act, 1965, Titles III & IV, (PL 89-10, III & IV), hereinafter referred to as the Grant, for the conduct of an Educational Laboratory Theater in its second year as a pilot project to supplement the cultural education of secondary school pupils within the District; and

WHEREAS, the District's project involves usage of live drama in a theatrical atmosphere; and

WHEREAS, the Center has an organization capable of providing highly skilled professional actors for performances of live drama in a theater; and

WHEREAS, the Center has other necessary resources in professional theatrical personnel and theater facilities with which to produce live drama; and

WHEREAS, the Center has offered to present performances of certain selected plays as an Educational Laboratory Theater for the District's project.

NOW, THEREFORE, the parties hereto agree as follows:

1. The period of this agreement shall be from September 19, 1968 through May 26, 1969.
2. This agreement shall be subject to the GRANT TERMS and CONDITIONS (General), excluding Sections 18 and 22, Appendix G in "A Manual for Project Applicants and Grantees, Title III, Elementary and Secondary Act, Revised May, 1967" which is appended hereto and made a part hereof as though fully set forth herein, and hereinafter referred to as Grant Terms; wherein the Grantee shall also be defined to include the Center. This agreement shall also be subject to applicable guild and union rules and regulations governing performers provided by the Center, which are not in conflict with the Grant Terms.

3. This agreement may be terminated in whole or in part in the event the Grant referred to above is revoked in whole or in part by the Grants Officer. In the event of such termination, in whole or in part, applicable provisions in the Grant Terms shall govern. Otherwise, this agreement may be terminated by either party upon thirty (30) days written notice to the other; in which event, payment by the District for performances given up to the date of termination shall discharge all obligations of the District hereunder to the Center.
4. The Center shall, during the period of the agreement:
 - a. Produce the four plays, hereinafter referred to as the Productions, the selection and production of which shall be subject to approval of District's staff, notwithstanding the provisions of subparagraph c. below.
 - b. Present 36 performances of each of the four productions exclusively for the District's project, totalling 144 performances.
 - c. Reserve the total capacity of approximately 900 seats in the Center's theater for the District's exclusive use for each of the 144 performances given therein.
 - d. Provide, upon request of the District, professional actors and/or other theater personnel, to be available to make no fewer than five visits per play to schools, or other places designated by the District, for the purpose of participating in seminars, discussions, demonstrations, or in-service education activities of pupils and/or District personnel. Total cost to the District for this service shall not exceed \$720.00.
 - e. Provide the District an opportunity to view the actual production of each play to be performed, not less than two (2) weeks prior to the first performance of each play which pupils of the District will attend. Should differences of opinion arise over the suitability of the production of any play to be performed for the District, an effort shall be made to resolve such differences of opinion through mutual consultation. If the differences of opinion remain after such consultation, a mutually acceptable third party may be agreed upon to arbitrate the differences of opinion.
5. The Center shall present 31 daytime and 5 nighttime performances of each production exclusively for the District.
6. All publicity for all performances resulting from the above Grant shall be provided by the Center in strict conformity with applicable provisions of the Grant Terms referred to in 2 above, at its expense, including but not limited to programs to be distributed to the audience attending these performances.

7. Pictures, either color, black and white, motion picture film or television may be taken, by the District at its own expense, of individual actors, groups of actors, in or out of make-up and costume, sets, the theater, to illustrate curricular materials or publicity materials, related to the performances hereunder. There shall be no charge for such pictures of the individuals or groups photographed by the District.
8. The Center shall provide biographical information on the actors participating in the plays to the District. Such information may be used in curricular materials developed by the District relating to the performances hereunder.
9. The Center and its performing company shall secure and maintain in force such licenses and permits as are required for performance hereunder. All operations of the theater and presentations of the performances shall be in accordance with the laws prescribed for this purpose.
10. The Center shall not permit the selling of food, drink, or merchandise of any kind at any of the performances above presented exclusively for the District without consent of the District.
11. Payment by the District for the performances hereunder shall be based upon the Center's Schedule of Operating Expenditures appended hereto as Schedule I, and made a part hereof as though fully set forth herein, and hereinafter referred to as Schedule I.

The rate of payment shall be based upon the Center's Estimated Budget Break-down for Four Plays appended hereto as Schedule II and made a part hereof as though fully set forth herein, and hereinafter referred to as Schedule II.

Payment by the District for 144 performances and the services under 4d. above shall total approximately 70.08% of the Center's costs as shown in Schedules I and II; but in no event shall the District's payment to the Center exceed the maximum of \$336,000.00.

Further, the Center's expenditures which may be allocated to the 144 performances shall not exceed \$459,030.00, of which \$123,750.00 and \$335,280.00 are funded under a direct grant to the Center from the National Council on the Arts and the Grant under this agreement, respectively.

12. The rate of payment for each performance rendered shall be as follows for the respective Productions:
 - a. \$2,297.36 - RAISIN IN THE SUN
 - b. \$2,172.22 - OUR TOWN
 - c. \$2,399.59 - MACBETH
 - d. \$2,444.16 - WEST SIDE STORY

These rates of payment for performances rendered may be adjusted pursuant to Sections 13 and 14 below.

13. In the event of any variations in the total number of performances of the four Productions given by the Center for all audiences during the period of this agreement; or if the total number of performances given exclusively for District attendance falls below 144; or if the actual expenditures for any Production varies from the estimates in Schedule II, the rate of payment by the District to the Center may be adjusted as deemed appropriate by the District, as follows:
- a. The fraction, derived from the total number of performances exclusively for the District divided by the total number of performances given for all audiences during the period of this contract, shall be multiplied by the total actual expenditures therefor as listed in Schedule I.
 - b. The product from 13a. above shall be multiplied by the fraction derived from dividing \$336,000.00 by \$459,750.00.
 - c. The product from 13b. above shall be divided by the total number of performances rendered exclusively for the District. This quotient minus \$5.00 shall be the adjusted unit price for all the performances rendered hereunder exclusively for the District, regardless of the Production.

Notwithstanding any adjustment in the unit price pursuant to 13a., b. and c. above, the District's payment to the Center for the performances of the four Productions for District audiences shall not exceed \$335,280.00.

14. The Center shall maintain records of accounts pursuant to the Charts of Accounts appended hereto and made a part hereof as though fully set forth herein, and hereinafter referred to as Schedule III, as they relate to the items set forth in Schedule I.

The Center shall submit to the District a monthly statement of the expenditures pursuant to Schedules I and III above, together with a statement of Federal cash balances, as of the close of business at the end of each calendar month. These statements shall be submitted to the District within 15 calendar days.

Within 30 calendar days following the last performance of any Production for the District, the Center shall submit to the District a financial statement pursuant to Schedules I, II, and III, relative to that Production. A statement relative to the Federal cash balance shall accompany the financial statement. These Production statements shall be certified by an independent public accountant, supported by necessary documentations and records to which the district shall have access during reasonable business hours for the purpose of examination.

Based upon the monthly statements and the statements following each Production, as set forth above, the District shall review the expenditures and Federal cash balances of the Center. The District may make interim adjustments in the unit rates in Section 12 above as the District deems appropriate. Such interim adjustments shall not be considered final nor preclude any final adjustment pursuant to Section 13 above.

15. Payments to the Center by the District shall be made weekly, based upon invoices submitted by the Center, and approved by the District, for the performances and services rendered the previous week; excepting that payment for the last five performances shall not be made until the District has determined whether any adjustment in the rate of payment shall be necessary, pursuant to Section 13 above, based upon a final financial report for all performances of the Productions and services rendered hereunder, submitted in accordance with Schedules I, II, and III, supported by the Center's records of accounts and other pertinent documentations, for the District's review and examination. Such final report, certified by an independent public accountant, shall be submitted within 30 calendar days following the final performance hereunder for the District.
16. The Center shall maintain a separate account for all private contributions and not commingle them with Federal funds.
17. The Center shall maintain a separate account for Box Office receipts and not commingle them with Federal funds, pursuant to procedures outlined in Box Office Receipts Control, appended hereto as Schedule IV, and made a part hereof as though fully set forth herein.
18. In the event that the Center does not present any of the performances hereunder, for whatever reason:
 - a. The Center shall reschedule the performance to a later date within the period of this contract;
 - b. Otherwise, the District shall consider the performance cancelled for which no payment to the Center shall be made.
19. In the event that the District's pupils are unable to attend any of the performances, for whatever reason, the Center shall reschedule the performance(s) providing the schedule of the repertory company and time will permit; otherwise such performance(s) shall be considered cancelled without loss of payment to the Center.
20. Dates and time of all performances hereunder shall be mutually agreed upon.
21. The Center shall hold harmless and indemnify the District, the Los Angeles City Board of Education, its officers and employees, from every claim or demand which may be made by reason of:
 - a. Any injury to person or property sustained by the Center or its repertory company or by any person, firm, or corporation employed directly or indirectly by the Center upon or in connection with any performance.
 - b. Any injury to person or property sustained by any person, firm or corporation, caused by any act, neglect, default, or omission of the Center, its repertory company or any person, firm or corporation, directly or indirectly employed by it upon or in connection with any performance.
 - c. Any liability that may arise from the furnishing or use of any copyrighted or uncopyrighted composition, secret process, patented or unpatented invention, article, or appliance in any performance hereunder.

22. The Center shall provide, at its own expense, as a condition precedent to any of the performances hereunder, certificate of insurance, evidencing coverage of Workmen's Compensation and Comprehensive Liability. Comprehensive Liability insurance shall be in amounts not less than \$100,000 each person/\$300,000 each occurrence Bodily Injury and \$50,000 each occurrence Property Damage. Such certificates of Workmen's Compensation insurance and Comprehensive Liability shall include a 10-day cancellation clause and shall be filed with the District Contract Section.
23. While engaged in carrying out and complying with the terms and conditions of the contract, the Center is an independent contractor and not an officer, employee or agent of the District.

SCHEDULE I
(Agreement No. 2050)

THE INNER CITY CULTURAL CENTER
Operating Expenditures For The Inner City Cultural Center
For the Period of July 1, 1968 to June 30, 1969

The expenditures below are directly related to the production of the four plays to be produced for the Los Angeles City School Districts by the Inner City Cultural Center: "A Raisin in the Sun", "Our Town", "Macbeth", and "West Side Story". These expenses, except where indicated as 100% direct cost, represent a ratio of 144 performances presented exclusively for the District to a total of 188 performances of 4 plays done by the Center between September 15th and May 31st or 77% of total play expenditures. These expenses will be supported by grants from the National Council on the Arts and Titles III and IV of the ESSA, 1965.

Salaries and Fees

Administrative Personnel	(Acct. No.)	
Executive Director	702	10,010.00
Asst. To Executive Director	702	6,006.00
Producer Director (Admin)	701	10,010.00
General Manager	702	7,007.00
Bookkeeper	702	4,804.80
Assistant Bookkeeper (100%)	702	4,160.00
Secretary	702	4,004.00
Steno-Typist	702	3,603.60
Workshop Coordinator	701	5,005.00
Box Office	702	4,804.80
		<u>59,415.20</u>
House Personnel		
House Manager	702	6,006.00
Assistant Managers (2)	702	10,010.00
Custodian	702	6,006.00
Maintenance	702	5,005.00
		<u>27,027.00</u>

SCHEDULE I (Agreement No. 2050)

Production Personnel

Producer Director (Tech)	701	10,010.00
Technical Director	701	7,392.00
Production Stage Manager (100%)	701	9,600.00
Stage Managers (2) - 100%	701	14,000.00
Scene Shop Foreman	701	4,620.00
Scene Shop Crew (4)	701	13,475.00
Stage Crew (3) - Union	701	27,720.00
Production Assistant (2)	701	6,098.40
Costume Shop Foreman	701	4,620.00
Costume Shop Assistants (3)	701	8,085.00
Wardrobe Mistress	701	2,233.00
		<u>107,853.40</u>

Performers (100% direct cost)

Actors, dancers, musicians	700	179,885.40
Salaries and Fees (subtotal)		344,131.00
10% Employer's Contribution	704	34,412.10
		<u>378,599.10</u>
Total Salaries and Fees		378,599.10

Design Fees (100% direct cost)

Director	701	2,695.00
Lights	701	2,040.00
Costume	701	2,310.00
Music	701	770.00
Sets	701	2,695.00
		<u>10,510.00</u>
Total Design Fees		10,510.00

Production Expenses (100% direct cost)

Sets		
Materials and Services, Shop Set Construction	705	7,000.77
Shop Rental	705	3,542.00

SCHEDULE I (Agreement No. 2050)

Costumes		
Materials and Supplies	706	5,467.00
Repair, Cleaning, etc.	706	1,540.00
Space Rental, Equipment, Costume Rentals	706	2,710.00
Lights		
Materials, etc.	707	3,580.00
Sound		
Materials, etc.	708	2,925.00
Properties		
Materials, etc.	709	2,608.00
Royalties	711	6,660.00
		<u>36,032.77</u>
Total Production Expenses		36,032.77
<u>Administrative Expenses</u>		
Accounting Fee (100%)	721	6,100.00
Truck, Auto, etc.	712	843.00
Electricity	713	900.69
Telephone	714	1,204.00
Office Supplies, Stationary	715	1,300.00
Insurance	727	5,100.00
Postage	716	1,350.00
Printing (100% direct cost)	717	2,650.00
Tickets (control purposes, not for sale, 100% direct cost)	726	847.00
Travel	725	1,001.00
Maintenance and Supplies	718	2,202.00
Transportation and Moving (100%)	719	1,233.00
Equipment Rentals	720	1,000.50
Temporary Help	730	1,001.00
Personnel Expenses	729	1,100.00
Rental Rehearsal Space	728	2,002.00
		<u>29,834.19</u>
Total Administrative Expenses		29,834.19
<u>Publicity (100% direct cost)</u>		
Posters	723	770.00
Displays	723	924.00
Graphics	723	1,540.00
Printing	717	1,540.00
		<u>4,774.00</u>

SCHEDULE I
(Agreement No. 2050)

Total Eligible for Grant Support - 459,750

Support Sources for the Period of July 1, 1968 to June 30, 1969

National Council on the Arts	123,750
ESEA, Title III	176,000
ESEA, Title IV	160,000
	<u>459,750</u>

SCHEDULE II
 (Agreement No. 2050)

THE INNER CITY CULTURAL CENTER
 Estimated Budget Breakdown for Four Plays

	<u>Raisin</u>	<u>Our Town</u>	<u>Macbeth</u>	<u>West Side Story</u>
<u>Salaries</u>				
Administrative Personnel	14,853.80	14,853.80	14,853.80	14,853.80
House Personnel	6,756.75	6,756.75	6,756.75	6,756.75
Production Personnel	26,963.35	26,963.35	26,963.35	26,963.35
Performers	37,058.30	32,058.30	40,058.30	40,710.50
Employer's Contrib.	8,563.22	8,063.22	8,863.22	8,928.44
<u>Fees (Design)</u>	2,550.00	2,000.00	3,100.00	2,860.00
<u>Production Expenses</u>	8,500.00	7,900.00	9,200.00	10,432.77
<u>Administrative Expenses</u>	7,000.00	7,450.00	7,450.00	7,934.19
<u>Advertising and Publicity</u>	1,193.50	1,193.50	1,193.50	1,193.50
<u>TOTALS</u>	113,438.92	107,238.92	118,438.92	120,633.30

SCHEDULE III
(AGREEMENT NO. 2050)

INNER CITY CULTURAL CENTER

Chart of Accounts

Board of Education Fund

INCOME

National Endowment Grant
Board of Education, Title III & IV Grant

EXPENSES

Acting Co.
Production
General & Administrative
Employee Pension & Welfare
Payroll Taxes
Set Construction
Costumes
Lights
Sound
Properties
Music
Royalties
Auto & Truck Expenses
Utilities
Telephone
Office Expenses
Postage
Printing
Maintenance & Supplies
Transportation & Moving
Equipment Rentals
Legal & Accounting
Amortization & Depreciation
Publicity
Miscellaneous
Travel
Tickets for Control
Insurance
Rehearsal Rentals
Personnel Expenses
Temporary Help

SCHEDULE IV
(AGREEMENT NO. 2050)

INNER CITY CULTURAL CENTER

Box Office Receipts Control

I - SERIES TICKETS

A. Subscriptions

1. There are eight subscriptions packets of six performances each.
2. Payments must be made before any subscriptions are sent out.
3. Deposit on collections is made intact and daily.
4. Mailed subscriptions are listed and totaled; balance is reconciled to deposit ticket.

II - SINGLE TICKET SALES

A. Advance Tickets

1. Tickets sold in advance of performance.
2. Payments must be received before ticket release.
3. Records kept on a daily basis and listed by plays.
4. Deposit is reconciled to daily and made intact.

B. Mutual Tickets

1. Tickets sold to mutuals are maintained on advance daily.
2. Receipt of payments from mutuals are immediately reconciled to performances listed on advance daily.
3. Receive payment monthly.

C. Box Office Tickets

1. Following each performance a reconciliation of ticket stubs and collections is made as stub less complimentary = collection.
2. Performance reconciliation is prepared to account for all tickets consumed.
 - A. Stubs and tickets are counted to account for total lot assigned.
 - B. Reconciliation
 - (1) Stubs value - mutuals value - advance sales value - complimentary value = deposit.

D. Complimentary Tickets

1. In possession of authorized individual who dispenses all complimentary tickets.
2. Disbursed either through mail or held on name at box office.
3. Listing of individual receiving complimentary tickets made for each performance.

Appendix D

**summary of "The ELT Meeting"
september 22, 1969**

Summary of "The ELT Meeting"

September 22, 1969

PARTICIPANTS:

From the L.A. Schools: Hank Boas, Dennis Lee, Walter Ott, Vern Berling, Walter Lansu, and others

From the State Title III Office: Jack List, Jack Schaeffer

From the Inner City Cultural Center: Jack Jackson, Josie Dotson, Tommy Iino (CPA)

From the National Endowment: Jim Thomas

From USOE: Gene Wenner, John Thorslev

From CEMREL: Jim Hoetker

Room H-230 of The Los Angeles City School Administrative Offices, Monday

The meeting convenes at 9:00, but the Title III people and Thorslev are not there. Some small talk. Boas, presiding, makes clear that his interest is only in getting the project underway; he has no thought that it might not be funded. Jackson expresses the opinion that ICCO should be permitted to use federal funds for support of other ICCO activities and promotion of ICRC in community, so that there will be a better chance of building a base of support for next year. Boas does not respond to this suggestion, but he makes clear that the financial problems of the L.A. schools make it almost sure that the schools will not be able to support the project next year. (Later, after the meeting, Boas expresses fear that dropping the project will be as unpleasant an experience, politically, as killing it this year would have been; he would not, he says, consider the project of high priority, and thinks that it has been excessively costly in terms of uncompensated school personnel time spent in meetings like this one. Still, Boas says, he is pleased with the project, thinks teachers and students have benefitted from it.)

Boas informs the meeting that the budget submitted to Sacramento differs from that in continuation grant, goes over changes with those present. Changes are minor. Point is made in this discussion that Title III funds can be used only for student performances. A major difficulty with last year's contract was that Title III funds going to ICRC made theatre subject to Title III regulations. The amount involved in only about \$2600, it having been decided that the entire unexpended balance of about \$32,000 is Title IV money.

Boas volunteers that the contract officers last year had erred in writing a contract that was too complex. He says that the contracts office, however, has bent over backwards to accommodate the ICRC, even to the point of circumventing established fiscal procedures, to keep the money flowing even when the ICRC was not supplying the required data and records. But the time has now come that the books must be balanced before things can move ahead.

Boas asks Jackson to discuss his problems with the contract. Jackson starts off by saying that the theatre will simply fold if fund delays continue. His creditors do not understand the delays, and ICCC may no longer be able to borrow when funds due the theatre are not forthcoming. Since July 1, ICCC has gone \$40,000 in debt to get into rehearsal of West Side Story. Jackson says he is unable to understand why no one else feels the urgency of the situation. The \$12,000 balance from last May, for instance, is owed to designers and technicians for services performed months ago. Jackson says the ICCC has suffered from unclear, contradictory, unexecutable contract clauses and from reporting procedures which cause periodic delays in disbursement of funds.

Boas reviews the problems of multi-agency funding, says that the L.A. schools tried unsuccessfully at the start to get all the funds in one account. Multi-agency funding multiplies administrative costs outrageously. Boas also notes that ICCC is not in a unique position: the L.A. schools are more than \$1,000,000 in debt for federal programs that the USOE has not paid for. Others concur that such delays are an unavoidable feature of federal programs.

Josie Dotson emphasizes that ICCC has weekly expenses; that one missed payroll can kill a production, stop rehearsals; that borrowing increases the cost of the project and means the government gets less for its money; that the draining off of time and energy in constantly worrying about missed payments hurts the quality of the project. She calls on the agencies to be more realistic and to eliminate delays, for which the ICCC suffers the penalties.

Boas admits, again, that 1968-69 contract was too involved; says he wants to work out a simple, easily administered contract for final year.

Jack passes around a budget for 1969-70 season, broken down by production. Boas asks if rehearsal costs can be broken out of budget.

Jack says, not easily. Josie says, those costs are included in production costs. Boas asks whether it is possible to isolate absolute cost of one play. Would it, for example cost \$84,000 to "replicate" (sic) Antigone? Jack says, no, the figures have to be taken as referring to a particular production in the particular context, the ELT, 1969. Boas wonders if contract could be balanced out at end of each production. Wenner volunteers that many play production costs start at the same point on the time line, i.e., July 1. Boas asks whether there is a good way to bring periodic disbursements into line with actual expenditures incurred in each period.

Jackson says the best way would be standard weekly payments of fixed amount, so that ICCC can count on regular per-seat income. Boas doubts this is possible, legally; wonders about recovering overpayments under such a setup.

Josie emphasizes (again) that the key problem is regular cash flow. She recalls that there was a three week delay in payments during Macbeth due to a school accounting error, and this delay ran the ICCC \$35,000 in debt. Boas says that there was indeed an error, but that payments were held up because the ICCC had not supplied the information needed to proceed with disbursement. Jackson then questions the whole idea of the dispensing of funds as reimbursement for expenses already incurred. Why can't tickets be purchased, perhaps in advance? Boas says that would be preferable indeed, but not satisfactory to federal accountants, who are insisting on a more stringent accounting of expenditures. Besides that, the L.A. County council will not, as a matter of policy, approve any payments in advance for services.

Jack brings up objection that Clause 14 of the contract gives the school the right to readjust per-unit costs at any time without giving the ICCC any recourse. A series of questions establishes that the ICCC has incurred debt of about \$40,000 since beginning of fiscal year and that an additional \$30,000 will be incurred in the next month. Jim Thomas offers to see if this amount can be advanced by National Endowment (after approval of Jack's budget) to help solve the present crisis.

Boas reads John Thorslev's letter which suggests an agenda for the meeting, to wit:

1. Settle question of final payments on last year's contract;
2. Settle on 1969-70 operating budget;
3. Write a new, simpler contract;
4. Arrange for more accurate control and accounting of ICRC monies;
5. Arrange for the pooling and accounting of funds.

(Dennis Lee, Vern Berling of contracts office, and Walt Lansu have joined meeting while these conversations were in progress.) Boas continues with explanation of changes in budgets.

Drs. List and Schaeffer from the Sacramento Title III office join the meeting at 11:45, announce they have to leave by 2:00. (as introductions are made, it is discovered that several of the L.A. school people have not met one another--which is certainly a feature of an organization as big as the L.A. schools which has helped to cause problems in administering this contract.) List asks Boas to prepare separate budgets for Title III and IV funds and a master budget. Will do, says Boas, no problem. List announces that his office is now going to insist on exercising control over the project in accordance with its own regulations. This is not greeted with cheers, so List explains that by control he simply means that he will be supplied with all the records he needs to make an accounting, to show that all the project funds are spent for project purposes.

List makes explicitly clear he does not question assumptions of the project,

is simply interested in legal forms of it. He makes implicitly clear that he has not read the school board's continuation grant, or has read it too casually to be familiar with its stated objectives. He then announces that "someone" in Sacramento has told him there is going to be trouble with satisfying the Title III evaluation requirements. State law requires that quantitative measures of changes are available. Title III regulations are clear that behavioral objectives must be stated so that legislators can be informed of cost-effectiveness of any project. Boas protests that he cannot be held responsible for abiding by requirements which did not exist at the time the schools entered into the contract. List is not interested in defining the code words, just want assurance there will be behavioral objectives. Wenner and Hoetker both assure List that current assessment program is more than adequate to fulfill State requirements, offer to prepare special document speaking to L.A. objectives if that is necessary. (List talks to Hoetker privately, suggests his stopping by Sacramento on way back to St. Louis. Hoetker calls Mal Richland in Sacramento and it is agreed that such a consultation, if necessary, would be more profitable after Richland had had the chance to examine CEMREL's report and work statements.)

When Hoetker returns to meeting, List has agreed with Wenner's suggestion that no Title III money be given to theatre this year, thereby freeing theatre from problem of abiding by conflicting sets of regulations. List instantly agrees. He assures everyone that the Title III contract, post-dated to September 15, will be forthcoming as soon as it is approved by the state board. He tells Jackson he has heard many good things about him and ICRC, and he and Schaeffer leave.

Thorslev arrives, at 2:15. The arrangement that has been made with Title III is explained to him. Thorslev then says that there is no point in talking about anything else until question of last year's accounts is settled. The situation is that the ICCC claims they are owed \$12,000 by the schools, while the schools figure that they have made an overpayment of \$50,000 to the ICCC. The key point in this difference is that USOE funds may not be used for putting on public performances. The contract calls for a proration formula of 77% of ICCC expenses to student performances and 23% to public performances. But the contract also forbade the ICCC to expend more than it received from the project funds, making it literally impossible for them to collect the total amount of funds due them. Thorslev reviews the negotiations that had taken place last year which led to the agreement on this proration. The ICCC apparently objected to reducing the project grant by the amount of box office receipts, choosing the proration formula instead. However, it was then discovered that the contract as written could not be executed; so a number of amendments were made. One was meant to refer to an agreement, made to help out the theatre company, that the proration formula did not apply to National Endowment funds (about \$60,000) used for administration. But the amendment as written seems to say that the proration reference should be deleted from the contract entirely. To further foul the atmosphere, other amendments specify that the proration formula applies to all federal monies in the contract. In this situation, Thorslev seems to insist that his recollection of what was agreed on at the negotiations

should carry more weight than the contradictions in the contract. No one calls him on this and the meeting proceeds on the basis that what Thorslev says is correct.

So the situation is this: Jackson brought in last season a tad under the \$465,000 budget. According to Thorslev, then, ICCC is entitled to be reimbursed for only 77% a large part of this amount; ICCC would, for instance, have had to spend (although, as some people read it, forbidden to) about \$520,000 to be entitled to the full \$465,000. (According to Wenner, it was the school contracts people who made this interpretation originally, not Thorslev.) Having been given the total amount, however, Jackson owes the schools the \$50,000 that, according to this interpretation, he was overpaid. The \$12,000, the last payment on the contract, has been held up pending the settlement of who owes whom.

Jackson's recollections of what had been decided on at the negotiations is different. He refers to his correspondence to Roger Stevens, in which he protested the terms of the contract and predicted exactly the sorts of problems that have now arisen. Thorslev reads through the budget all through Jackson's presentation. Jackson says that the ICCC entered the last contract under duress and protest, and that they are now in the position (again) where they have to sign anything that is put in front of them or go out of business. He cites the number of amendments to the contract as evidence of its essential faultiness and inequity.

Thorslev explains that the intent of the project and the letter of the law demand that monies not be spent except for putting on performances for students. He maintains that everyone bent over backwards to do just what Jack wanted, so that the ICCC could keep its box office receipts. But it would not be legal to put on public performances at Title III or IV expense and also keep the profits. He draws the analogy with public domain policy in regard to patents and curriculum materials. He says, further, that the ICCC had, although no other condition was set on them, failed to keep a record of, or account for, box office receipts.

Jackson asserts that he is being penalized for putting on public performances, which are clearly a feature of the project as it was conceived by the National Endowment, and being penalized for spending less money than he might have.

Hoetker asks why proration question has not come up in other sites. How have they handled the evening performances? Nobody knows. Thorslev says what happened in the other sites is not pertinent.

What has been happening is that Jackson is arguing in terms of equity, fairness, hypothetical intentions of the National Endowment. Thorslev is arguing about technical legalities. Thorslev insists he is doing everything he can for the ICCC without breaking the law.

Jim Thomas suggests that the contract be written to specify that public performances are being paid for out of National Endowment funds, so that

proration questions can be avoided. But this cannot be done retroactively, so the immediate problem remains. The whole situation is gone over again several times, without notable progress.

Thorslev asks everyone except Thomas, Wenner, and Boas to leave the room. Boas later comes out. Thorslev, Thomas, Wenner huddle for an hour, while Thorslev outlines his view of the situation in all its complexities. By their attitudes when the meeting reconvenes, it is clear that Wenner and Thomas now accept Thorslev's statement of the case; that the question is, simply, how to show that Jackson really spent enough money to qualify for the whole \$465,000; and that there is no other way out of the impasse.

The situation is explained to Jackson, Josie, and Iino. Thomas asks whether there are not other expenditures related to the project that can legitimately be added to the 1968-69 figures. Jackson cannot think of any. Thorslev suggests that a meeting be held the next day to include only he, Thomas, Wenner, Jackson, Iino, and the school contracts officers. Jackson is asked to bring in all his books and records. By this time, it is clear (to Hoetker and Wenner at least) that everyone is quite clearly acting in good faith to save the project and to make its final year an easier, more efficient one. There is no villain.

As the meeting begins to break, Jim Thomas comes up with the suggestion that breaks the deadlock and gets things finally on the way to a solution. What about the money you spent on refurbishing the theatre property, he asks, have you claimed that as a cost of doing business? No, it had not been claimed. Thorslev grabs this immediately as a possible way out of the impasse; and he, Wenner, and Thomas begin to refer to the available regulations.

The first day's action ends on an optimistic, but exasperated note.

The meeting on Tuesday morning was not public. Apparently, however, it was decided that retroactively claiming as a business expense the funds expended on renovation was proper and that the amount involved would dispose of a good portion of the overpayment in last year's contract. (The ICCC would have 90 days to settle up any balance of the overpayment.) As of Tuesday afternoon, the light had begun to glimmer at the end of the labyrinth, and it looked as if only the writing of an agreeable contract for 1969-70 remained to be done. Hoetker left town at that time, but phone calls on Wednesday confirmed that the jam had broken and that work was progressing. If everything is agreed on (this is being written Thursday morning), it is, according to Georg Stern, possible for funds to be given to the ICCC at once under emergency provisions that have been used before.

James Hoetker
CEMREL, Inc.