



SCOTT THEATER

Scott Theater Log

(Notes in diary form of information that would not necessarily be in the minutes of the theater committee meetings.)

April 19:
1968

Was asked to have lunch with Mary Fisher and Ed Hudson Jr. at the Ft. Worth Club. I thought it was in regard to their asking me to pledge something toward the re-decoration of the Art Center when the new director comes in. Instead, they asked me to be chairman of the Scott Theater committee at the beginning of the new fiscal year in September. Mary is having to give it up after only one year because of her health, specifically high blood pressure and a very bad leg. I asked for time to think about it, came home and talked to Fred, who will take over for two years as president of the Opera Association in late April. He was agreeable, and though I have many misgivings as to my ability to handle it, at least I have the time to devote to it and a great interest in the theater and everything that pertains to it. I accepted. Notes prior to my actually assuming office will be of things which I will need to remember after I take over.

April 22:
1968

Meeting of the Board of Community Theater. Topic for discussion was the proposal to hire Bill Sapp as technical director for Community Theater at \$5,000 per year at least until he gets his Masters from TCU. Bill Garber and Joe Lundy are desperately in need of assistance with sets and other technical details which Bill Sapp does not have time to help them with and still do his work for the entire theater program. Community Theater already pays him \$900 a year to design the lighting for our six plays. Bill Sapp would like to work for Community Theater and have an assistant, probably Charles Ballinger, who could take care of the routine lighting and sound equipment for the many routine meetings and such things as book reviews, style shows, etc. Charles would be paid by the theater, Bill by Community Theater.

After considerable discussion, nothing specific was decided. Karl Snyder was to talk to Bill Sapp and see if he would be willing to work on an arrangement by the play, and we would make a decision at the annual meeting the last of May. Ralph Hester, Ouida Guthrie, and Jane Reddell were the main objectors, for many reasons other than the money. It was proposed that if we definitely decided to hire Bill, we would make an extra push on season ticket sales, since 350 more season memberships would pay his salary without further re-arrangement of the budget.

May 8
1968

I went to a meeting at Scott with Mary Fisher, Ed Hudson Jr., and Bob Telford, as a sort of observer, to discuss with Bob his contract for next year. After much discussion and talk about other things, it was agreed that if the \$9,000 contract with TCU could be renewed, which would pay half of Bob's salary for nine months (Starco pays it for the three summer months) he would agree to stay on for at least another year, but would be free to accept another offer if he felt that he could not resist it, with the following stipulation: that if such an offer were made, he would either stay on through next year's Starco, or would train someone who could handle it adequately. Starco is committed for the summers of 1968 and '69, and most of this year's guarantors have agreed to give next summer as well. The agreement with TCU is not definite, and Mary Fisher and Ed were to meet next week with Dr. Newcomer to discuss it. The points to be considered were that for the \$9,000 there would be three plays given at Scott by TCU, for which Scott would get none of the box office proceeds, Bob would direct one play and one musical performance for TCU, and he would also teach one class. He is also to be free to take outside work where it does not interfere with his commitment to Scott and TCU; such as the "Littlest Wise Man" for the Walshes, which he has already agreed to do next year, and one directing job for Community Theater. Nothing was signed, and really nothing too definite was decided, since it hinges on whether TCU will renew their last season's offer. If they do not, then we will have to re-think the whole deal.

I also brought up, after Ed Hudson left, the possibility of reducing Community Theater's rent by perhaps \$100 a month, largely for the sake of good will. Mary and Bob felt that this was not financially possible unless it could be tied in with Scott's reduction in Bill Sapp's salary and added to what is paid him by Community Theater. But again, since we did not even know what sort of conversation Karl and Bill Sapp had had, nothing could be done. My suggestion was purely informal and Karl does not have any idea that I brought it up, but the ill-feeling on the part of some Community Theater Board members is such that I felt it would be worth a great deal in good will if it were possible to make such a reduction. Mary is to call Karl and see what he ever found out about Bill Sapp's desire to go to work for Community Theater on the arrangement I mentioned previously.

There has not yet been any announcement that I will be the new Theater Chairman, but Jackie knows it, and Bob did. I do not know who else. I have told no one.

May 16, 1968

I took Mary Fisher to lunch and then went by her home to ask some questions about the theater and exactly what will be entailed. My main question was exactly what responsibility was Bob Telford's, and where it ended. She said there was no definite line of demarcation, but that Bob handled just about everything that came up and when there was anything he thought out of his realm, he would call her. I also wanted to know if there was any restriction, as they used to be, on the type of performance which could be given at the theater, and she said no, that almost anything which would fit into the seating was permitted now. (Originally, only affairs either put on or sponsored by a member of the Arts Council or a civic group could use the theater. This was found to be much too limited, and was modified more than a year ago.) She suggested that if it becomes feasible, we have Board meetings only every other month, which would suit me fine. Will try to put this into effect after the first of the year. She had nothing else specific of value, though we chatted for some time.

May 21

Regular meeting of the Scott Board. I was elected, which was no surprise, since apparently it was cut and dried when Mary and Ed asked me. The minutes sent out by Polly will carry most of what went on. We still do not have a firm commitment from TCU about the \$9,000. If they cut it, it will mean serious difficulties for us in meeting Bob's salary, since we have no foreseeable way of making up the deficit. Karl Snyder read the terms of the arrangement with Bill Sapp which the Community Theater Board will vote on Monday night, and there were many questions about it by several Board members. Since I am sure that its terms will be in the formal minutes, I will not go into it in this memorandum.

May 28

Mary Fisher had a group meet her for lunch at the Ft. Worth Club to discuss our alternatives, financially speaking. She and Ed Hudson had had another discussion with Dr. Newcomer, and had ascertained that TCU will not, after all, give Scott the full \$9,000 which they paid last year for the production of five plays at the theater, plus Bob Telford's services as director of one play and stage director of one of their musicals, and for teaching one class. In cutting back to three plays at Scott, they do not plan to produce any other performances, such as musicals, nor use Bob's services enough to take up the slack. Mary and Ed do not know the exact figure which they mean to pay us, but it will be, at the worst, \$5,400, which is two thirds of the former sum, or, hopefully, something more. In any case, the theater will have to scratch up the remainder of Bob's salary between now and next May. It is not possible to do so through additional box office revenue, since we do not make enough off any production to make that much difference. After considerable

inconclusive conversation, Bob Decker said that in the event of a deficit which could not be made up in any other way, the Scott Foundation would take it up, and would reduce their contribution for the 1969 Starco by that much. (They gave \$5,000 this year, pledged that much for the next season.) While this would result in having to scratch for that much extra for Starco, at least it assured Bob's services, and additional Starco funds are something we can worry about when the time comes.

We have another problem which arose at the Community Theater meeting Monday night: Bill Sapp has accepted a job with TCU for next year, and will not be available for the theater after Starco closes, as technical director. It is possible that another director (who may not be easy to find) will cost us more than he would; but this again is something we can only speculate about until an actual candidate is secured. Mary and Ed were to see Dr. Newcomer and try to get a specific figure from him as to how much TCU plans to pay for the next season. My private, and perhaps unfounded opinion is that this arrangement with TCU is on rather shaky grounds, and may not be renewed at all after 1968-69, in which case we could not afford Bob at all. It seems that having to leave the campus and come over to Scott, plus having to make the sets at TCU and bring them out to Scott and re-set them, has not been popular at the school nor has their attendance been what they had hoped.

But in ~~any~~ case, it looks as though we have Bob's services taken care of until May 31, 1969, in any case.

June 11 Phone call from Mary Fisher: she and Ed had met with Dr. Newcomer. TCU is cutting their contribution exactly in half: \$4,500. This is something of a blow, but not seriously below the figure we had in mind. With the Scott Foundation's underwriting, perhaps some additional money from the Junior Council of the Art Association (which puts on the old movie series in Scott), and, hopefully, increased box office income, we can manage. There will have to be, oh sob, a money-raising project of some kind, however.

July 12 Met at Scott with Bob Telford, Bob Alexander, Karl Snyder, and Joe Lundy (Bill Garber being out of town) to interview a candidate for Technical Director. He was Dale Karpe, 32, at present a teacher in the Midland high school, a drama graduate who wishes to get into a more active theatrical field instead of teaching. Bob Telford told us privately that he is the only prospect left. Bob had written more than 20 letters gotten only one reply, and that one later wrote and said she had accepted another position. Technical directors are in short supply, and we can only afford to pay something in the neighborhood of \$550 a month, which a really good and experienced one will not accept. Mr. Karpe impressed the majority of us favorably enough, but Joe Lundy had much fault to find. Said he thought he was more interested in acting and directing than in lighting and set construction, felt he had not had enough experience in those lines, etc. Joe rather favored getting along piecemeal, with "volunteer" help on set construc-

construction, hiring Bill Sapp to design our lighting for each play. That would never work, because we could not be assured that Bill would be available with his commitment to TCU, and depending on volunteers to help with the scenery has proved most unsatisfactory these past two years. But Joe is a nit-picker, but unfortunately a very vocal one, and one who has much influence with Bill Garber. Karl, Bob, Bob Alexander and I are in favor of hiring him and if he has not had much experience in the technical fields, let him learn by doing, as Bill Sapp did. We left it that Bill Garber would talk with Mr. Karpe by phone when he returns Monday. Mr. Karpe wants to know by the middle of the week, as he has to know whether to renew his contract in Midland. If we hire him, he will have to work with Bill and Joe, and they could make it unpleasant for him; but I think Bill and Joe would be much more unhappy if they had to get along without anyone. Bob Telford will make up his mind after he talks with Bill Garber, and again with Karl. I am in favor of hiring him and insisting that Joe cooperate!

July 25: After hearing nothing from Mr. Karpe, Bob had finally sent a wire asking him to reply one way or the other, and today, we received word that he will not take it. Whether the reason was Joe's obvious opposition or whether it turned out not to be exactly what he was looking for I do not know. But we are back where we started.

Late August: I returned from Europe to find that we had hired a technical director in my absence: Jack Ellis. Fred had sent me the write-up about him while I was in Europe and on my first visit to the theater after my return I met him. He seems well-qualified and Bill and Bob are well-pleased with him. Joe Lundy had an initial antagonism, but it seems to have worn off. In a fit of pique Joe had submitted his resignation to Karl Snyder, but Karl had not accepted it at the time, but still has it, just in case. As I write this, progress is being made on sets and costumes for "The Women" and things seem well in hand. I am now officially the theater chairman.

(All formal information (minutes of the meetings, copies of all letters which Bob Telford writes, and any pertinent ones which Ed Hudson Jr. writes, are in chronological order in the folder labelled "Scott Theater"; they will supplement and explain much of these notes.)

September 17, 1968

This was my maiden voyage as chairman of the Scott Board. There were eight members of the Board present, and the minutes will show in the main what went on, but I wish to record my own impressions. Starco, for which the semi-final report was made (pending an audit the last of this month) showed a loss of, as nearly as we could determine from the ever-changing figures Bob gave us, \$3,578.98. This differed from the amount given on the typed sheet handed to us and will, again, differ from the figure given us after the final audit. But it is within a few hundred dollars of the amount. Of this deficit, TCU will presumably pay one quarter, and the Scott Foundation will take up the rest. Bob also presented the proposed budget for 1969-70, which will show a deficit of some \$12,000. This is a pessimistic figure, since Bob projected only those sources of income which were already assured. He did not project any which were so far only promised, and this also takes into consideration the fact that TCU will only pay us \$4,500 this year rather than \$9,000 as last year; and also does not take into account any donations which might be made. A desultory discussion of possible fund-raising events brought out one positive thought: the Salvador Dali jewelry show. I am to find out what I can about it and its requirements and make a report at the next Board meeting, subject to the approval of the Art Association.

Later: I contacted Ed Hudson Jr., and we agreed that he should write the note to the Foundation which makes the jewels available to, as they put it "Museums, educational institutions.... etc". We were afraid that if I wrote it, as chairman of a theater, they would not consider that we were eligible. I also called Edmund Van Zandt to ask, on behalf of Mr. Kluck, the accountant, if it would be permissible for him to make out the monthly financial report in a different manner from the accrual system which has been hard to understand. In the course of the conversation Edmund said that he had an alternative plan for a fund-raising event in case the Dali thing fell through: an art-and-antique auction such as the Art Center had had about five years ago. I said that I had thought of that but had considered it the prerogative of the Art Center, but he said that they had considered it and decided against it. We are leaving a decision until we hear from the Owen Cheatham Foundation.

September 22

Since many things which affect Community Theater have a direct bearing on Scott also, I am including some of the important items of the former. This evening Karl Snyder, president of Community Theater, had called a meeting of Com. Theater executive committee. The subject: what to do about Joe Lundy, scenery and costume designer for Com. T. There had been many complaints about his tardiness (the first vouchers for purchases of costume material were dated September 13; the play opened September 19,) his procrastination, his lack of cooperation with other workers, and most particularly, his acceptance of a role in the last Casa Manana musical at a time when he should have been working on *The Women*. I had to leave and go downstairs to fix coffee and arrange the hospitality table for the try-outs for *A Delicate Balance*, and Karl came down later

and said that the remainder of the Executive Committee had voted to fire him, effective October first, giving him a month's pay rather than notice. This will mean, as far as Scott is concerned, that Jack Ellis will have the major work of Community Theater to do; how much he will be able to do for Scott remains to be seen.

Sep. 25

Karl called this afternoon and said that he had gone to the theater this afternoon and fired Joe, who took it rather quietly. He is to leave tomorrow on vacation in New York, and Karl suggested that he look for a job while there. Bill Garber also took it well, and Jack Ellis, who got the first news today, agreed to do the work, and felt that he could handle it all right, even though he is new to the theater; especially since *A Delicate Balance* is a one-set play (a living room) and the costumes are contemporary clothes. This may mean a saving for Community Theater of a substantial part of what had been paid to Joe, depending on how much outside help must be hired for each show. Time will tell.

October 24

Edmund Van Zandt called this morning to ask if I could come to lunch with him and Ed Hudson. Of course I did, having no idea what his subject of discussion was. It turned out that he had just returned from Houston and had an ad out of one of the Houston papers advertising the opening, and four other benefit performances of "Funny Girl", which oddly enough seems to be opening in Sharpstown theater. This was in line with our discussions at two previous Board meetings about the possibility of a preview such as the Symphony had last summer. At these, however, there was no premium ticket price and apparently no after-party; and they made their money by selling out the house and getting a theater-party rate, or group rate, from the management.

In addition he had drawn up a sketch of a flyer for the Sunday Afternoons at Scott which were discussed as a continuing series to make a small sum per week. See discussion in minutes of October meeting. The three of us reacted favorably to both suggestions, and I was told to contact Bob Telford to get him started investigating the preview thing. Bob is out of town and I am leaving Monday, so wrote it all out in a letter and took it out with the enclosures, to Polly to give to him when he returns. If the timing is right on a suitable movie, we will try it. And I think it pretty definite that we will try the Sunday Afternoons after the first of the year.

November 19

Regular Board meeting. Since the minutes in the file will detail what occurred I shall not repeat it. It dealt almost exclusively with various projects to raise money. Two new Board members were present: George Mallick Jr. and Mrs. Joseph Llera, president of Community Theater Guild. Staley McBrayer is also a new member, but was out of town at this meeting.

November 26.

Since we have no Executive Committee, the chairman has formed the habit of getting together a few key people to make preliminary decisions. I had Edmund, Ed Hudson, Mary Fisher and Jackie to lunch at the Ft. Worth Club to discuss the several money-raising ideas before the next Board meeting. The last one was so indecisive that I wanted us to come to the meeting with a relatively clear-cut plan. We tentatively decided to have a book review of Edmund's new book, by Mary Fisher, on the first Sunday in March, and to accept the offer of the Bonanza Corporation to sponsor the "Village Opera House" movie opening, whenever it occurs. Our need of funds is acute, and we may have to borrow from the Art Association before we can make any appreciable sum. Will bring this to a vote on December 10. I am to investigate the status of the theater, its capacity, the terms they offer, prior to the meeting.

December 20

I have not been including comments on the regular Board meetings in these notes, since the minutes of them are mailed out. But we had a called meeting on December 9 and at that time voted unanimously to sponsor the opening of the Village Opera House movie theater in the park. We had insufficient information to make any concrete plans. On Dec. 19 Bob Telford called me and asked me if I could meet with him and Judy Nelson at 11 a.m. on the 20th, which I did. The appended clipping gives a good idea of who she is (Nelson is her married name)—her husband is a medical student, and her father, who is a major stockholder in the Bonanza Corporation, has given her the management job, and she is also public relations chief for the Corporation.

They still do not know the exact date for the opening of the movie house; but Judy said that the restaurants would all open as they were completed, without fanfare, and that the grand opening would be when the Opera House was completed. The Cartwright family of the "Bonanza" show will be present, at least in part; and they hope to have a world premiere of some movie rather than "The Lion in Winter" which has already opened, and which would not really be in keeping with the 1949 decor and spirit of the Village. Judy asked if we would be agreeable to having as many people as possible in costume, and we agreed that if it were not mandatory, which would cut down on the ticket sale, we would be confident that enough people have western garb to make a good showing. The Bonanza Corp. will provide: a band, perhaps more than one, to play in the bandstand in the center, and live entertainment; the presence of the Cartwrights and perhaps stars of the movie; an after-party in the Bonanza Steak House and one of the other restaurants if that proved too small; and the TCU Tri D-lts in costume to act as ushers. We discussed the printing of a sort of scrip to be attached to the tickets which would entitle each ticket holder to one free meal and one paid one at each of the restaurants, that night, or at their convenience.

HERE AND THERE: First building being erected in that new 1849 Village planned for University Dr. in Forest Park—first building is the Bonanza Sirloin Pit—is to open next Jan. 3. Lovely JUDY HILL, former Maid of Cotton, will manage the steak house. The completed village is to have its formal opening in March with a world movie premiere in the village theater, and with the Cartwrights of television—Pa, Hoss and Little Joe—present in person at the Bonanza Sirloin Pit.

Judy was to see if the individual restaurants (on a franchise for operation) would be willing to pick up the tab for this. Scott hopes to be responsible for only the cost per seat of the theater and film rental for that night. I shall look into trying to get "angels" to pick up part of this tab. Joy Walker White sounded as though she might be receptive at the last Board meeting.

Judy hopes to have more specific information and will come to the Board meeting on January 21 to present it. I will try to have committee chairman picked by that time. (She did come to the meeting, essentials of which are in the minutes for that meeting. I did have a general chairman: Laura McGoun.

January 22 - 1969

Fred and I had the after-party following the first of the College Theater Festival plays, to entertain the judges. Bob Telford wanted to keep it small, since he said he thought they would enjoy it more if they could get together and talk shop rather than if I had a lot of local people to meet them. There were about 14 people altogether, including the five judges, advisory judge, festival chairman, Bob and Jodie Telford, Bill Garber (invited by Bob) and Perry Stuart, the only newspaper person who came. Also a Hollywood talent scout. It went off very well.

and following - - - -

There have been many conferences and many changes up to now (March 10, as I write) on the Bonanza opening. Date changes from March 28 (date of the Gridiron Banquet, and anyway as it turned out later, the theater won't be open by that date) to April 11, (theater not open by then), to May 15 (opening day of Colonial Golf Tournament) to May 9, which is the tentative date as I write this. We now deal with a Miss Elliott, brought in from a national advertising agency which Bonanza has employed to give them nation-wide coverage. She is older and more experienced than Judy, and her retention is a step in the right direction. Other details in the minutes of the January, February, and the coming March Board meetings.

March 28

Ed Hudson called a meeting of Edmund Van Zandt, Sam Cantey, Mary Fisher, and myself, in his office, to discuss the long-range future of the theater. He had also asked Bob Decker, who represents the Scott Foundation on the Board, but he could not come. The reason for the meeting was the continuing deficit of the theater, which no amount of use of the theater seems able to completely erase. Nor will it ever be, due to the fact that so many nights (or days) must be given free for set construction, rehearsals, etc., for the organizations which put on plays there. The deficit has run around \$6,000 each year, and we see no reason to assume that it will be substantially greater in the next few years, since use of the theater is increasing all the time.

Much discussion of things we might do, from putting Bob Telford on part time, cutting back his salary proportionately with what he can earn outside (from teaching at TCU, directing Merry-Go-Round theater plays, etc., etc.,) to putting on an annual fund-raising affair. It was finally decided, subject to feasibility and the concurrence of the Board, to project a performance of some sort at the Theater in the fall of each year, of the same character each year, in general; and thus becoming identified with the theater, as the Blossoms in the Dust Luncheon is with Edna Gladney home, the Jewel Ball with the Children's Hospital. We thought that Bob, who is after all a very interested party, should be in charge of putting this together and suggesting the type of thing which would be possible. Nothing to be done which would infringe on Community Theater's field, so we would probably have something musical in nature.

Ed also brought up his concern that the Red Balloon ball had had to be cancelled by Women of the W.E.S.T. because of the conflict of dates between it and the Bonanza opening (now very definitely set for May 15, the ball scheduled for the 16th.) I told him of my informal offer and acceptance by Jackie and Sally House of \$1,000 turned over to Women etc. if they would guarantee to sell 100 tickets. The group thought this a good idea. I also agreed to serve another year (after September 1 1969, when our fiscal year ends) if they do not decide to produce a Ball, which I will have no part of. It is the most laborious and expensive way to raise money of anything that can be thought of. Meeting ended on a generally optimistic note.

April 10, 1969

Bob and I met with John Jones, public relations man for the Bonanza Corporation (Miss Elliott was hired from an outside firm for additional work) and Phil Tidball, head of the Village Opera House, to iron out certain misunderstandings and phases of our project which we have never had a really clear idea about. We found that much more had been promised us by Judy Hill and Miss Elliott than the Corporation was willing to give, which did not surprise me much. I had thought it was all too good to be true from the way they had presented it to us.

There is no use to go in to all the maneuvering and discussion which went on, nor will I put it all down in this note, since I am getting a typed copy of the agreement from Bob which will be in my file. But the only real difficulty is having to pay \$1,068 on rental of the film, which I had always been afraid we might have to do. I am going to try to get Charles Tandy to agree to take up this cost. More later on this if I succeed, and if I do not, where I turn next.

April 13

Success! I tried to get in touch with Charles, could not, and wrote him a letter yesterday (copy in the file). This afternoon I received a very nice phone call from him saying he would be delighted to pay the film rental. Quite a load off my mind.

April 10

Met with Mr. Tidball and his PR man, Bill Elliott, who could take a part as a PR man in a movie without changing his tie. We had a very agreeable meeting, and found that they (Mr. Tidball's outfit) are bringing in Chita Rivera, the second lead in the movie of "Sweet Charity". She will come in on May 11, so will be here for extensive press coverage and promotion. So I have my movie star, not first string, but sufficient of a personality that we can build a lot of publicity around her.

I agreed to host a press conference on Tuesday, the 22, at the Ft. Worth Club, to introduce Scott's part in the opening. It has never been mentioned in the press.

April 22

Had the press party at the Ft. Worth Club for lunch: 26 people either connected with the newspapers, TV, or radio; plus Ed Jr., Laura McGoun, Bob Telford, Bill Massad, and myself. They had a good meal and a run down on the plans from Mr. Tidball's point of view and from ours. They asked lots of questions and stayed to see some of the promotion picture Mr. Elliott had gotten together, which was encouraging.

May 4

Have made no further mention of the Bonanza opening, since everything pertaining to it is in the folder so labelled. It was a qualified success, in that we did not by any means have a full house, since we had formidable competition, but we did make \$4,100 plus.

Today I had a meeting of our "executive committee": Bob Decker, Ed Hudson Jr., Edmund Van Zandt, Ernest Chilton, Sam Cantey, and Mary Fisher. I particularly wanted to take up the question of whether we should petition to become a member of the Arts Council, particularly since right now they are contemplating a re-organization. It was the general concensus that we should not, since, although we have no deficit this year, the way in which Starco is financed would almost inevitably preclude us. We go out and raise the money from individual donors, many of whom are also Arts Council donors; and since they frown on individual solicitation from members, we would have to give that up if we joined. It was left that if at any time we could get Starco funded by some agency or foundation, we might then consider asking to go in. We also discussed the need for new blood on the Board, and decided that during the summer, we would work up a list of prospects, then at another meeting narrow them down to about three or four who we felt would really be interested, and invite them to become members before the September meeting. End of meeting.

July 22

Had the "executive committee" (Mary, Ed Hudson Jr., Bob Decker, Edmund, and Sam) to lunch at the Ft. Worth Club to discuss new members for Scott Committee. We had a list of 15 names submitted by several of the members, which we had to whittle down. Some of them we discarded for a variety of reasons, wound up with a list of six from which to get at least three new members. Henry Hopkins, as head of the Museum, and Dr. Newcomer from TCU, were not under discussion---they will go on automatically. The others were: Bill Harvey (head of the Windmill Dinner Theater), Carter Burdette, Richard Walsh, Virginia (Mrs. Jenkins) Garrett, Kelly Shannon, and Dick Williamson.

We also briefly discussed the future of Starco, which has not so far come up to expectations and shows no signs of attracting any sort of Foundation or government support. However, we made no definite decision today, but decided to meet again after the close of the season but before the next Committee meeting, after the box office results are in. We had never really expected to finance more than three years on the voluntary-donor plan which we have used.

August 7

I went to Scott this afternoon to talk to Bob Telford about what future, if any, he contemplated for Starco, before I have my next "executive Committee" meeting next Tuesday. To my surprise I found Bob bitter, not only agreeing to chuck Starco, but angry with the critics whom he thought had not given it its due, with the contributors who did not attend, with the public which did not come. He was preparing a press release and planning a press conference to tell the public that if they wanted to see a Starco production, they had better come next week, because there would not be one ^{after} next week. Later, after I left (much conversation between us which I need not go into ¹ here), Bill Massad called and said that Bob plans to "blast", as he expresses it, not only those who did not attend, but also such people as Elston Brooks, whom he resents because he never came to a production and never reviewed one. He had apparently wound himself up into a fine temper. It was essential that he be dissuaded from the angry press conference, so I called Mary Fisher, who has much influence with him, and we decided to go over Thursday on the pretext of reading the press release.

August 9

Mary and I went over to the theater, and with Bill Massad, who had written the press release and is also press relations man for the theater, we had a session with Bob. He was in a good humor, or at least seemed to be, and though he argued for going out with a bang instead of a whimper, he at last agreed to send out the release as written, and not to have the press conference. We left thinking all was well. Later in the afternoon I called Bill Massad to find out if he or Bob was going to type up and mail the release and he said that he was. But he also said that Bob had Perry

Stewart, afternoon Star-Telegram reviewer, in his office and had had him there for an hour. So apparently Bob intends to call the reviewers in in rotation instead of at a conference, and will no doubt say exactly what he had planned to say all along. But short of locking him up until the end of the run of Starco, I don't know what else we could have done, so there is nothing to do but wait and see what, if anything, comes out in the paper. I may have misjudged him, and also the importance which the press attaches to Starco,

Also, he is looking for another job. That came as no surprise, as he is bound to know that without Starco funds to pay his summer salary, he is a luxury we can hardly afford. He is committed to several things this coming season (directing the Littlest Wiseman, the TCU operetta in the spring, and a Shakespeare play series for Merry-go-Round theater during the winter) so he will be here until June at least. So we have ample time to decide what we want to do. Will bring this up at the meeting Tuesday.

August 12

If Bob sounded off to any of the reviewers, it was not reflected in their write-ups of Starco's end. (Clippings in "Starco" folder). They either used the news release as written or wrote about the season with considerable praise.

I had the "executive committee" meet at noon today as usual. We decided on three, perhaps four, additional members of the Committee: Mrs. Jenkins Garrett, Bill Harvey (of the Barn Theater chain), Kelly Shannon, and perhaps Richard Walsh, who has not yet definitely accepted.

Then I told them that Bob was leaving at least by next June, and presented what I saw as the three alternatives open to us: to hire another manager or director, or managing director like Bob; turn the theater over to Community Theater as landlord to manage; or attempt to get the theater into the Arts Council at this time when the Council is considering a consolidation of all the management under one head, probably Bill Massad. This has not been definitely decided, and we thought that this would be the proper time to ask admittance for Scott. After considerable discussion the first two plans were definitely discarded. Ed Hudson will talk with Bob and find out if he will definitely be here until June, and what he plans. Edmund Van Zandt will get with Mr. Kluck, the book-keeper, and have him draw up a chart of the theater's projected income, and expenses without Bob's salary. Without the burden of Bob's \$15,000 a year, I believe the theater would generate enough revenue, even cutting Community Theater's rent somewhat, to make it a paying proposition for the Council. This is what Edmund will seek to determine. And Bob Becker, who is a member of the Executive Committee of the Arts Council, will open informal talk with Marion Hicks about the possibility of working this out. We may have something to talk about when we have the September full Committee meeting. Things look good from our point of view right now. Hope it works out. If we are turned down, I do not know what our next step would be.

September 11, 1969

I had a conversation today which may mean something good for the theater. At the opening luncheon of the TCU Fine Arts Guild each of us was assigned to sit with the professor in her particular field of interest. I drew Jack Cogdill, head of the drama department. To capsule a conversation which lasted for over an hour (there was no program; everyone just talked):

Dr. Cogdill indicated that he, and he hoped Dr. Newcomer and others at TCU, would be very interested in taking over the Starco concept as a summer program for TCU. He said that the growth of the department would necessitate his having a program in theater for the summer students, and there was no place available at TCU. If it could be worked out, students from other schools would be accepted if the number of TCU students did not fill all the available spaces, which he did not foresee. There would be no question of seeking outside financing as was necessary with our own Starco, since the professors would already be on salary, the students would receive compensation in the form of scholarships, and perhaps a small sum to students not in TCU; the costume and scenery expense would be necessary wherever TCU put the plays on, and they would pay rent, to be determined, to Scott. It would keep the theater going in the summer, and would definitely preclude our running a deficit. He suggested that I have a talk with Dr. Newcomer, and said that I might tell him of our conversation, since he said Dr. Newcomer was of course as aware as he of the need for more space and the summer program. He asked if Bob would be there, as he seemed to fear that Bob might attempt to interfere if his "baby" were to be taken over by someone else. I told him that as far as we now knew, Bob would be gone by May 31 and perhaps earlier if he found another situation. His idea would be an improvement in one respect: scheduling. Instead of setting the plays at what seemed almost random this year, he would put on one, run it a week, then another for a week, for four plays. This would certainly be simpler for the prospective audience.

This all sounds very hopeful, but I do not know to what extent Dr. Newcomer shares Dr. Cogdill's views. I shall ask Dr. Newcomer for an appointment at his earliest convenience.

September 16 (The Board meeting)

What happened at the meeting is in the minutes, but I want to supplement it a bit. Dr. Newcomer started talking after we had begun the discussion on the ending of Starco, and indicated the interest of TCU in keeping the concept alive. He was not very specific, but I could see Bob Telford's eyes light up. At the end of the meeting, he indicated his desire to be of help in any way possible and that he was at the disposal of TCU or any other group which would wish to carry it on. Dr. Newcomer made no reply, did not even say "Thank you". At the end of the meeting, I made a date for Dr. Newcomer to meet with Mary Fisher and me on Tuesday, Sep. 23.

Monday, September 22

Ida Llera called me and said that Bob had come to her with a prospective outline of how TCU could use the Starco concept in their adult education department. In brief: use senior or graduate students, without connection with the Drama department, to work up three or four plays and take them over a 40 week period on a tour of the various colleges in Texas who would book them for as many days as they felt they could fill the house, and would pay their proportionate part of the expenses. This would require a full-time director-coordinator, who would be, hopefully, Bob Telford. This is a very brief outline of the program, but is the essence.

Ida turned him down on his plea for her to go to Dr. Newcomer on his behalf. He seemed afraid to face Dr. Newcomer himself. But when he found that I was meeting with him, he came over and brought it and asked me to present it to Dr. Newcomer. I agreed to give it to him, but did not promise to push the idea on behalf of the theater in any way.

Tuesday, September 23

Mary and I had lunch with Dr. Newcomer, who was hopeful, but really no more specific about what the school could work out on Starco, or at least rental of the theater for their summer program, than he had been at the Board meeting. He said he had talked it over with members of the drama department, and all were in favor of it. I got the impression that the main obstacle was going to be getting it into the budget, but he promised to let us know as soon as he could.

After lunch I gave him Bob's outline, but stressed that I was simply doing it for Bob, that neither Mary nor I were endorsing the idea, and the Board knew nothing about it. Dr. Newcomer glanced over it, promised to read it, and then said (I quote him loosely, but there was no mistaking the sense): "I would like to say that no program visualized by TCU has any place in it for Bob Telford".

Later I told Bob that I had given his outline to Dr. Newcomer to read, and Bob seemed disappointed that I had not presented it orally and gotten his reaction. I could not bring myself to tell him that Dr. Newcomer's reaction had been. Two days later Bob told me that he was going to call Dr. Newcomer. As of this writing I do not know whether he has done so.

It is fairly obvious that Bob has had no affirmative replies to his letters seeking another position. I hope that he finds something before the end of May, since we cannot afford to keep him on, yet I feel very sorry for him. His own personality works against him, but that is something an individual is usually the last to face. And my responsibility is to the theater and not to Bob.

October 2, 1969

Bob Decker and I had lunch with Marion Hicks, president of the Arts Council, to get his reaction to the theater becoming a member of the Arts Council. It was entirely favorable. I showed him the comparative figures for the last three years of operation, with the deficit for 1967 of more than \$4,000 shrinking to less than \$300 in 1969 (fiscal year ended August 31). Bob and I also pointed out without the inclusion of Bob Telford's salary there would be a very nice surplus from the operation of the theater. Either Marion had been thinking along these lines or had talked to Bill Massad, because he was already fully agreeable. He asked me to come to the Arts Council Executive Committee meeting Monday and present the idea.

Later in the afternoon, Bob Telford called to say that he had just had a call from Mary D. Walsh, who had just come from a meeting of the Texas Fine Arts Commission on which she serves. She had told him that in the course of a discussion on Starco, it was revealed that a grant he had asked for, for 1969, would be granted for 1970, and they were much surprised that Starco was defunct. In asking why, Mary D. told them about the failure to gain an audience, and the way in which it was financed, which could not go on indefinitely, Bob pointed out to her that also, this year, several of the donations had been cut below their previous figures. Mary D. acknowledged that theirs was one of those, giving as the reason that it was not the kind of theater that Howard liked, so he cut his contribution but she kept hers at the same level. He wants Mary and me to have a talk with Mary D., though I am not sure what he expects it to accomplish. I asked him to call Mary and tell her what he had told me, since I could not really understand exactly what he was aiming at. Surely he doesn't think an interview with her is going to produce full financing, and there is no possibility of the Commission providing all of it. And personally, I have no real interest in even attempting to revive it. It was a noble experiment, and had it brought in the audience response we had hoped to build up, I would have been in favor of trying to find some way to continue to finance it, but as it was, I see no point in an attempted revival, and am sure the majority of the Board would agree, unless we could find one donor who would be willing to shoulder the entire thing. (I think Bob hopes that this might be Mary D and Howard.)

Later: After talking with Mary D., I realized that Bob had simply been over-excited. Mary D. said that all she wanted to know was whether Starco was definitely dead. Bob seems to have had the idea that perhaps she might be interested in or instrumental in getting someone to finance another season, but this was not the case. I told her that even if the touring grant were approved, (and it had not been--it was only still on the list of things which might be approved) there was nothing to tour: the current cast was scattered and gone, and there was no hope of funding another season simply on the off chance that we might have a grant for a month's tour. Later I talked with Mary, and she said Bob did not get her until the next day, and by that time he, too, realized the futility of hope.

October 6, 1969

I attended the Arts Council Board meeting and presented the Theater's application to become a member of the Arts Council, subject to agreement of our own Board and of the Art Association. It was unanimously accepted, to take place, of course, only after Bob Telford has left.

November 12, 1969

Ed Hudson Jr. called a meeting of the Art Association Executive Committee for the purpose of acting on the Theater's application to be severed as an organization from the Art Association and become a member of the Arts Council. (The Theater Committee had already voted favorably upon this---see minutes of the October meeting).

To the astonishment of both Ed and myself, there was so much opposition expressed (largely by Henry Hopkins, Whit Collins, and, surprisingly, Sam Antey) that Ed did not even put the matter to a vote. Henry had known nothing of the whole plan until Ed told him about wanting to have the Board meeting, and he does not want to let the Theater become divorced from the management of the Art Association. He put forward the idea of his hiring an assistant who would function as a director of art education and also as the director of the theater. He would like to have more activities in the theater such as lectures, docent tours with art hanging in the theater lobby, etc. It is not a bad idea, except that it would be very difficult to find a man trained in art education who would also be able to manage the technical aspect of the theater. I called Henry after the meeting and pointed this out to him. In any case, the matter was tabled for further study. Which means that if the Art Association does not release the Theater, we will be unable to become a member of the Arts Council and will have to make some other arrangement for management when Bob leaves. One suggestion from Henry: asking Bill Massad if he could manage it in the interim. With all he has to do, I rather doubt it.

There seems to be a severe lack of communication here, so I intend to call a meeting of several of our Committee members, plus Henry, Bob Telford, and Bill Massad, to try to work out some workable and mutually acceptable plan.

November 18

Regular meeting of Theater Committee (for details see minutes). I asked Ed Hudson if he would write a letter to the Gwen Tandy trust asking whether a freight elevator to replace the very unsatisfactory hoist arrangement which is currently all we have to lift scenery, etc., from the street door to the stage level, would come within the terms of Gwen's bequest. There are two things I would like to accomplish during my tenure as Chairman: work out some arrangement for management of the theater after Bob leaves, and secure a freight elevator. I think I have already been instrumental in bringing about a somewhat better feeling between the Theater itself and members of Community Theater.

November 21, 1969

Phone call from Ed Hudson: he had just received a call from the man who is apparently in charge of Gwen's Trust, saying that if we complied with the several terms of the trust (getting an estimate, a formal request from the Art Association, description of the "emergency") he felt there would be no reason why we should not receive a check for the elevator. I was astounded, but happily so. I had been completely unprepared for such good news so soon. Called Bob, and he will have several companies come out to make estimates and offers, soon.

December 4, 1969

Feeling that better communication is needed between the Theater and the Art Center, I had a luncheon meeting at the Ft. Worth Club with Henry Hopkins, Bill Massad, Bob Telford, Ed Hudson Jr., Mary Fisher, Bob Decker, and Sam Cantey (Edmund Van Zandt was out of town). Bill Massad stated flatly that he would be unable to manage the theater under his own present set-up even on a temporary basis. Under the proposed Arts Council set-up he would have an assistant or perhaps two, and the theater management would fall logically under his job. After considerable discussion a tentative plan emerged, subject to the actual fulfilling of the Arts Council reorganization and the agreement of the Art Association and Theater Boards:

The theater would remain as a subsidiary of the Art Association as it is at present, with its own Committee and auxiliary, but would be managed by the manager of the Arts Council (presumably Bill Massad) and the theater would pay a proportionate amount of the manager's salary. The manager would work closely with the Art Association in scheduling the various art education projects outlined by Henry in the event that he finds his education curator. Whether the Art Museum would pay the theater for this use of space and time at regular rates was left undecided.

What will happen if the Arts Council reorganization does not go through was not discussed.

Later

It may not be as easy to get the elevator in as we had thought once we had arranged for it to be paid for. Only one elevator company has sent out anyone to even look over the site, and he has not turned in an estimate. The other companies called have not even sent anyone out to look. Polly said she would start calling again after the holidays. The hoist is currently broken down again.

January 29, 1970

Mary Fisher, Edmund Van Zandt, Ed Hudson Jr., and I met as Edmund's guests at the Officer's Dining Room of the Ft. Worth National Bank to discuss the increasingly certain use of the theater during the summer by TCU. Mary had had several conversations with Dr. Newcomer and Jack Cogdill, and they will put on a summer series of four plays if we can raise \$10,000 to complete their budget. They have no extra money available and no way to raise any. Mary, bless her heart, has undertaken again to raise it, and already has the promise of half of it from the Scott Foundation. It seems that Scott will get little or nothing out of it in money except the assurance that we will have no expense attached to it. We will meet with Jack Cogdill and Bill Garber next week to iron out some details.

We also discussed what to do about the theater management after Bob leaves if the Arts Council reorganization does not take effect or if it hangs over until next Fall. I tentatively suggested Bill Garber, and found a warm response. The others seemed to feel that he was more or less a natural for the position, and it would certainly be cheaper than to have to hire someone full time for it. It was agreed that I would contact Bill and see how he reacted.

February 2

Mary, Jack Cogdill, Edmund, and Bill Garber came over here for a meeting. Jack wanted Bill to be present because they have a certain amount of schedule-juggling since the TCU season would overlap Community Theater's at both ends of the summer. They apparently like and respect each other. Jack and Bob Telford do not get along at all and all of this is still a secret from him. It is none of his business, really, since he will be gone before any of it takes place. But he is going to be almost desperate at TCU taking over the summer repertory concept, even though they do not plan to call it Starco.

Two things came out in the course of the discussion which have quite a bearing: Jack's budget hinges largely on them selling 1,000 season tickets at \$12 each. Since Starco could never sell even 300, this seems a trifle visionary to me, but there may be more people interested in TCU and willing to buy them than was the case with the Theater. There is an "escape clause" that if they have not succeeded in raising this money by the end of May, the whole program is cancelled. Also, I insisted that Scott must get something out of this or I did not think the Board would agree to it. So Jack agreed that Scott would get the usual 30% of any tickets sold at the box office. Individual tickets, that is. This sum will be small, but it is more or less the principle of the thing that I insisted on.

I had had Bill Garber come by the house last Friday and asked him if he would be able to manage the theater pro tem, so to speak. I stressed that we were committed to the Arts Council arrangement when and if it ever materialized, but if he would be willing to take it on a temporary basis we would be most happy. If he works out well,

and the Arts Council plan never materializes, we could keep him on full time. But this is all in the future. Anyway, the Community Theater Board must agree, and so must ours. He feels that there will be no difficulty with his Board, but I know there are some on it who are still anti-Scott and might think it would take too much of his time away from Community Theater. I think my Board will agree.

Next step is to break all this to Bob, who isn't going to like any of it. It does not really concern him since he is leaving, but he is going to make objections, I bet. Mary and I will see him privately before the February Board meeting.

February 5

Mary Fisher and I called on Bob, and just as I thought, he did not like the idea of Bill Garber as director, even temporarily. He seemed resigned to the TCU arrangement, especially when he found that they were not going to use the Starco title. Mary and I believe that he is wrong in his estimate of Bill, and in any case, it seems the only logical solution at the present time.

March 12

I had Ed Hudson Jr., Edmund Van Zandt, and Bill Garber to lunch at the Ft. Worth Club to discuss specifics of salary, etc., regarding Bill as director of the Theater. To my surprise and pleasure, Ed had the figures on the elevator, which will not be an elevator at all, but a hydraulic lift, which will lift and lower a ton of material at once, to the required height, and will not be as expensive as a freight elevator nor will it have to be enclosed, as city ordinances require an elevator to be. This will be voted on at the Art Association meeting Saturday and then presented to the Tandy Trust, and then can be installed. I will be so glad to get it in.

In the course of our discussion, the following points were more or less definitely decided: Bill will be paid \$4,000 for managing the theater; the rent of Community Theater will be reduced by \$3,000; Polly Davis' salary will be raised \$50 a month, and we will have \$3,650 per year surplus after being relieved of Bob's salary. He was paid by the Theater for 9 months of the year on a base of \$15,000 a year, or \$11,250. The rent reduction, and Bill's salary plus Polly's raise will come to \$7,600. Of course if there is any drop in revenue or unforeseen expense, there will not be this much surplus; but that is in the unforeseeable future. Bill stated that he did not want the station wagon which had been bought by the Theater for the director, so if no one at the Museum needs it, it may be sold and bring in a bit of cash. Not much, since it is pretty well worn.

Bill also reassured Ed that he would not resolve disputes automatically in favor of Community Theater; and also stated that he did not want the Ridglea Country Club membership which the Theater has paid the dues on.

Of course all of this will go by the board if the Arts Council reorganization becomes a fact, since we are committed, but this is beginning to seem more and more unlikely to me.

March 23

The Arthur Young company finished the report on the Arts Council reorganization and Marion Hicks invited the presidents of the various organizations concerned to a meeting at the Theater at which it would be explained. A copy of the report will be in my file, so there is no use to go into it with any detail here. Our Board will act on it at the April 14 meeting. It has both advantages and drawbacks, but there was not enough detail in it especially from the theater's point of view, for me to determine whether it would really be best for us or not.

March 24

Bill Massad came out and spent about two hours this afternoon going over it with me and explaining as best he could on the information available, Scott's part in the participation. He visualizes a greater saving for the theater than we foresaw in the Bill Garber management arrangement. The sums we now spend for Public Relations, for book-keeping, for ticket printing and mailing, etc., will be reduced because those services will all be centralized and we will be responsible for only a portion of each of them. One thing which is not in the report and is not a monetary consideration is that it is quite possible that Polly Davis would not continue to work for the theater under such a set-up, to which she is personally opposed.

The Opera's Board meeting is prior to ours, and it will, in a manner, set the pace for all of the organizations. If it decides against it, the whole plan will presumably be dead. It has much to recommend it (the plan, I mean), certainly as far as the Arts Council organizations are concerned. Whether it offers us as much benefit I honestly do not know. I am very glad that the entire decision does not rest with me.

April 7

The more I looked at the figures, the less I was able to see how we would save any money by going in to the Arts Council plan. It looked to me as though it would take all that we were currently spending to assist in the Arts Council budget, and since we would still be a Committee of the Art Association, we would have a divided supervision. There were other doubts, too, but too much to go into here. Anyway, I called another meeting of the "Executive Committee" at lunch. Gave each of them copies of the plan (some of them had already seen it.) They agreed that it seemed to hold little advantage for us, since we had worked out what seems to me an entirely satisfactory plan to have Bill Garber manage the theater. Another thing which makes me very hesitant is that Polly Davis has said very definitely that she will not stay if the plan goes in to effect and she were to have to be demoted into a "secretarial" pool" under someone strange to her or some one of the people who were currently working at the theater. I really do not blame her, but we can ill afford to lose Polly.

The whole plan, of course, is iffy, since all the groups involved must vote in favor. We have the regular Board meeting on April 14, and we will see what happens. Meanwhile the Opera has met, had the plan presented, but did not vote. Community Theater votes the night before we meet.

Later and Continuing

At the April 14 Board meeting we voted to go into the plan in the areas in which we would benefit: book-keeping, box office, public relations. We did not agree entirely to have the manager (presumably Bill Massad) as Theater Director largely because of the feeling that we needed a more technically-oriented man for that job. But that was left undecided, pending definite decision of the Plan.

* * * * *

By the first part of May, all the organizations had voted, except Opera, and agreed to the plan provisionally, as we did. The Opera has appointed a "Study Committee" to study the plan, though it seemed self-evident to me, and will report on May 26 at a Board meeting, and presumably vote at that time. Meanwhile, since nothing definite whatever has come out of all this, I have authorized Bill Garber to move to Bob Telford's office June 1, and Jack Ellis, the technical director, to take over Bill's former office. The failure of the Arts Council drive to anywhere near complete its goal means that it will be some time before the Arts Council could hire new personnel and really get this thing rolling. Meanwhile, we have to have someone in that office.

May 19

In the meantime, during all this discussion, TCU has come up with the details for using the Theater during the summer which they will call Town and Gown. Early negotiations had been very vague. It all still is, to some degree. The brochures have been printed (one is pasted in the back pages) but as of this date no definite date for mailing has been set. They have drastically scaled down their financial requirements, however, to some \$15,000, since they will not be paying the students, but giving them academic credit. They are not attracting many students from the other area colleges on this basis, but at the first try-out (June 2-3) there may be a few. There was a meeting at my house today to discuss the various aspects, particularly press coverage to help sell the tickets, allocations of space at the Theater, etc. I hope it really gets off the ground, but Jack Cogdill, while a delightful man, is certainly no organizer. He is leaning on our Ida Llera, who certainly has the know-how, but is fearful of having the whole thing dumped in her lap if she helps too much.

and following.....

By June 1st. nothing definite had been decided, and the Opera had presented a counter-proposal which will, I think, in effect kill the whole thing. In any case, Bob Telford left May 30 (I gave him a send-off party at home with members of the Committee as guests and we presented him with a billfold containing \$200), and Bill Garber took over. He has moved into Bob's office, and his former office has been given to Jack Ellis, the technical director. The TCU Town and Gown summer program is well under way with rehearsals proceeding for the first play, "Life with Father", to open July 2.

July 1

Today was a celebration of an event long awaited: the inauguration of the hydraulic lift to replace the old and inadequate hoist which has been the only way to get anything in and out of the stage area. It was made possible by funds from Gwen Tandy's trust set up for the theater and the art center for, as she expressed it, a "panic fund" for non-recurring, unbudgetted, or emergency items. We had an "indoor picnic" to celebrate and Jack Ellis had festooned it with crepe paper ribbons and decorated a pair of scissors for a ribbon cutting. Appropriately, Gwen's daughter, Mrs. Upchurch, happened to be visiting here and she and her husband came, so she cut the ribbon. I had brought Catherine Morro sandwiches and champagne and we ate right there by the lift. There was a cameraman from the Star-Telegram, also. Present were only those people with a strong interest in the theater, or who had struggled with the hoist: Jack Ellis, Bill Sapp, Mary Fisher and Edmund Van Zandt, past Committee Chairman, Ed Hudson Jr., Mr. Jim Carroll, who had designed the lift, Jay Reed, chairman of the Board of Briggs-Weaver who supplied it, Mr. and Mrs. Upchurch, Polly Davis, Father Something or Other, an Episcopal priest who helps Jack backstage, and myself. Bill Garber is on vacation and I know he will be sorry to have missed it. He loves an Event.

January 8, 1971

Things have been going rather well with the Theater lately, so it has not been necessary to make any more entries here. At the November meeting, 1970, I announced that we would go on a quarterly basis from now on, with call meetings if and when necessary.

Bill Garber has said that a new sound system was imperative. He, Jack Ellis, and Staley McBrayer from the Committee, were to investigate the two bids which had been submitted. The one chosen had been submitted by two young men who had worked on the system frequently in the past and were thoroughly conversant with it, and with the theater itself. Their bid was \$2950, of which \$1500 had been pledged by Women of the W.E.S.T. Yesterday, January 7, Bob Decker called me to say that the Scott Foundation would pay the remaining \$1450 and that he was putting a check in the mail that afternoon. The system is to be in operation by the opening of the Theater Festival in January 20.

Since I have not written since July, I might mention here that Community Theater has hired an assistant technical director: James Monroe, from New York. He arrived in September and seems quite competent. He also seems willing to remain and take Jack Ellis' place when and if Jack decides to move on.

May 3, 1971

As in the last entry, things are going very smoothly with the Theater. We will never have any real surplus in the treasury but Polly is able to pay the bills without scrounging. We are getting more revenue from rentals as more and more things are being held in the theater. Also, Community Theater plays are selling more tickets at the box office and the Theater gets a third of cash sales. Bill Garber is working out beyond expectations as director, and has brought Community Theater and the Theater together. For a number of years there seemed to be resentment on the part of a hard core of Community Theater people, but several of them have moved out of town, and the others have either become resigned, converted, or given up.

The sound system is in, functioning, and paid for. Jack Ellis staying on for another year; and James Monroe is working out beautifully as his assistant. A competent and pleasant young man, though insistent on the long-hair-and-beard deal, which even Jack Ellis has abandoned by now.

To my pleasure, at the last Theater board meeting, in March, Ed Hudson came to the meeting and announced, without even asking me, that I would serve another year as Chairman. I am sure he had no doubt that I would agree. I have never had a job or position which so exactly suited me. I enjoy it thoroughly, and have made new friends of a type I would never have otherwise known.

November 6, 1971

The theater is still doing well, but the Walshes have thrown a bit of a rock into the machinery. Recently, they have been asking different people on the Board including myself, why there is such a seeming discrepancy between what they pay for 4 (or is it 5?) performances of "The Littlest Wise Man" (\$3,800) and what TCU pays for three plays running a week, with a week of rehearsal (\$4,500). They had not yet come out and made a formal thing of it by asking Bill Garber or myself at the office or over the phone, but always in social situations such as a cocktail party or dinner or something of the sort. To beat them to the punch, so to speak, I called a meeting of the "executive committee" at the Ft. Worth Club last Thursday to discuss what action we should take. The general agreement was that we should ask for a meeting with the Walshes and ask what, specifically, is their complaint. I brought with me to the meeting statistics from Polly which showed in some detail that their use of the theater is far greater for that one production than TCU's for three, partly because TCU rehearses and builds their set at the college, comes in only for 2 weeks and does not use Scott 11 or any part of the theater but the stage and back-stage area.

After this discussion, I called the Walsh home and talked to Mary D. Neither of us was specific, but I did invite her and Howard (and she wants to bring George Bragg, director of the Boys' Choir, which co-sponsors the production) to lunch

at the Ft. Worth Club next Friday. Edmund Van Zandt insisted that we have a "dress rehearsal" of our position before hand, so this meeting will be at the same place and time on next Tuesday. This shows now seriously these gentlemen as well as myself, take any dissatisfaction on the part of the Walshes. We distinctly want to avoid any such stale-mate as occurred between them and the Ballet and Symphony, which led to them withholding their contribution to the Arts Council, which is substantial, until the two organizations gave in. Scott needs the income from "The Littlest Wise Man".

Additionally, James Monroe has left the Theater to take the position of Technical Director at TCU, and we have hired another assistant, Grady James, a recent graduate of East Texas State College. He is not really an employee of the Theater, being paid by Community Theater to work exclusively for Community Theater. But nobody at the Theater works exclusively for anything or anybody, except for whoever is concerned with the Littlest Wise Man.

November 9

We had our "dress rehearsal" with Mary Fisher and Bill Garber present this time, and found that we had quite a bit of evidence to support our position that the Walsh use of the theater is proportionately greater than TCU's. We agreed to offer to make any change they asked for, but not to be specific---let them say what they wanted us to do, in the hope that if they understood that there was not all that much of a discrepancy, they would let their payment stand as it is.

November 12

Everyone present except George Bragg, who could not come. Howard started right off with his little speech before I even had a chance to make any introductory remarks, and was fairly low-key for Howard. He had prefaced his talk by saying that "Mary D. says I always end up by making people mad whenever I talk to them. But I am not mad at anybody", and he didn't seem to be. His theme was that they did not mind the amount of the payment if they felt that they were being treated like everyone else who uses the theater. After he had finished, seeing that he was interested in figures, not generalities, I pointed out that TCU does not use Scott 11 at all, that a charge is made for Scott 11, either \$50 or \$75, depending on whether the organization is a member of the Arts Council or not, and that in 1970, for example, The Littlest Wiseman used Scott 11 39 times and the stage 14 times other than for the actual performance, thus using considerably more than \$1,000 worth of rehearsal time and space. That seemed to impress Howard, and the meeting was really rather amiable. They brought up the TCU free use of the theater for Town and Gown, but accepted our explanation that it was partly sponsored by the Theater itself, and that otherwise the theater would be dark during the entire summer. The suggestion was made that Bill and Howard meet and re-negotiate their payment, especially on the base of the \$275 charge per performance on the base of a \$3.50 ticket, which Bob Telford set up. They give away the tickets, and that seems a very high theoretical ticket cost.

December, 1971

The trouble with the Walshes over the "Littlest Wise Man" also worked out quite well. Once they been shown that they were not discriminated against, Howard seemed satisfied, and when he was presented with his bill, made no protest. I am not sure whether he ever got a lower bill or not. Anyway, that is all over satisfactorily. As, it seems, most of our problems work out. Bill Garber is a wonderful director, tactful and never abrasive in his manner, as Bob Telford so often was. He had a slight heart attack, or at least a warning, and spent a few days at the Fifth Avenue clinic, and was told to give up smoking, but seems to be all right now. He leads such a hectic life, and loves it, so I don't know whether it is possible for him to slow down or not.

1972-- May 22, : the year up to now

We started off the year by voting to increase the theater rental from \$125 to \$150 beginning with the new season next Fall. This is still not enough for what we have to offer, but if we upped the charge much more, we might lose some of the things we now have, and it is better to have the theater full at a moderate price rather than ^{it} full at a high one.

The College Theater Festival was a great success, and I received a surprise award from American Oil, the first of its kind, for "outstanding contributions to the Festival" by someone not connected with the schools and not a member of the Central Committee. I was delighted, but felt, and still feel, that it should have gone to Ida Llera, who worked so hard for three years to get it off the ground. Bill and I intend to go to Washington in April for the finals at Kennedy Center. As last year, Margaret Norton stayed with me.

Need for office space became a pressing matter. The Symphony notified us that their new director, John Giordano, would require an office, whereas the previous one had not. The only way to get in another office is to build some storage space in Scott 27, clear out the storage room on the west of the corridor, and make it over into an office for the Arts Council, the only organization which does not have someone in it full time. Much vehement opposition from Bill Massad. One would think that we were banishing him, personally, into the basement. However, once it was done, that turned out to be the largest and nicest of the offices which do not have a window. He is either appeased or afraid to say any more. Scott Foundation paid the bill for it and for the storage space downstairs, bless them.

The big news is that the Foundation is also going to put on a new office "wing" in the west: two stories of offices (six in all), a kitchen; will close sculpture garden, roof it over, and make an entertainment area for both the theater and art center. Plus giving the theater the ground-level parking lot on Montgomery. This will be at least

a two year project, but how wonderful when it is finally finished. Bless Bob Decker, who always comes through when we need something.

Later: now we have three more needs, and may have to scrounge a bit to get them: a new stage floor, which, in truth, we have been needing for some time, but it now is becoming essential; a new intercom system; and new projectors. We would like very much to have this all in before the first Community Theater play in the Fall. It could be done if we can find the money. Hopefully, Scott Foundation will pay for the stage, and I am going to approach Ed Hudson Jr. about using some of the Gwen Tandy fund for the intercom and projectors. Bill and Jack are going to get the figures together on all of this, and as soon as they do, we will present them. They come pretty close to being musts, thus fulfilling the Tandy requirement of an "emergency". More about this later.

Bill, Jack Ellis and I, all went to the Festival finals in Washington. Stayed at the Watergate Hotel right across the street from Kennedy Center. We really received V.I.P. treatment: they furnished our tickets, even bought us tickets for a play at Ford's Theater which wasn't even a part of the Festival, the Norton's took us to dinner, and we were invited to the after-party following each play even though the plays from the other regions were put on by people who had never heard of us! Delightful four days. Bill and Jack are, together, complete nuts, but charming nuts, and much fun to be with. They do not seem to mind escorting an old lady like myself around.

August 14, 1972

Was notified last week that I am to receive a silver medallion, one step up, apparently, from the gold one received in January, on the national level at the national convention of the American Theater Association in San Francisco. I shall, of course, go, and Erma Lowe wants to go with me, just for the trip. I am delighted, as it might make her get interested in the theater. Jack Ellis will be going also, but Bill cannot, since he is appearing in the Casa Manana play, "My Fair Lady".

The Summer Repertory was over with yesterday's matinee. It has been a success from the point of view of the plays, which were much better selections than have been made before for Summer theater; and, as far as we can tell until final box office reports, much better at the box office. Not only did we have on the whole, better attendance, but Bill Garber sold three houses to one of the Community offices for cultural uplift for the underprivileged, at \$500 per performance. Bob Telford used to give away tickets for the same sort of arrangement, and often couldn't even get any takers for free. Full financial reports will be given at the Board meeting at my house tomorrow night and will be in the minutes, but I am well-pleased. There will be a new Drama department head at TCU this coming year and Dr. Newcomer will be changing positions, so I do not know what next summer will bring. I hope, personally, that TCU does not wish to use the theater and that we can have programs of our own choosing for which we do not have to go out and beg money; perhaps experimental-type things.

Additionally, in this period we gave Bill Massad notice, effective August 31, as publicist for the theater. It was largely a financial matter: we have been paying him \$3,000 a year, and he simply was not doing that much work. Bill Garber felt that he and Polly, who have to get the information together anyway, could do it as well. Also, I found that he was drawing separate compensation for both the "Littlest Wiseman" and the Theater Festival, a detail he had failed to mention when he asked me for a raise some time back. If Bill Garber does not have time to follow through on it, we can always have Bill Massad work for us on a piecework basis.

It was a very difficult decision for me to make, for I like Bill Massad, and I especially hate to hurt anyone; so I consulted Ed Hudson Jr., who said that the Art Association had let him go several years ago, largely for the same reason: he was not doing much for what he was being paid. He has received a recent raise from the Opera and the Arts Council, so he will be, at least, no worse off than he was before the raise. He also gets outside compensation for his National Guard duty.

In order to spare Bill Garber, who is even more sensitive than I am about hurting anyone, I wrote the letter. Bill Massad took it fairly well; at least he seemed to put no blame on Bill Garber, but he did not speak to me for several weeks, avoiding my eye when I was at the theater. But he finally got over that, and by this writing (October 16) we seem to be back to our old friendly relationship.

The trip to San Francisco was a delight. Erma and I took a suite at the Hilton, and had a cocktail party on the Monday after the presentation for the various Central Committee members I have met over the years. It was a great success: everyone came, some bringing guests; all of them stayed and stayed, and a few went to evening meetings and then came back. In fact, it went on until 11 p.m. Erma bar-tended, washed glasses, emptied ash trays, and told her inimitable stories. American Oil company gave a beautiful luncheon for those medalion-winners who were in San Francisco on Monday, and there were very presentable gentlemen at our table. Erma had a good time all the way around, and was sufficiently impressed by the people that on the final day she threw a check for \$1,000 made out to the Theater, on my bed.

Jack seemed to have a fairly good time, but was sick during a good part of the time we were there, and also did not think there were many sessions of the convention of much interest or use to him.

March 10, 1973

A resume of what has taken place of importance to the theater since my last entry:

A number of improvements to the physical theater have been made since the last entry: A new stage floor, badly needed, paid for by the Scott Foundation.

New carpeting in the theater auditorium, paid for by Women of the W.E.S.T. and myself. The old carpet was beyond cleaning any longer.

A new intercom system, paid for by money in the Gwen Tandy Fund.

Repair of faulty drainage in the basement beneath the Thrust, paid for by the Theater itself.

We now operate in the black, and have for at least a year or more. We have no great surplus, but it does amount to several thousand dollars, quite a change from the days when we had a \$26,000 deficit.

TCU has formally given notice that they will not resume *Town and Gown* this summer. Mr. Sonenson, their drama department head, wants to work on his Ph.D. this summer, and neither Henry Hammack nor Gaylen Collier are interested in doing it, while Mary Fisher is definitely reluctant to ask the same donors for money again. Community Theater has decided to take over the time period and produce two plays which will be, as presently planned, an extension of their regular season, making it run the year round. The summer plays have not been set definitely yet, and no publicity on the change has gone out. Bill Garber is not entirely sure what he wants to do, but does know that he wants to arrange the time to be able to take a vacation. There is little rental of the Theater during the summer months, but Community Theater pays rent the year round, and I feel sure that we have enough money to run through a summer as well as we ever did with Starco on *Town and Gown*, which brought in peanuts at the box office and paid no rent.

Ground will be broken soon on two new additions to the Art Center: a new Museum wing paid for by the Bass-Richardson Foundation, and a two-story wing behind the theater containing offices, storage space, and a kitchen, built by the Scott Foundation specifically for the Theater. The Foundation is also roofing over the sculpture garden, flooring it, and turning it into a solarium for entertaining. Bob Decker has stated specifically that the Foundation is doing this because the Theater is fulfilling the function they had hoped for from the beginning: full usage as a building, continuous activity, and operation in the black. The wing and solarium will cost at least \$100,000. Construction start has been much delayed, having originally been scheduled for last October, later for January, and still, at this writing, not a spadeful of earth has been turned. But from all I can gather this is simply delay, not cancellation of the project.

June 3, 1973

The construction has finally begun, though in a very elementary stage as yet. The work so far is on the addition to the Art Center only, though the plants and brickwalks in the sculpture garden have been removed. Opening has now been set, very tentatively for next April or early May.

One thing which we had been concerned about has turned out well. Jack Ellis had been increasingly restless in his job, and after his divorce, his disposition had taken a turn for the worse. But he turned in his resignation this past week-end, and will be replaced by the current assistant technical director, Howard Parsons, who wanted the job very badly. Jack is not sure what he is going to do, but is going in the immediate future to Greece, on a solo trip which will take him to the places he has always read about and longed to see. He is writing a play, is not sure what he will do when he returns, but thinks he may take up writing rather than going back into the theater. I have loved and admired Jack, and have great hopes that there is a brilliant future of some sort ahead of him, for I know of no one who has more intellectual potential.

The summer has been decided: Community Theater is simply adding two plays to its season, which will now be year round. At least for this year. The arrangement is only for the one year, so they can see how they are received, and whether they draw any better than Starco on Town and Gown did. The two summer plays will be "Beyond the Fringe" and "Cat on a Hot Tin Roof". The Theater is in good enough financial shape that we can weather a summer with very little income. But I have an idea that the two plays will bring in quite a bit more at the box office in single-ticket sales than the previous programs have done. And of course Community Theater rent goes on anyway.

January, 1974

The Theater Festival is in full swing as I write this, extremely successful. It has gained an audience to the point that about all we have to do is announce the dates and open the doors. I gave both parties: the cocktail party at the Ft. Worth Club and the after-party following the evening play on opening day, so did not get to see either play, but understand they had very good audiences. On Thursday, the second day, there were 450 people at the matinee and a full house with people sitting on the steps of the aisles for the evening performance.

The construction of the new Art Museum wing and the entertainment area for the Theater is quite delayed. Now the Art Center (Henry is gone, and the new man has not been selected) through Ed Hudson Jr., has requested Scott Theater to find the money to pave an access road from Lancaster, west of the Theater building, to the door of the new entertainment-and-office building. We have nowhere to turn except to the Scott Foundation for somewhere around \$11,000. I have talked to Bob Decker, and he is receptive, and will get a firm estimate and then take it up with the Board of the Scott Foundation. To be continued.....

February 8, 1974

The Scott Foundation came through handsomely. They will not only pay for paving the drive, but will also pay for nine parking spaces between it and the existing drive up to the loading dock of the Theater, for a total of \$18,000.

The new president of the Art Association is Charles Tandy. I was surprised, and rather dashed at the announcement, since Charles, while a delightful person, and one who has been very generous to the Theater because of his late wife Gwen's interest in it, is so seldom in town, and so busy when he is that he is not as likely to be as accessible as Ed Hudson Jr. has always been. Furthermore, ~~since~~ he is not as familiar with what goes on (though he and his wife are on our Board, they have never attended a meeting),.

The Theater is now the owner of a pick-up truck. In the past, one has had to be rented for the necessary hauling that is done not only for things the Theater puts on, but on a regular basis for Community Theater. The technical directors, Howard Parsons and Joe Aldridge (assistant) located a good used one, and were able to buy it for something under \$1,400. I made a donation of \$1,000 and we took the rest out of the Helen Gertrude Sparks bequest. (Miss Sparks was a native of Ft. Worth whom I had known slightly when we were younger. When she died, she left her estate in trust for the various cultural organizations in town, the interest to be donated to a different one each year, at the selection of her trustees. The first year (1973) the Art Association was designated, the money to be divided equally between the Museum and the Theater. Our portion was \$1,350, which we put into a small savings account we already had.) The expenses of operating the truck will be paid for by the organizations which request its use; for example, the Arts Council has paid the first year's insurance; Community Theater, the Opera, the Sympony, and whatever others use it, will pay their pro rata share of the gasoline, oil, etc., costs.

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The Festival next year will be February 19-22. Bill requested the change. The early start of the Stock Show this year and next was forcing his play back earlier and earlier and earlier--next year it would have had to begin on January 2 in order for the Festival to come in before the Stock Show.

May 17, 1974

Bill Garber, Howard Parsons, and I went to Washington for the finals of the College Theater Festival at Kennedy Center. We had a very good time, were treated quite royally by members of the A.T.A. who were there, and I entertained the cast of "Liberty Ranch", S.M.U.'s entry, at a supper party in my suite.

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The construction is still delayed, so that the formal opening of the Art Center and entertainment area will now be in early September instead of June as had been hoped.

The Theater is faced with the impossible task of replacing Polly Davis, secretary since the building was still a hole in the ground. In fact, we can put another

secretary in her chair, but we can never replace Polly. Largely because she knows so much about the building, its operation, and sources of all sorts that are not written down. And she did so many things above and beyond the duties of a regular secretary. She will, of course, help us out whenever we come up against something that needs her special assistance and knowledge. Polly will be 68 on her next birthday and had been talking about retiring for some time, but I had hoped that if we ignored it, it would go away! I am having the Scott Committee quarterly meeting here at the house for a cocktail buffet next Tuesday, and we will present Polly with a nice "purse," something, according to present rate of donations (they are not all in) over \$200.

July 18, 1974

Polly has been replaced by a most efficient young woman, Mrs. Tinkie Wrightsman. She is an accomplished secretary, but has no feeling of ownership of the Theater! Also, she is very quiet and soft-spoken.

We are losing Joe Aldregde, the assistant technical director. His salary was paid by Community Theater, but he did anything that was necessary for any organization. He is leaving for a much better job--in the drama department of the University of Nevada in Las Vegas.

The Solarium and kitchen area is just about finished, the museum area is finished, and the opening will be September 6. All that remains to be done is the landscaping.

Since everything is in state of abeyance at present, the August meeting of the Scott Board will be cancelled.

September 12, 1974

The new Art Museum is open, and it is beautiful--a fit match for the two private museums. Use of the new solarium will be somewhat more restricted than we had hoped, mostly for security reasons. Outer doors with access to the kitchen and solarium area will be locked, so that we must always phone ahead when we need access. But these precautions are taken through fear of vandalism and theft of art, and we can see the reason. The Junior League and the Van Cliburn Competition have moved out of the Theater and into the new office section, but the Ballet and the new director of the Art Association have not moved into their space as yet.

We have a new assistant technical director: Steve Yardley; and our new secretary, Tinkie Wrightsman, is proving to be as much of a jewel as Polly: fully as competent, but without as much conversation!

The new director of the Museum, Richard Koshalek (who comes to us from the ^{National} Foundation for the Arts in Washington and prior to that, from the Walker Museum in Minneapolis,) is young and enthusiastic, and says he is interested in Theater and is anxious to see more cooperation between Museum and the Theater. That remains to be seen. He possibly does not understand that booking things into the theater is a matter of its

availability. Hopefully, he will come to our Committee meetings and will take more of an interest in what goes on than Henry Hopkins did.

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At the Museum opening I talked informally with Ed Hudson Jr., whom I still consider is the one to see, rather than Charles Tandy, about whatever concerns the Theater. I told him that while I am not resigning, and love my job, I have had it for six years, and will not be offended at all if Richard, once he gets his feet on the ground, would prefer to work with a younger person. Six years is a long time in one job, and while I have enjoyed every minute of it, it might be time for me to think of moving on, or out. We did not discuss it any further, and I have said nothing to Bill Garber, because I know he would throw a fit. I shall take no further steps, but have left an opening for Richard and the Board if they think a change is needed. Until then, I shall serve as usual.

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November 30, 1974

I have had no response to my offer of resignation up to now, and have attended several Art Association Board meetings at which it was never mentioned, so I assume that Ed Junior did not pass it on, or they decided to ignore it. I enjoy the job, but have an idea I would be just about as active in other things at the Theater as I am now--being chairman of the Theater Committee is not exactly a burdensome job.

The dates on the College Theater Festival have been changed to February 19-22, but it will actually run longer than that. It has now been scheduled as the last regional Festival and all of the chairman of the other 12 regions will come here to confer on which plays go to Washington, and Frank Cassidy said "show the other regions how a Festival ought to be run." It is true that Bill Garber did request a change from January for the reasons stated, but they must have been considering this anyway, from the promptness with which they changed the dates. The Scott Foundation, via Bob Decker, said they would like to give one of the parties, especially since it seems quite likely that Donald Oenslager will be here for it (he designed the Theater). We hope that they will simply pick up the tab for the so-called Director's Dinner on Friday night which Women of the W.E.S.T. has always given. It will allow us to have a more elaborate party and take in more people than just the directors. We can have it honor Mr. Oenslager, if he comes, and give credit to both the Foundation and the Women of the W.E.S.T. Incidentally, Frank Cassidy has been replaced as chairman of the Festival, for reasons a little vague to me, but apparently largely because of inefficiency and inability to get another sponsor to take the place of long-gone American Express. His replacement is Orlin Corey, whom I have not met, since he has not been here before, and if I ever met him in Washington I do not recall him.

The new Arts Council director has moved in: a woman, Mrs. Dorothy Ford, and has brought in two assistants, replacing Bill Massad and Beverly Cardona. The thinking seemed to be that they needed fulltime people, but it seems to me that it is rather bad to have three new people coming in simultaneously. But then, no one asked me...

June 24, 1975

When things are going smoothly I do not seem to feel the urge to write. The Theater Festival went off with great flair, and was filled with entertainments. Donald Oenslgager did come, and was quite a hit. He is one of the most charming men I have ever met. Next year the Festival will be back in January, being regional again, instead of the final one; and James Barton rather than Gredna, will be regional chairman.

We again have a new secretary: Phyllis Jones. Tinkie Wrightsman had an offer for quite a bit more than we could pay her, but Bill shortly found a very efficient substitute.

I was in England when the May Board meeting was held, but Bill chaired it in my stead. Robert Decker, speaking for the Scott Foundation, asked Bill to make a list of repairs or renovations that were needed, and the Foundation would pay for them.

The new head of the Museum, Richard Koshalek, is making a clean sweep of the old employees. So far the only one connected to the Theater was Charles White, the janitor, who did not receive a raise when everyone else did. I wrote an indignant letter, and he got the raise in the next paycheck. Now Bob Millican, our long-time and very efficient engineer, who has been here since it opened, and works for the entire complex, fears that he is next on the last, being just about the last of the old-line employees. He has come over to ask me to help out, and I have promised to stick by him if it becomes necessary. His fear may be groundless, but Bill and I will step in if it is necessary. Bob is too good to lose.

August 5, 1975

I have just returned from a trip (with Tres, to see Civil War battlefields) to find Bob still in his job, and seemingly quite care-free, a different man from when I left. Bill and I had had a talk with the gentleman who is in charge of city buildings, asking him if there was any foundation for Bob's fears, and if any move had been made by anyone at the Art Center to secure his dismissal. He said that there was nothing at all, that the city had the final say on the engineer (which is what Bob is) and that they were completely satisfied with Bob and the job he was doing. I had also made an informal check of Art Center Executive Committee members with Cleo McKeever, and we figured that we had enough people of our own opinion to counter any move that Richard or his assistant could make. Poor Bob had been afraid to go on vacation because he was afraid that he would have no job when he returned. Bill and I urged him to ahead, telling him that his fears were groundless and that we would take care of him. He finally left, just before I did; and I was delighted upon my return to find everything going smoothly. True, all the others they had let go have not been re-hired, but Charles White and Bob were the only ones who had come directly to me to intervene.

November 4, 1975

There was a meeting this afternoon at the Theater to plan a big birthday bash for the 10th. anniversary of Scott Theater and the 20th. of Community Theater, both of which come up in January. This is to be a joint affair of the boards of Community Theater, Community Theater Guild, Scott Theater, and Women of the W.E.S.T. It is to be a seated dinner on January 10 in the Solarium. It will not be open to anyone but the members of the four boards and their spouses or dates, since there is not room for any more people than that would be, to be seated at tables in the Solarium. There is no entertainment or speeches planned, since Bill Garber wants us to go to the Community Theater play, "The Constant Wife", more or less in a body. Since this was our first meeting, plans are still fluid. More later, as we progress.

February 6, 1976

The Gala did not turn out to be all that difficult. Since there was no entertainment planned---going to the play after the dinner was the entertainment---it was not at all difficult to put together. We did not have as many people as we had hoped, and I am sure that the cost was one of the main reasons: \$25 per couple. But there was no way to do it with any style for less money, since that also included drinks. There were approximately 100 people; the Solarium was filled with the round tables, attractively set, with floral centerpieces and attractive cloths on the tables. Bill was insistent that there be no speeches, but we did have a few toasts: primarily to the Scott Foundation, which made it all possible and has been so very generous to the Theater through the years. I made an unheralded toast to Bill Garber, who manages both Community Theater and the Scott Theater with such skill that both of them are in the black---the only thing connected with the performing arts which are. At the end of my toast, the guests gave Bill a quite spontaneous standing ovation, somewhat to his embarrassment, apparently.

In January, we again hosted the American College Theater Festival, this time just the Region V as in the past (last year's final festival of the competition has to be passed around to the various regions.) As usual, it went off with ease, and we had quite a lot of out-of-town guests. I gave my usual two parties, and there were a number of other entertainments during its run. It seemed to me that the quality of the plays was only fair (I only saw one, myself, but heard reports of the others. Gwendolyn Doty received the silver medallion. There were no local people who deserved one who had not already received one. They are not awarded in batches, which is why it is really meaningful to get one.

June 12, 1976

I have been reading back through these pages and find the most noticeable difference between the present and a number of years ago, is the infrequency of entries in the last few years. With the coming of Bill Garber as director and the continuing absence of a deficit, or of any real problems, there is little to record aside from what is in the minutes. Nowadays about the only real function I have is as a sort of liaison with the Art Association; most of our quarterly Board meetings are mere social occasions, and we seldom have any sort of difficulty. Therefore, this record is not as interesting as the earlier pages, but life is much easier.

We have just celebrated the "Patron of the Arts" award to the Scott Foundation, with Bob Decker the recipient. We had originally, certainly Bill Garber and I, wanted the award to go to Bob Decker as an individual, for his initiative in almost foreseeing the needs of the Theater, and the Foundation's compliance with any of our requests. But Dorothy Ford, head of the Arts Council, which gives the award, felt that the honor should go to the Foundation itself, with Bob to receive the award for the group. Bill and I had little alternative but to agree. Probably it made it less embarrassing for Bob Decker, also, since he is the last person in the world who would want to take credit which might be due to others. But George Q. McGoun seems virtually senile, and Miss Fenelon, (the other two members of the Foundation Board) is the Foundation secretary, and apparently lets Bob run it. The party was a late-afternoon reception in the Solarium, with the actual presentation taking place in the Theater. I am sorry that it is no longer made at a formal dinner, as it was for several years, when the Armstrongs and the Walshes received theirs. (Copy of the program and newspaper publicity in scrap-book section of this album.)

August 8, 1976

As usual the past several years, we are cancelling the August meeting of the Theater Committee, for lack of any real business. But one thing has arisen which may affect the Theater, though only indirectly. Sid Bass, president of the Art Association (and, of course, our "boss" so to speak) has fired Richard Koshalek. He then called a retroactive meeting of the Executive Committee to ratify his fait accompli, as the French would say. I thought that he and Sid were in complete accord, but it seems that Sid has caught Richard in several lies, or at least untruths. The final straw was when Richard put into the budget a very large, unrealistic as it turned out, figure for the revenue we could derive from exhibitions originated at our museum and then circulated to other museums around the country. As it turned out, some of the figures which he

had put down for this revenue were only probable, or possible, and not firm. It was apparently only the last straw for Sid, who said that he had caught him in other prevarications over the last two years. He offered to let Richard hand in his resignation, remain until he found another job, or the end of September, whichever came first. Since this will be the end of his two-year contract, it would seem quite logical that he would be moving on. But Richard, in quite a huff, resigned all at once, calling a press conference to announce it. He did not, however, announce the reason. But we have smoothed it over more or less, and Board members are sworn to secrecy since Sid fears that if the word "lie" were to come out, we would be liable for a libel suit. I have, of course, observed this stricture in my conversation, but since this account is not likely to be read for years by anyone other than myself, it will be ancient history, and no one reading this will even remember who Richard Koshałek was. I will, however, request that if anyone does read this for any reason, within a relatively short while, please observe the same discretion. It will not affect the Theater much, I am sure, since none of the directors since the Theater has been built have had much interest in the west end of the complex. Sometimes it rather bugs Bill Garber and me, but it may be best. After all, if they got interested, they might interfere, or try to, and we think we run things rather well on our own!

August 20, 1976

A pleasant occurrence has taken place, which will result in Bill Garber getting a well-deserved sum of money, \$5,000 to be exact. It arose thus: The Scott Foundation is, of course, a non-profit organization. The Community Theater had borrowed \$5,000 from the Foundation toward the end of their year, when allocation from the Arts Council was either slow in coming, or did not cover their expenses. They plan to pay it back as soon as there is sufficient revenue from season ticket sales. Bob Decker, knowing that the Scott Foundation really did not need this money, has come up with a plan in which I enthusiastically concurred: The Foundation cannot give money to an individual. It must go to some sort of organization. But Bill Garber is seriously underpaid for what he does for Scott Theater. He is, at present, buying the house he has been renting and is in need of money for a substantial down-payment. It has been decided by a few of us, with the concurrence of the entire board to a questionnaire sent out, that the Theater Committee will transmit this sum to Bill Garber. We are at liberty to do so, even though the Scott Foundation cannot, nor can they, in turn, control what we do with it once we have received it. The legal niceties are taken care of by the transmittal of the money to the Scott Theater , who gives it to Bill as a bonus. Voila!

September 3, 1976

A very sad occurrence--Mary Fisher died, of lung cancer. Mary was almost indispensable to the Theater, a source of information about theater, people, sources, and general comfort, from the day it opened. She was the first president of Women of the W.E.S.T. and of the Theater Committee from the beginning until she became too ill to get out. ^a member But we kept her name on the list never-the-less. She was never the chairman of the Theater Committee, and I never understood why. She would have a much more logical choice than I was when Ed Hudson Jr. resigned. I have always suspected that she turned it down her self, and suggested me, for she had forgotten more about theater than I have ever known. Indeed, I have never known why she and Ed picked me in the beginning. I seem to get credit for a lot more ability in some areas than I actually have. Maybe it is because I do not make waves, and can get along with anybody, even Bob Telford!

Mary will be greatly missed, even though her illness had kept her from any sort of active participation for more than a year. We want to make some sort of appropriate memorial to her at the Theater, but do not know just what, yet.

November 16, 1976

At the Scott Committee meeting of this date, we elected Mrs. Howard Walsh (Mary D.) to membership. Their performances of "The Littlest Wise Man" put on in early December, is, next to Community Theater itself, the Theater's largest renter. Many people have considered the Walshes to be controversial, and there is no doubt that they can ^{be} imperious about things. But we have always had a good relationship with them. Neither Bill nor I are inclined to make waves, and we get along well with them. There was an occasion, described earlier in these pages, when we were fearful of their reaction, but they both seem to have melted (or maybe we just know them better.) Anyway, when I brought up her name at the meeting today, there were not only no dissenting votes, but not even any discussion. She seemed pleased when I called her. I explained that it would add nothing to her activity schedule, since we met only three times a year unless there was a crisis of some sort.

I am glad we did this. It has nagged at my conscience for some time, since they are very good indeed to the performing arts, and a generous renter at the Theater.

October 20, 1977

This is a long stretch between entries, but there is no point in writing out everything that happens, and there has been nothing of any import or change since the last entry. No changes of personnel or even of theater tenants. We did have to re-arrange office space to accommodate the Van Cliburn competition, which is held

every four years, and 1977 was the year. We shuffled offices around to be able to take care of their expanded personnel for a limited period, including giving them the use of the Board Room, which was rather a pain, but they needed a large space from which to put out their huge mailings. They are still not out entirely, but will be by Jan. 1.

The Big News is that Mr. Ren Clark wants to build a theater comparable in size to Scott, but with the theater itself holding only 150-200 people rather than 500. He wants to put it on the area between Scott Theater and the street. That will require cutting down the trees, and it doesn't seem to me that there is quite enough space there for what he has in mind. But the architect will tell him when he finally selects one. He intends to include considerable office space on the upper level.

Bill and I went over this afternoon to talk with him, taking with us the added space requirements of the different performing arts groups currently at Scott. He did not flinch at all. Our idea was to put the Van Cliburn and the Ballet in the new building, and possibly the Arts Council, retaining the Opera and Community Theater at Scott. The Symphony and the Boys' Choir have their own buildings. This is all, of course, very fluid at present, as he has not even engaged an architect as yet. However, he wants to either retain the architect who designed Scott and the new face of the Art Museum, or one who will design a theater which will harmonize with those existing buildings. He has mentioned several times that he has a "partner" assisting him in the financing, and from a couple of things he has said, I have a deep suspicion that it is the Scott Foundation, which built the Theater in the first place. But I shall ask no questions. Even if it was an Arab terrorist I wouldn't complain if we got a new theater. We especially need the extra office space, and a smaller theater than Scott, which holds 500. We have so many things scheduled which do not need that many seats or anywhere close to it, yet they have to pay the full rate. I am sure that the 150-200 seat theater would before long be as heavily booked as Scott is at present.

February 2, 1978

There has been no change in the situation regarding the new theater since I last wrote. The Clarks went to Mexico, their second home, over the holiday period, and since their return he has not been in touch with us. But in the meantime, the Scott Foundation, our fairy godfather, so to speak, has paid for the renovation and enlargement of some space which had been unusable for anything but storage. A former storage area has been converted into two offices. I had hoped that after the Van Cliburn competition was over, that the Van Cliburn would return to the offices they had occupied in the Symphony building. But they do not want to do that, and are staying on at Scott. That means that our board room is now their office and I suppose we will never get it back unless some foundation decides to build them a building of their own. It is not a

convenient arrangement, and the theater is very crowded. But there seems no help for it. None of the organizations have enough money to rent quarters. The building which houses the symphony is an old school building, but it is so far away from the center of arts activity that none of the organizations want to go out that far. There are one or two other performing organizations which would like to become members of the Arts Council, but even if they are taken in, they will certainly have to locate their own quarters. Scott is full.

If Ren Clark ever contacts us again, I will record it. We had hoped for something definite before this.

March 31, 1978

We have finally found out what is holding Ren Clark up on the new theater. He had mentioned, in his conversations with Bill and me, another man who wanted to go in with him. But he did not elaborate, and did not indicate that this man's contribution would be large. We finally became so frustrated over hearing nothing of any progress that we asked Bob Decker (and Bill also brought it up to Ren) about whether he had cancelled or postponed his plans. Ren said that his partner wanted to delay the beginning of construction, at least, (I do not know if plans are already being drawn up) until the year 1979. This apparently would have a tax advantage for whoever the man is (he is not a Ft. Worth resident). This is as much as I know at this writing, but it is ^e reassuring to hear that the plans have not been abandoned, only delayed. More when I hear something.

August 3, 1978

There has been nothing further on the new theater since the last entry, but there is a bit of news: Bill Garber and I have been invited to attend the American College Theater Festival national convention in New Orleans to receive silver medallions from Standard Oil of Indiana, one of the main sponsors of the Festival. We will certainly be in good company: last year's recipients were playwright Megan Terry and critic Sylvie Drake; the year before that: the Senate Subcommittee on Education, and the House Committee for Select Education, the Arts and Humanities, and the House Subcommittee for Select Education.....I do not know if there are any other recipients this year besides us. Will report here after we return.

Also, today Bill, Shirley Daniel (current president of Community Theater) met Bob Decker at the Ft. Worth Club for dinner, to discuss the new technical-director situation. Howard Parsons has resigned to go into business for himself, and Steve Yandley

his assistant, will become chief technical director, and an assistant for him will be hired. Salaries, and raises were discussed. This is of no pertinent interest, especially, since it will be settled easily. Bill is a superb manager, and things almost always work out satisfactorily.

August 15, 1978

I was mistaken about the convention in New Orleans: it was the American Theater Association, of which the American College Theater is one branch. There were a large number of awards, but we received the only one for the College Theater group. It was a plaque with the obverse and reverse of their medallion on it, and the inscription to Wm. Edrington Scott Theater. Bill has hung it in the outer lobby of the theater, between the two box offices, where everyone who buys a ticket will see it. We only stayed overnight, since our friend, Gresdna Doty, and others of the College Festival who were in town, were locked into meetings all day each day and not available for socializing..... But it was a very gratifying trip.. Scott is the only theater which ever received a plaque of its very own.

November 22, 1978

We had a Scott Board meeting yesterday, one of the quarterly ones we have now, since we have few problems. I announced my resignation, after ten years, to take effect at the February meeting, 1979, and appointed a nominating committee to select my successor. We have never had a committee and a right to vote on the choice, in the past. The present director and Bob Decker obviously made the choice without consultation with the Board members. I intend to turn over this notebook to the new president, as it is very hard to tell what the history of an organization has been from nothing but the dry bones of the minutes of meetings.

The clippings on the following pages are by no means the only mentions in the papers of what goes on at Scott. They are just about things I was particularly interested in or involved in.

Publicity about the Theater would fill several scrap books just since I have been chairman.

Many articles such as about the 1849 Village opening are in our family scrap book.

Nov., 1968



—Star-Telegram Photo

BOX OFFICE CHANGE—Miss Nellie Fite is box office manager at Scott Theater in charge of an effort to expand services to provide promoters with a West Side ticket office.

Scott Theater Box Office Expanding Hours and Service

Operating hours at the box office of Scott Theater have been rearranged in order to provide service six days a week, according to Robert S. Telford, director.

The new hours call for opening at 11 a.m. and closing at 5:30 p.m. Monday through Saturday. However, during the two weeks of a Community Theater production, the office will open one hour earlier (10 a.m.) and will reopen the evening of performances from 7 to 9 p.m.

Telford also announced that Miss Nellie Fite has been appointed box office manager. She has served Scott Theater in various capacities, and with her new job Telford expects to expand the services of the theater's box office to provide promoters with a West Side ticket outlet.

Already, several performing arts organizations plan to use the box office as a West Side agency. Other organizations interested in obtaining this service may contact Telford at the Scott Theater, PErshing 8-1938.

'Littlest Wiseman' Is Reverent, Ageless

Dec. 13,
1968

By ROBERT DOUGLASS

The Dorothy Shaw Bell Choir began to ring the changes, and the wrappings unfolded last night from Fort Worth's Christmas present.

The gift is "The Littlest Wiseman" presented by the F. Howard Walsh family through the Walsh Foundation. The nativity pageant is by Lloyd Shaw with poetry by Dorothy Shaw.

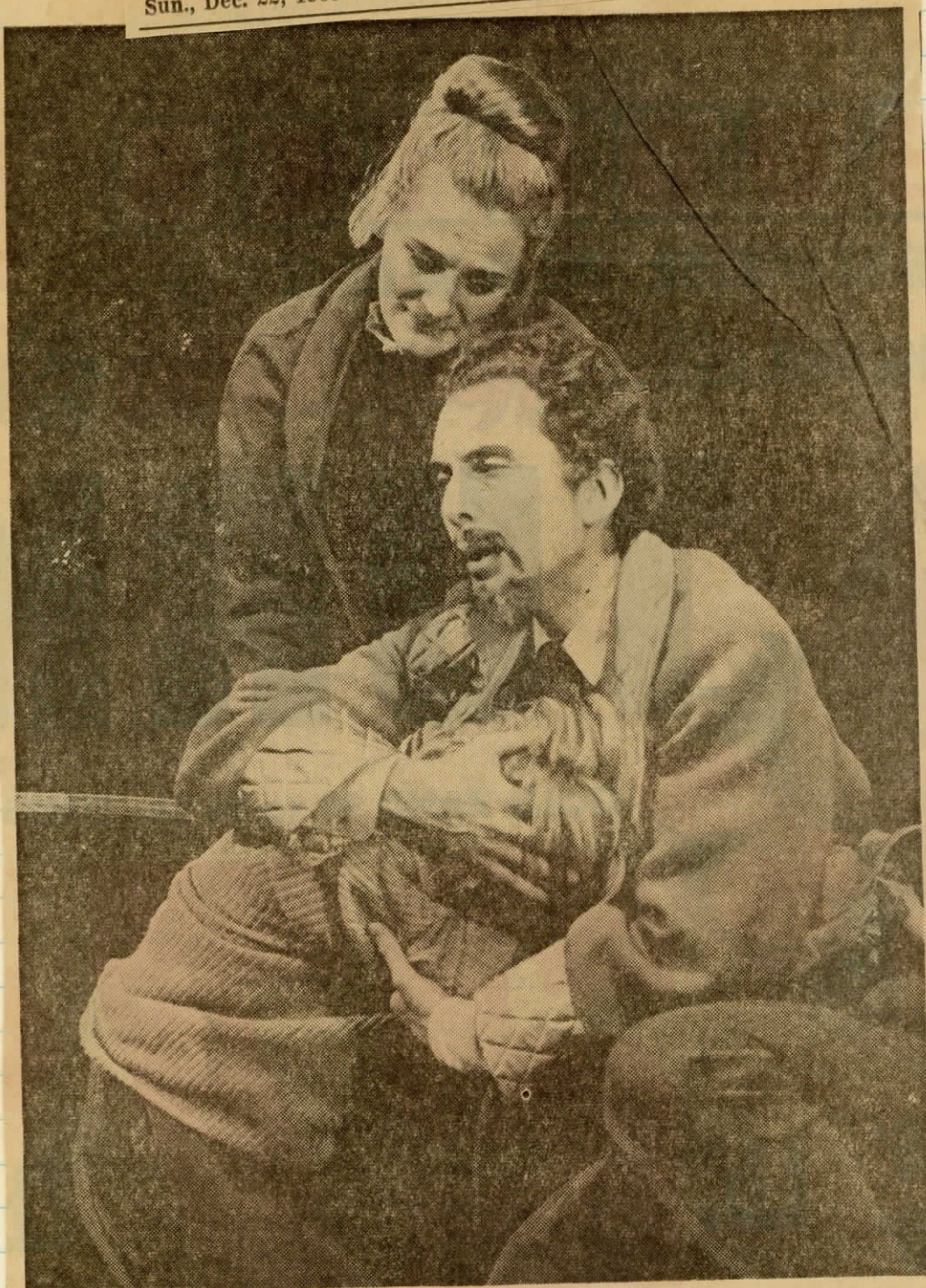
The play has been produced here for eight years, the last three in Wm. Edrington Scott Theatre. Theatre director Robert S. Telford is in charge of the entire production.

George Bragg has combined two choirs to provide the important musical fiber of the play. These are the Texas Boys Choir and the choir of Holy Family Church. He is the regular director of both. The musical settings are cast in a medieval mold, which reflects something of the fantasy miracle-play quality of the whole production.

Even the most familiar of these, "Come, O Come Emmanuel" and "In Dulci Jubilo" are of ancient provenance. The exception is Gounod's "Bethlehem," which is not a familiar work.

Every year in Scott Theatre some new quality shows forth. This year it is the almost total professionalism of all production aspects mixed with the naive symbolism of the story. David Gibson's lighting effects have much to do with this, in combination with Telford's staging.

It is the mood of reverence and agelessness that is the real message of the play, and because of this the music, lighting, staging and other technical matters actually take precedence over the acting. Carl Tressler's choreography for the shepherd's dance provides the only moment of light-hearted gaiety.



UT PRODUCTION — Among stage productions scheduled for Scott Theater in regional competition in January is the University of Texas entry, Henrik Ibsen's "An Enemy of

the People." Michael Bobkoff, in the role of Stockman, and Mavourneen Dwyer, as his wife, comfort a son who has suffered retaliation for Stockman's idealism.

Top Regional College Plays To Be Staged in Scott Theater

The first American College Theater Festival will be held in 1969 and the Wm. Edrington Scott Theatre will play host in January to Region V, which includes colleges from five states — Arkansas, Louisiana, New Mexico, Oklahoma and Texas.

Robert S. Telford, director of the Scott Theater and a member of the ACTF Texas Council which judged the seven entries from the state of Texas, in the Region V finals, said, "No festival of this scope has ever been held in the United States. It is another great honor for the city of Fort Worth and this North Texas area to have the opportunity to have these college drama groups with us for four days in January."

The festival provides an opportunity to evaluate the work of university and college theaters throughout the country. After regional competition, 10 college groups will be selected to perform in Washington.

THE SCHEDULE for the plays at Scott Theater and the groups performing from Jan. 22 through Jan. 25:

8:15 p.m. Wed. Jan. 22, Louisiana State University at New Orleans, "Lysistrata."

2:15 p.m. Thurs. Jan. 23,

University of New Mexico, "Dr. Knock."

8:15 p.m. Thurs. Jan. 23, University of Texas at Austin, "An Enemy of the People."

2:15 p.m. Fri. Jan. 24, Louisiana State University at Baton Rouge, "Where the Music Is."

8:15 p.m. Fri. Jan. 24, Hendrix College, Conway, Arkansas, "Iphigenia in Aulis."

2:15 p.m. Sat. Jan. 25, University of Oklahoma, "Lysistrata."

8:15 p.m. Sat. Jan. 25, Sam Houston State College, "Dark of the Moon."

FOR FOUR DAYS the Scott stage will have seven of the best drama groups in the Southwest producing their winning plays. Telford becomes excited when talking

about what the Regional Festival means to this area.

"Nothing could please me more than to have the Southwest winner go on to Washington with the memory of an appreciative, enthusiastic audience of West Texans spurring them on. This can happen, and these young people will appreciate performing before full houses," Telford continued.

A PACKAGE TICKET plan for all seven plays is \$6, whereas the individual ticket price per play will be \$1.50. The package plan thus saves \$4.50. For students, a group rate of 75 cents per person is being offered. All tickets are available now through the Scott Box Office, 3505 West Lancaster, phone PERishing 8-6509.

Set Aid Sought At Scott

Persons wishing to help construct scenery and sets for Community Theater's upcoming production, "LUV," are invited to put in an appearance during the next two weeks at Scott Theater, according to technical director Jack Ellis.

The play, under direction of Community Theater's director, William Garber, will open for an eight-performance run Jan. 9, and Ellis is now involved in executing the set design.

Work will begin Monday from 10 a.m. until 5 p.m. and will resume Thursday through Saturday. The schedule varies again through the holidays, but beginning Thursday, Jan. 2, the crews will work daily from 10 a.m. to late in the evening.

Students and adults with time available and interested in learning more about the theater, and in particular scenery and set construction and design, are invited to contact Ellis at the Scott Theater for more information or come to the theater during any of the listed times.



LEONARD EUREKA

Point May Have Merit

An interesting and sometimes amusing appraisal of the Fort Worth-Dallas cultural scene appeared in Chicago's American early this month under the heading "Texas Tale of 2 Cities, 2 Operas — If Only They'd Get Together." Compiled by critic Roger Dettmer after seeing the Dallas Civic Opera and Symphony, and the Fort Worth Opera opening of the Convention Center Theater in November, the article voices dismay at the inequities of the Texas arts scene and the waste of Texas cities duplicating performing effort.

Acknowledging, but not taking to mind entirely historic, geographic and economic reasons for splintered growth, Dettmer is particularly disturbed at the lack of communication between Fort Worth and Dallas. His view is based on watching the Dallas Civic Opera perform "in dingy, makeshift, all-purpose State Fair Music Hall," and the Dallas Symphony, which he rates "a major American orchestra," in McFarlin Auditorium, "which looks rather like a smaller, all-white San Francisco War Memorial Opera House. Acoustics are dry, and the ensemble unbalanced unless you listen in the balcony, which sound seems to reach from a long distance."

After this he sees Fort Worth giving a "grass roots" performance of "La Traviata" in what I think he says is a good hall. The condescending underbrush through which he peers south from his Chicago vantage place is fairly thick here. Conceding "decent acoustics" to the theater, the rest of his description is non-committal. There is no pat on the back for either Fort Worth's foresight or initiative in building a major theater even if local performing groups are not operating in the same league, only indignation that Dallas' Opera and Symphony are poorly housed.

POINTING OUT DIFFERENCES between the cities, Dettmer gives a curiously lopsided view of Fort Worth.

It "is still a frontier town in appearance and attitudes — 'Where the West Begins', it boasts too loudly. The main postoffice for example is Grecian revival, except that (as Dallasites point out gleefully) Corinthian columns are topped with steer-heads instead of scrolls."

Besides the Convention Center "Fort Worth's main attraction seems to be the largest cafeteria in the world on the western perimeter," referring to Walter Jetton's. The audience for the "La Traviata" opening is "right proud" but "dowdy."

There are other comments along the same line, all pretty high stepping for a Chicago-based writer.

Dallas, on the other hand, is likened to Chicago, at least as far as the "establishment" goes. It "inclines to be smug and dilatory — perhaps because the city is long established, prosperous, socially stratified, and solidly aligned with the Republican Right." Fort Worth's "establishment" isn't mentioned, and here I think, is the real clue to the difference between the cities that sheds new light when mentioned.

The "establishment" here isn't as involved with the performing arts as is Dallas. Concern is with the visual arts, as evidenced by the growing complex of museums on Amon Carter Square. And they are growing. The Carter Museum has broadened its interpretation of Western art to a hemispheric outlook. The Art Center continues to emphasize its commitment to modern art with increasingly aggressive shows. The Kimbell Foundation has a fine collection of old masters under wraps, which will go on view as soon as its new \$8 million building goes up. Exhibits and educational facilities at the Museum of Science and History too, grow in importance each year since Helmuth Naumer took direction.

Equally important to the dollar and cents investment these institutions represent is the commitment to bring in the best people to run them. Mitchell Wilder at the Carter Museum, Dr. Richard F. Brown heading the Kimbell Foundation, and Henry T. Hopkins at the Art Center are all bright, "idea" men internationally recognized in their field. They are not just in touch with the mainstream of current art movement, they're part of it, and are quietly bringing Fort Worth into the picture. When the Kimbell facility is completed, Fort Worth will be the visual arts center of the Southwest. This isn't suspender snapping for Fort Worth, it's pretty much a fact.

* * *

Turning to the performing arts the "establishment's" reduced participation is felt almost immediately. Instead of commitment and direction one finds a curious want of leadership, of focus, even a lack of purpose. Concern is with survival, not creating.

In musical groups there isn't a sense of touching the national mainstream. Outlook has turned in. A vague sort of "serving the community" ideal has replaced the prime duty of serving music, in the process of which a community automatically is served. Not that this is an unrelated, isolated development. The home of any organization has to be brought along — guided, educated, personally involved — but the prime goal is to serve music. Given the prodig of an influential segment of the community — social, industrial or business, — a force demanding the best and finding satisfaction that it's native grown, the performing arts in Fort Worth could equal the accomplishment of the visual arts.

To the out-of-towner sensing this lack of direction and finding it a few miles away in another city, the question might well crop up "why don't they get together and share what they have?"

I would hate to sell Fort Worth short, but if leadership and financial backing aren't found for the performing arts, it might be there is some validity to the idea.

He has put his finger on
the root of our difficulty..
Too few people devoted to the
survival + excellence of the
performing arts.

Publicity for Mary's Review

The WOMAN'S

CLUB Courier

APRIL, 1969

Scott Theatre Review

A book review to be presented at the Scott Theatre on Tuesday, April 29 at 8:00 P.M. will be of interest to many members of the Woman's Club.

Mrs. Beeman Fisher will present a review of Tom Pendleton's new book, "Hodak." Mrs. Fisher, a recent Altrusa "First Lady of Fort Worth," is a well known reviewer not only in Fort Worth but throughout the area.

Admission is \$2.50 and the proceeds will go to the Scott Theatre. Tickets may be obtained at the theatre box office, in advance, or the night of the review, or by calling Mrs. Fred Elliston, WA 3-6196.



DATELINE:

Fort Worth

By Sam Hunter

EVENT—Mrs. Beeman Fisher will review Tom Pendleton's new book "Hodak" at the Scott Theatre at 8 p.m. April 29. Tickets are \$2.50 per person and the book review is open to the public . . .

Tuesday Evening, April 8, 1969 Fort Worth STAR-TEL



TONY SLAUGHTER

Stripling
Show Set

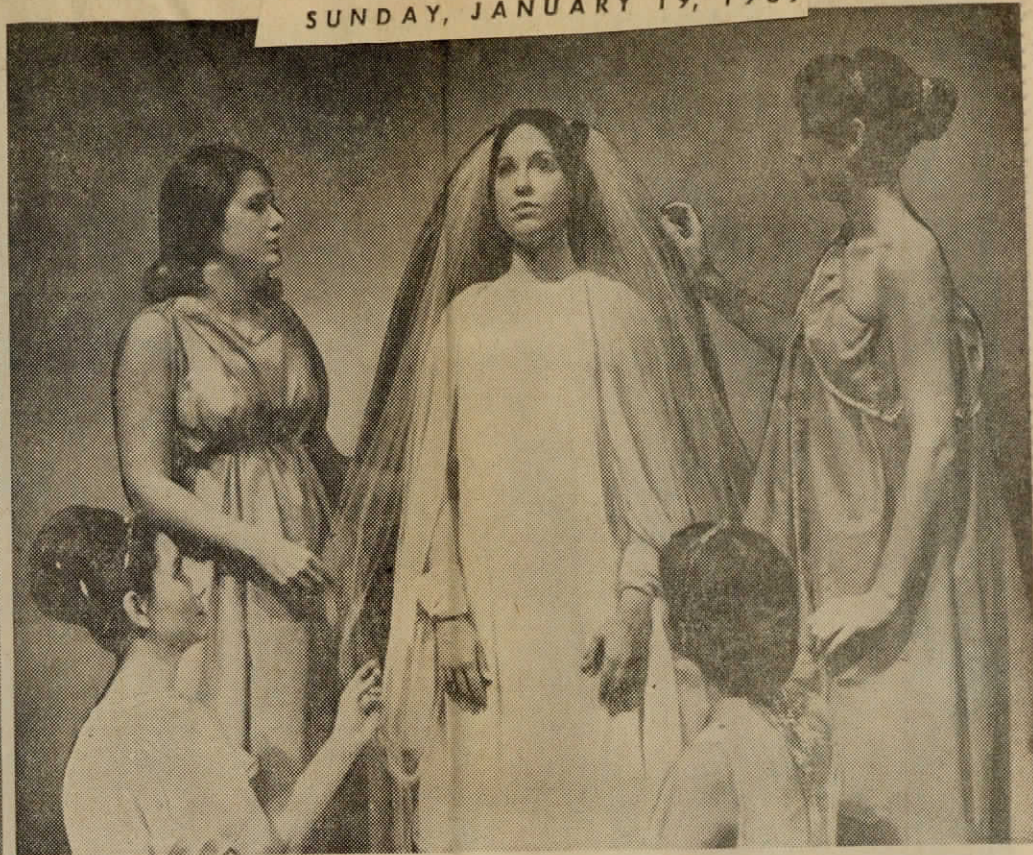
. . . Mrs. Beeman Fisher will review Tom Pendleton's new book, "Hodak," at 8 p.m. April 29 at Scott Theater. Pendleton, the pen name of a FW banker, wrote the oil field story, "The Iron Orchard." Tickets are \$2.50.

* * *



FESTIVAL ENTRIES — UT at Austin's entry in the American College

Theater Festival is Ibsens' "An Enemy of the People."



HENDRIX COLLEGE — From Conway, Ark., for the Scott Theater

event will come a production of "Iphigenia in Aulis."

LEONARD EUREKA

Theater Festival Opens Wednesday

Fort Worth will host a major national drama gettogether this week — the Region 5 runoffs of the first American College Theater Festival — to be held at Scott Theater Wednesday through Saturday. Thirteen regions across the country involving nearly 200 campus drama groups will be holding runoffs this month. After a final selection next month 10 groups will go on to Washington, D.C., for two weeks of performances at Ford Theater and a new Tent Theater on the National Mall in early May.

Not a competition, although a competitive spirit may pervade the meetings, the American College Theater Festival (ACTF) is a selection process through which the 10 best campus productions will emerge and find their way to the nation's capital. At no stage of the selection will ratings be given or prizes awarded. The 10 who make it will be first among equals. No festival of this nature or scope has ever been held in the United States.

The idea of giving this kind of recognition to campus theater came from Roger L. Stevens, chairman of the John F. Kennedy Center for the Performing Arts in Washington. It is twofold recognition, really. One, that the Kennedy Center is a national center to emphasize American excellence in the arts and, two, that college theater has been and continues to be a vital voice in American drama, free from the commercial considerations of professional theater. The Kennedy Center is to be a showplace in the capital for notable achievement in music, drama, dance

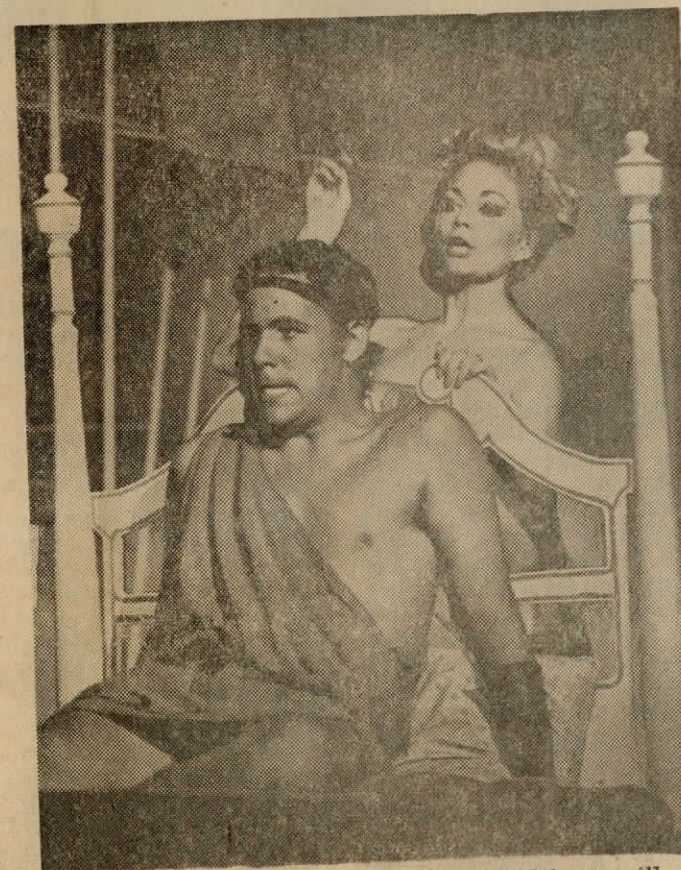
and cinema — a national stage for the best in our performing arts.

That is the idea. In any case, when it is completed. Until then, sometime in 1970, the ACTF will perform in Smithsonian Institution quarters in Washington, a special Tent Theater near the Institution and historic, newly refurbished Ford Theater, which it administers. The Smithsonian is a joint sponsor of the Festival, along with the Friends of the Kennedy Center, American Airlines, the American Educational Theater Association and the American National Theater and Academy.

REGION 5 OF THE ACTF is one of the largest geographical subdivisions of the festival. It includes five states, Texas, New Mexico, Oklahoma, Arkansas and Louisiana. Twenty-five colleges and universities in the region entered productions, and from them seven were chosen for the Fort Worth runoff. Of the seven, three will be recommended to a central committee named by James Butler, president of the American Educational Theater Association, and Walter Abel, president of the American National Theater and Academy. Of the three, one or more may be named to perform in Washington.

Both TCU and SMU had plays in the initial running, but neither was selected in the preliminaries. TCU's production was "Arms and the Man," seen on campus last fall, and SMU's entry was "Do Not Pass Go." However, two

Turn to Festival on Page 5F



"LYSISTRATA" — The University of Oklahoma will bring Aristophanes Classic. The Festival starts Wednesday.



FESTIVAL ENTRIES — UT at Austin's entry in the American College

Theater Festival is Ibsen's 'A Doll's House'.

LEONARD EUREKA

Theater Festival Opens

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REGIO graphical states, Texasiana. Two entered p for the F recommen Butler, pro sociation, tional The may be na

Both T but neithe duction w and SMU



PLOT PLOY — Woody Allen's second play, "Play It Again, Sam," will open next month on Broadway starring Allen, shown surrounded by other men

Woody Allen Wr

By WILLIAM GLOVER

NEW YORK (AP) — For a man of multiple hangups, Woody Allen regards opening nights with rare cool.

The bespectacled little jester of night clubs and television went off and shot pool when his first play, "Don't Drink the Water," premiered on Broadway a couple of seasons back for what turned out to be a hit run.

Now Allen is getting ready for his own acting debut in another self-induced opus, "Play It Again Sam," due at the Barrymore in late February. Jitters, but no basic worry.

"There is no way of failing actually," he argues, "if you have fun at rehearsals, if you go out of town and if everyone involved has an enjoyable experience. So what does it

he only wishes that I extend such nice ph adjustment into other existence.

"I'm very pessimist just about everything don't think I'll live any day. I just kn going to get a call fr doctor and he'll say know, those Xrays v last week!?! — cons

The tongue-in-cheek s shows as he shades aspects of a m e l a n swain, beset by neme fled in romance.

"I get scared about thing, any place. Lik ing into a restauran can I fail at a thing lik But that's the sort tha frightens me.

"Also here are girls en. I've never been like girls who speak



TEXAS ENTRY—Sam Houston State College brings "Dark of the Moon" to the Region 5 finals of the Festival.



FESTIVAL OPENER — Louisiana State University's production of "Lysistrata" will open the Festival at 8:15 p.m. Wednesday.



FROM NEW MEXICO—The University of New Mexico will be represented by "Dr. Knock." Admission to each of the plays is \$1.50.



LEONARD EUREKA

Festival Will Open

Continued From Page 1F

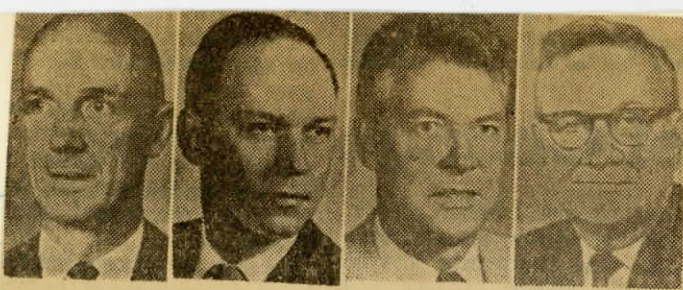
Texas schools will be represented here, the University of Texas at Austin and Sam Houston State College.

To put everyone on as nearly an even footing as possible, and to cope with practical problems, all the companies agreed to certain requirements. Personnel in each company are restricted to 20 cast members and five staff members, including a faculty director. Members of the companies must be regularly enrolled in their schools. (Non-collegiate colleges were permitted to use assisting non-professional actors or actresses.) The plays should be for adult audiences, to avoid children's theater presentations, and two or more short plays may be presented to equal a full evening's program. For shipment by air, scenery and other baggage must be kept within certain limits. (American Airlines is absorbing flying expenses.) Companies also agreed to pay their own production costs, but beyond that they can expect a free, all-expense tour of Washington as guests of the ACTF. That is, of course, if they make the top 10.

THE SEVEN PLAYS to be seen at the Scott Theater this week will open with Louisiana State University in New Orleans' production of "Lysistrata" at 8:15 p.m. Wednesday. On Thursday the University of New Mexico will present "Dr. Knock" at 2:15 p.m., and the University of Texas at Austin "An Enemy of the People" at 8:15 p.m. "Where the Music Is" will be given by Louisiana State University in Baton Rouge at 2:15 p.m. Friday, and Friday evening Hendrix College of Conway, Ark., performs "Iphigenia in Aulis" at 8:15 p.m. Saturday begins with another production of "Lysistrata," this one from the University of Oklahoma in Norman, at 2:15 p.m., and the last of the offerings is Sam Houston State College's entry, "Dark of the Moon," at 8:15 p.m.

Admission to each of the plays is \$1.50, but a special ticket package has been made available for \$6 for all seven plays. For students a group rate of 75 cents per person is available. The tickets are on sale at the Scott Theater Box Office, 3505 West Lancaster, PE 8-6509.

Fred and I entertained the judges at an "After-party" at home following the first play of the festival.



PRESTON
MAGRUDER

NAT
EEK

RICHARD
O'CONNELL

CLAUDE
SHAVER

5 Judges Selected For Drama Festival

Five judges have been named for the American College Theater Festival's Region V competition to be held at Scott Theater Jan. 22 through 25.

They are: Dr. Richard L. O'Connell, director of speech and drama at New Mexico Highlands University; Dr. Preston Magruder, acting chairman of speech and dramatic arts at the University of Arkansas; Dr. Claude Shaver, chairman of the department of speech and drama at Louisiana State University at Baton Rouge; Dr. Nat Eek, chairman of the School of Drama at the University of Oklahoma; and Professor Bill Cook, chairman of the division of drama at Baylor University.

The five — all prominent in speech and drama activities throughout the Southwest — will be responsible for viewing the seven plays to be presented at the Scott and submitting their recommendations to the Regional Committee chaired by Roy M. Brown of the University of Texas at Austin.

EACH OF 13 Regional Committees across the country will then make up to three recommendations to the Theater Festival's Central

Committee, which is chaired by actress Peggy Wood and Dr. Robert Kase, past president of the American Educational Theater Association.

The Central Committee will meet in February to decide the 10 colleges whose productions will be performed in Washington in April and May for the national festival in historic Ford's Theater and the new Tent Theater on the Mall, near the Smithsonian Institution.

Robert S. Telford, director of Scott Theater and host for the four-day drama festival, said, "No festival of this scope has ever been held in the United States. We are honored to have these seven college drama groups performing in the greater Fort Worth area and hope that people wanting to see excellent entertainment will attend the performances."

THE SCHEDULE for the plays and groups performing are: 8:15 p.m. Wed. Jan. 22, Louisiana State Univ. at N. O.: "Lysistrata". 2:15 p.m. Thurs. Jan. 23, Univ. of New Mexico: "Dr. Knock". 8:15 p.m. Thurs. Jan. 23, Univ. of Texas at Austin: "An Enemy of the People". 2:15 p.m. Fri. Jan. 24, Louisiana State Univ. at B. R.: "Where the Music Is". 8:15 p.m. Fri. Jan. 24, Hendrix College, Conway, Ark.: "Iphigenia in Aulis". 2:15 p.m. Sat., Jan. 25, University of Oklahoma: "Lysistrata." 8:15 p.m. Sat. Jan. 25, Sam Houston State College: "Dark of the Moon."

A package ticket plan for all seven plays is \$6, while individual ticket price per play will be \$1.50; the package plan saves \$4.50. For students, a group rate of 75 cents per person is being offered. All tickets are available now through the Scott Theater box office, 3505 West Lancaster, telephone PERshing 3-6509.

IF YOU HAVEN'T SEEN "Hair," the avant-garde Broadway musical, you might want to take in one or all of the seven plays which will be presented at Scott Theater Jan. 22-25, when the theater hosts members of Region V (a five-state area) at the regional contest of the American College Theater Festival.

For you can at least see "Hair" director Gerald Freedman, the versatile man who also directed Lee. J. Cobb in "King Lear," which is currently in production at Lincoln Center.

Freedman, a surprise advisory juror to the five-member panel of judges who will decide which of the Southwestern college drama groups will compete in the national finals in Washington in April, will comment to the audience regarding each of the dramatic entries.

F Fort Worth STAR-TELEGRAM Sun., Feb. 2, 1969



LEONARD EUREKA

Drama Pick Tough Chore

The Region 5 runoffs of the first American College Theater Festival wound up last weekend with the University of Oklahoma's "Lysistrata" production and Sam Houston State College's "Dark of the Moon" at Scott Theater. Both placed in the top three category, along with the University of Texas at Austin's "An Enemy of the People," for recommendation to the Festival's Central Committee for possible showing in Washington, D.C., next May, the focal point of the national Festival.

For once critic and judges agreed in the outcome of a competition, but I still have reservations about "Dark of the Moon" placing in the finals. The contest isn't rated. The three Region 5 selections appear before the Festival's central committee as equals, and I don't feel they are. Which needn't detract from Sam Houston State's accomplishment. It ranks alongside, or better than, any of the shows given during the Festival with the exception of "Lysistrata" and "An Enemy of the People." But there is the difference. "Lysistrata" and "An Enemy of the People" are in a separate class and can go to the central committee as equals. Personally I'd hate to see either one chosen over the other for viewing in Washington. As a package they represent some of the best work being done on Southwestern campuses in drama and comedy. But "Dark of the Moon" isn't in the same league, although on paper it goes along as such.

NONE OF THE central committee members will actually see the productions recommended to them. The logistics problem of bringing all 39 regional finalists to some pre-arranged location and gathering committee members together for the extended time required to see them, presents too many hardships on both sides. They will instead, depend on regional judges reports, video and audio tapes, personal interviews with judges and other available evidence before making a choice of 10 plays to be honored in the capital.

Presumably justice will be done with this kind of evidence. But I would feel easier if third place had not been given here.

THE REGION 5 RUNOFFS as a whole were a singular success. With the exception of the Arkansas entry performing standards were high, and in the case of the top two, perfectly professional. Attendance was exceptional, with turn away crowds on two of the four evenings. Official feeling was that the Festival exceeded expectations and could be looked for again next year.

The thought was also expressed that Texas, with eight initial entries this year and more expected next, might undertake a preliminary festival of its own. If individual schools would agree to underwrite their own expenses to attend a preliminary meeting, those two or three returning for the Regional finals could be privately sponsored.

Scott Theater is ideal for this, and if Fort Worth wanted to keep the festival here some sponsoring agency might be found. A Texas preliminary festival would probably generate more response locally than the regional one, which would mean two performances of every entry to accommodate the crowds, although at this level whether each production would deserve repeating or not is debateable.

None of this is here nor there of course unless someone wants to start the ball rolling and have a Texas meeting. However without it there is still the Regional Festival to look forward to. Let's hope Scott Theater can bring it back next year.



In Dulci Júbilo

A VERY ANCIENT SONG FOR CHRISTMAS EVE

In dul-ci ju-bi-lo... Let us our hom-age show
 Our heart's joy re-clin-eth In præ-se-pi-o!... And
 like a bright star shin-eth Ma-tris in gra-mi-o!
 Al-pha es et O!... Al-pha es et O!

O pa-tris cha-ri-tas
 O na-ti-le-ni-tas, ...
 Deep-ly were we stain-ed
 Per nos-tra cri-mi-na...
 But thou hast for us gain-ed
 Coe-lo-rum gau-di-a.
 O that we were there,
 O that we were there!
 U-bi-sunt gau-di-a, where,
 If that they be not there?

There are an-gels sing-ing
 Nó-va can-ti-ca; ...
 There the bells are ring-ing,
 In re-gis cu-ri-a.
 O that we were there!
 There are an-gels sing-ing,
 There the bells are ring-ing,
 In Re-gis cu-ri-a.
 O that we were there,
 O that we were there!

The Littlest Wiseman



Cherry

The glory, pageantry and legacy of Love of that first Christmas is expressed each year as a gift to the community of Fort Worth by the Walsh Foundation through Dr. Lloyd Shaw's *The Littlest Wiseman*. This Christmas pageant, which in reality is a Christmas service, was given for thirty-three years by students at the Cheyenne Mountain School in Colorado Springs, Colorado, under the direction of Dr. and Mrs. Shaw.

It is a simple story of uncommon things: clouds of angels, couriers of God, sound of music in the fields by angelic ensemble in praise of God, regal gifts of the Magi, Miracle and Mystery in Bethlehem's hour of Glory—all made radiant (through simple words with a complex message) in the mind of a child, Zarah... That which is heard opens the heart to a fresh and renewing story for all time, the Gift of Christ's Life and the greatest gift which only we can give — ourselves.

Join us in silence and the gentle devotion of Advent, while we seek this "place" of Christmas, to find with child-like simplicity and desire, holy signs in homely things.

THE F. HOWARD WALSH FAMILY
THROUGH THE WALSH FOUNDATION
PRESENTS

The Littlest Wiseman

A PLAY PAGEANT OF THE NATIVITY
BY DR. LLOYD SHAW
WITH POEMS BY DOROTHY SHAW

Scene One

Evening: The Hillside of Judea above Bethlehem

Scene Two

Night: The Same

Scene Three

Immediately Following: Before the Manger in Bethlehem

MUSIC IN THE PLAY

Change Ringing	.....	The Dorothy Shaw Bell Choir
"Come, O Come, Emmanuel"	..	The Dorothy Shaw Bell Choir
"Salvator Mundi Natus Est"	.....	The Texas Boys Choir The Choir of Holy Family Church The Dorothy Shaw Bell Choir
"In Dulci Jubilo"	.....	The Texas Boys Choir The Holy Family Choir
"O Bienheureuse Nuit"	.....	Terry Sinclair, soloist The Texas Boys Choir The Choir of Holy Family Church
"In Dulci Jubilo"	.....	The Dorothy Shaw Bell Choir
"Jhesu, Fili Virgine"	.....	The Texas Boys Choir The Choir of Holy Family Church
"Bethlehem" (Gounod)	.....	The Texas Boys Choir The Choir of Holy Family Church
Reprise: "In Dulci Jubilo"	.....	The Texas Boys Choir The Choir of Holy Family Church

Please be silent and refrain from applause.

At the close of the program, please allow those in front to exit first.

THE CHARACTERS

Monks	Terry Sinclair, Craig Farkas	
Prologue	Jude Mergner	
Narrator	Dorothy Stott Shaw	
Zarah, a little shepherd boy	John H. Wilson III*, R. Scott Telford**	
Amon, his brother	Robert Gunnip	
Three Wise Men	Melchior	Pieter van der Vliet
	Caspar	Emmett Schuhmann
	Balthazar	Maurice Moore
Pages	Ritchie Flores*	Cyril Mergner**
	Charles Raye Furlow*	Menion Williams**
	McKie Trotter*	Bruce Bristow**
Father of Zarah and Amon	Philip L. Slover	
Shepherds	John Bell, Dale Drake, John Fick, Edward Trantham, Webster Dean***; Denese Adams, Gloria Buckley, Julie Fields, Debbi Jo Froman, Donna Helsley, Bridget Knudsen	
Shepherd Pipers	Thomas Morehouse, John Woldt, Monte Knutson***	
Zarah's Angel	Judy Sherry	
Angels	Pam Brewer, Cheryl Coggins, Virgie A. Cooper, Janet Harrell, LaJauna Rasmussen, Kim Slover, Virginia K. Slover, Holly Trotter, Cathy Wilson, Marsha Wheeler, Nancy Wheeler, Teri Woodall, Suzanne Young	
Cherubs	Melinda Barnes*	Christy Coggins**
	Lisa Ferguson*	Jennifer Anne Telford**
Mary's Angel	Sharon Lancaster	
Mary	Joanne Telford	
Joseph	Les Casterline	

* Performing December 11, 13 (Mat.), 14 (Mat.)
 ** Performing December 12, 13 (Eve.)
 *** Understudies

STAFF FOR "THE LITTLEST WISEMAN"

The Texas Boys Choir and The Choir of Holy Family Church
 Under the direction of George Bragg
 Assistant to Mr. Bragg—Kalman Halasz
 Librarian—Kenneth Polito
 Organ Accompaniment—Jennie Hereford

The Dorothy Shaw Bell Choir
 Choreography by Carl Tressler
 Settings designed by Chris Thee

Costumes designed and constructed by Virginia Bilson
 based on designs by Chris Thee

Technical Direction by Jack K. Ellis
 Lighting Designed by David Gibson

Entire Production under direction of Robert S. Telford

WE ARE GRATEFUL to the following for their assistance: Felix Ankele, Freddy Ankele and Charles Rothermel of Gordon Boswell Flowers for the lobby decor; Felix Higgins of Higgins Printing Company for programs; Luke's Piano and Organ Company for the Conn organ; Leon Walton for Christmas trees; Glenn S. Butler, Safeway Scaffolding; Blackmon-Mooring for scenery material; Southern Baptists' Radio-Television Commission for taped portions of this program; and Catherine Craddock, Robbie Crutchfield, Audie Evans, Janis Guzzle, Kate Hiatt, Suzy Leach, Betty Marrow, Chris Robbins, Lois Ward, Doris Williams, Mildred Zichner.

THE DOROTHY SHAW BELL CHOIR

Pat Finley	Joe Jacobi	Larry Phillips
Dianne Garrett	Hugh Johnson	Peter Pompetti
Ricky Gwozdz	Evie Marrow	Vicki Prescott
Ken Hillard	Pat Noll	David Reid

THE TEXAS BOYS CHOIR

Mike Altman	Alex Hamilton	Bobby Reid
John Ballard	James Hammond	Conan Reynolds
Mike Baucom	Jeffrey Holland	Terence Reynolds
Scott Boulware	Bill Hurlburt	Wilber Rice
Chad Bowlin	Edmund Houze	Robert Robinson
Marshall Bragg	John Jacobi	William Rust
Ivan Bullock	Marshall Johnson	John Sharp
Glen Bullard	Billy Kahlke	Doyle Sheppard
Ronald Capps	Mike Klassen	David Smith
David Capshaw	Flynt Leverett	Steven Smith
John Clark	Mike Livesay	Kerry Spano
David Clarno	Curtis Medford	Danny Stafford
Michael Collins	Mark Metcalf	Richard Standlee
Donald Collup	Steven Moore	Kevin Thompson
Benjamin Day	Chuck Muller	David Walker
Jack Dyal	Landis Newbanks	Joe Walker
Phillip Eade	Marc Oden	Rick Walker
Jerry Ellis	Marc Owen	Michael Watson
Paul Gilkerson	Paul Peak	David Willis
Johnny Griffith	Jeffrey Peters	Tony Williams
Randy Griffith	Robin Ramsey	Paul Zuefeldt

CHOIR OF HOLY FAMILY CHURCH

Evelyn Allis	John P. Farrell	David Nibbelin
Charles W. Austin	P. Paul Furche	William W. Quinn
Sue Bradford	Julie Hall	Lydia Prachyl
Helen B. Derman	Gerald M. Houghton	Ronnie Rapp
Julie Diffily	Georgia Moncada	Kenneth Sprinkle

Jennie Hereford, Organist

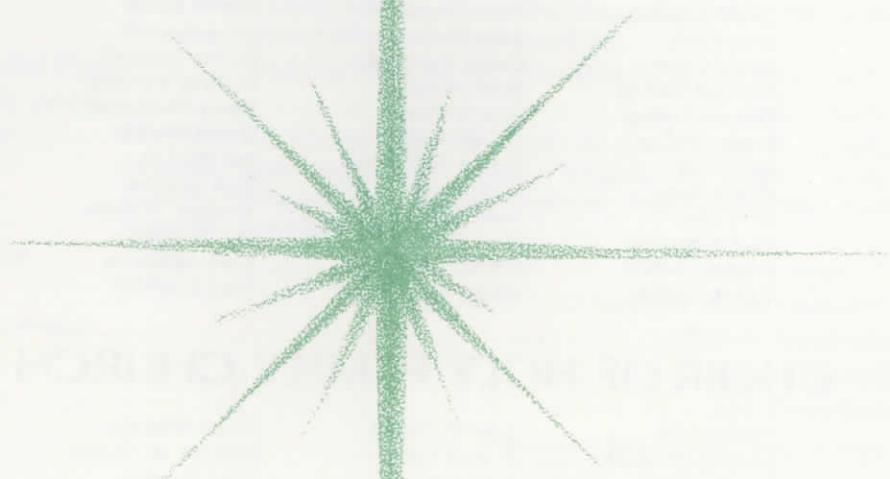
CREWS FOR THIS PRODUCTION

Stage Manager	Michael S. Cook	Sound Operator	Steven Zirblis
Assistant Stage Manager	Mary Lynn Tatarko	Property Crew	Pamm Havener
Light Operator	Lois Goldthwaite		Webster Dean
Light Crew		Scenic Artists	John L. Sheffer
Terri Hiller	Randall Pringle		Reed Decorating Co.
Rosalind Rush	Stuart Sebastian	Costumes	Virginia Bilson
Jean Tepsic	Donald Wilson	Choir Robes	Miriam Cunningham
Building and Running Crew			Jerry Collup
Michael S. Cook	Tanya Cook	Program and Ticket	
Jim Coppage	A. Dean Cudd III	Design	Rachel Joy Colvin
W. L. Hawthorne	Lewis Marshall	Public Relations	William Massad
Ken Yandle	Brent Williams	Production Assistant	Lois Hard
The Rev. James Walworth			Alberta Hoffman

STAFF FOR THE SCOTT THEATRE

Director	Robert S. Telford	Box Office Manager	Kathy Andrews
Secretary	Polly Davis	Ushers	Beta Sigma Phi
Technical Supervisor	Jack K. Ellis	Engineer	Robert Millican
Publicity Director	William Massad	Security Guard	Robert C. Wingfield

Wm. Edrington Scott Theatre
CHRISTMAS 1969



THE WINTER PILGRIMAGE

To the Pilgrims of the Winter, 1969, who have traveled from all parts of our nation to join in this annual quest, we extend welcome as we seek the Star of Light and Love, and the Gift of a Child.

Ed and Shirley Bergfield
Davis and Gloria Bingham
Mary Jo Bradford
Lew and Gerry Chase
Joe and Jessika Cleveland
Lew and Enid Cocke
Elwyn and Dena Fresh
Robert DiFronzo
Gib and Carla Gilbert
Anthony Gril
William and Margaret Haynie
Jack and Rita Howard

W. L. and LaRue Howard
Bob Howell
Sam Jamison
Ken and Sharon Kernen
Cherry Lovelace
Frances McCandless
John Patterson
Charles Peck
LuAnna Peck
Milly Riley
Dorothy Stott Shaw
Garland and Ann Shell
Myron and Muriel Smith



How far is it to Bethlehem
By way of the seven seas,
By Joppa - and Jerusalem -
And the Mount of the Olive Trees?
How many leagues by water and land?
Half of the world's wide space,
To where the dull small houses stand
About the market place.

One takes the sea in a mighty ship,
One rides with a caravan,
Till the dusty palms of Beersheba dip
At the edge of the desert's span.
And I may not stand in Bethlehem,
Nor feel the touch of His hand,
Nor hear the stir of His garment's hem
Through the dreary little land.

How far is it to Bethlehem,
Maid-mother of all the towns -
And must one go by Jerusalem
And the gray Judean downs?
How far by way of a man's own heart
Dull with the world's old sin?
Only as far as one stands apart
To let a star shine in!

-Dorothy Stott Shaw

Scott to host festival

Scott Theater in Fort Worth will be host for the second year to Region Five of the American College Theater Festival when competition begins in January.

Dates for the competition in Fort Worth will be Jan. 21-24, and seven plays will be selected from five states, including Texas, Oklahoma, New Mexico, Arkansas and Louisiana.

This year, Texas will have three entries instead of the two last year, including a performance by TCU of "The Imaginary Invalid."

More than 160 colleges and universities will enter productions nationally, and of these 10 will be selected to perform at Ford's Theater and the Theater on the Mall in Washington, D.C. in April and May.

Roger Stevens, chairman of the board of the John F. Kennedy Center for the Performing Arts, has announced festival plans and that actress Peggy Wood will serve as honorary chairman.

Region Five chairman is Jack Wright of the University of Texas drama department. The festival is sponsored by the American National Theater and Academy and American Educational Theater Assn. and American Airlines.

Scott Again Named Play Festival Host

For the second consecutive year Scott Theater will be host for Region Five of the American College Theater Festival, director Robert S. Telford has reported.

Dates for the festival in Fort Worth will be Jan. 21-24, and seven plays will be selected from five states — Texas, Oklahoma, New Mexico, Arkansas and Louisiana.

THIS YEAR, Texas will have three entries instead of the two seen last year. Each of the other four states will be permitted one entry.

Roger Stevens, chairman of the John F. Kennedy Center

for the Performing Arts, announced plans for the second festival and that actress Peggy Wood will serve as honorary chairman.

More than 160 colleges and universities are entering productions this year and of these, 10 will be selected to perform at Ford's Theater and the Theater on the Mall in Washington, D.C., in April and May.

More than 18,000 students will give nearly a thousand festival performances on the 160 campuses involved this year, beginning this month and continuing through Dec. 15. The country is divided into eight regions and Region Five, including the five states mentioned above, will be hosted in January by the Scott Theater.

REGION FIVE chairman is Jack Wright of the Department of Drama, University of Texas at Austin. The three judges are Bill Cook of Baylor University, Dr. Charles Schmidt of Sam Houston State University and Dr. Angus Springer of Southwestern University. None of the three colleges from which the judges come will have an entry in the festival.

The Smithsonian Institution will join the Kennedy Center in presenting the Festival which is sponsored by American Airlines, American National Theater and Academy and American Educational Theater Association.

Schools to Vie in Theatrical Trials

Seven southwestern colleges will participate in the second American College Theater Festival Region 5 runoffs Jan. 21-24 at the Scott Theater.

Schools selected to appear in Fort Worth and the productions they will bring are: Grambling College, Grambling, La. — "Raisin in the Sun;" Texas A&I, Kingsville — "Playboy of the Western World;" Central State College, Edmond, Okla. — "Rhinoceros;" Southern Methodist University, Dallas — "Elec-

tra;" University of New Mexico, Albuquerque — "The Entertainer;" — University of Texas at El Paso — "The Killing of Sister George;" and Harding College, Searcy, Ark. — "Cyrano de Bergerac."

As many as three of the seven productions may be recommended to the festival's central committee for inclusion in the National Festival in Washington, D.C., during April and May 1970. Ten college productions from across the country will be selected to play in the capital.

Two productions from Region 5 were chosen to appear in Washington in the first American College Theater Festival last year, the University of Texas at Austin's "An Enemy of the People," and the University of Oklahoma's "Lysistrata."

The festival is sponsored by the John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, American Education Theater Association, American National Theater Academy, and American Airlines.



CHRISTMAS ANGEL—Sharon Lancaster tries on an angel's costume furnished by costumer Virginia Bilson in preparation for the upcoming

"Littlest Wiseman" Christmas pageant at Scott Theater. The program is presented free to the city by the F. Howard Walsh Foundation.

Foundation Again Will Present Production of 'Littlest Wiseman'

"The Littlest Wiseman," a Christmas Nativity pageant, will be presented for the ninth time to the people of Fort Worth as a Christmas gift by the Walsh Foundation, represented by Mr. and Mrs. F. Howard Walsh.

Five performances are scheduled Dec. 11 through 14 at the Scott Theater, including two matinees at 3:15 p.m. on the 13 and 14. Two special invitational previews are set for Dec. 9 and 10 at 8:15 p.m.

The Walshes, as a gift to the community, have offered the play free of charge for eight years, the first five productions being given at the W. P. McLean Junior High School.

* * *

THE PAGEANT, first performed in 1917, was written by the late Dr. Lloyd Shaw and his wife Dorothy, of Colorado Springs, and was given as a Christmas pageant for 33 years at the Cheyenne Mountain school in Colorado Springs.

Robert S. Telford is directing the production and the choreographer is Carl Tresler. George Bragg, founder-director of the Texas Boys Choir, will direct the Boys Choir, portions of the Holy Family Church Choir and the Dorothy Shaw Bell Choir.

The role of Zarah, a little shepherd boy, will be performed alternately by R. Scott Telford and John H. Wilson III. Wilson will take the part for the evening presentation on Dec. 11 and for the matinees on 13 and 14. Telford will be seen in the two evening performances on Dec. 12 and 13.

* * *

OTHERS IN the cast include Joanne Telford as Mary, Les Casterline as Joseph, Sharon Lancaster as Mary's Angel, Robert Gunnip as Amon, Dorothy Stott Shaw as the narrator, Philip L. Slover as the father of Zarah and Amon, Judy Sherry as Zarah's Angel and Craig Farkas as one of the monks.

The Three Wise Men include Pieter van der Vliet, as Melchior, Emmett Schuhmann as Caspar and Maurice Moore as Balthazar.

The Shepherds will be played by John Bell, Dale Drake, John Fick, Edward

Trantham, Denese Adams, Gloria Buckley, Julie Fields, Debbi Jo Froman, Donna Helsley and Bridget Knudsen. The Shepherd Pipers will be Thomas Morehouse and John Woldt.

The Angels will be Pam Brewer, Cheryl Coggins, Virgie Cooper, Susan Gilbert, Janet Harrell, La Jauna Rasmussen, Virginia Slover, Marsha Wheeler, Teri Woodall and Suzanne Young.

Those taking the part of Cherubs will be Melinda Barnes and Lisa Ferguson, alternating performances

with Christy Coggins and Jennifer Anne Telford.

Charles Ray Furlow, Richie Flores and McKie Trotter will alternate performances with Cyril Mergner, Minion Williams and Bruce Bristow as Pages.

Jude Mergner has been selected to present the Prologue. There is no charge for admission to the play, but reservations must be made in advance. Information concerning reservations can be obtained at the Scott Theater Box Office, 3505 West Lancaster.

SMU to open theater festival competition here

Southern Methodist University will open the Region 5 competition of the American College Theater Festival Jan. 21 with a production of "Electra" at Scott Theater.

SMU will be one of seven Southwestern colleges presenting plays in competition, three of which will be recommended to the central committee of the festival for presentation at the national festi-

val in Washington, D. C., in April and May.

The national festival, which was started last year, is sponsored by the John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, American Educational Theater Assn., American National Theater Academy and American Airlines.

"Electra" will be presented at 8:15 p.m. Jan. 21. Other schools, all performing at Scott Theater, their plays, and presentation times include:

Grambling College, Grambling, La.—"A Raisin in the Sun," Jan. 22, 2:15 p.m.

University of New Mexico, Albuquerque, N. M.—"The Entertainer," Jan. 22, 8:15 p.m.

Texas A&I, Kingsville—"Playboy of the Western World," Jan. 23, 2:15 p.m.

Central State College, Edmond, Okla.—"Rhinoceros," Jan. 23, 8:15 p.m.

Harding College, Searcy, Ark.—"Cyrano de Bergerac," Jan. 24, 2:15 p.m.

University of Texas, El Paso—"The Killing of Sister George," Jan. 24, 8:15 p.m.

Dr. Jack B. Wright of the University of Texas, Austin, drama department, is Region V chairman. Scott Theater director Robert S. Telford will co-ordinate the festival in Fort Worth.

Gerald Freedman, director of the New York Shakespearean Festival, will critique each production. All shows are also open to the public.

The five state chairmen for Region V who will make the three recommendations to

the central committee are Dr. Charles Schmidt, Sam Houston State; Dr. Hershel Zohn, New Mexico State University; Dr. Gresdna Doty, LSU; Dr. Evan Ulrey, Harding College; Dr. Dorothy Summers, East Central State College, Tulane, Okla.

The festival central committee will ultimately select 10 colleges to perform in Washington's historic Ford's Theater in April and May.

Non-Thespians 'Making Up' for Theater Event

Continued From Page 1F

for the symphony and the tragedy and comedy masks for Community Theater.

* * *

HOSTESSES, each of whom will receive an engraved commemorative cake served, will be Mrs. Elliston; Mrs. Beeman Fisher, Mrs. James P. House, president of Women of the WEST; and Mrs. Jim Eagle.

Everyone attending the final performance will be a guest at the special celebration.

Women of the WEST have been active in boosting community interest and participation in Scott Theater due to the guiding light of Mrs. Fisher, who started the group in 1965 before the theater opened officially. Others instrumental in early formation of the group were Mrs. W. A. Moncrief Jr. and the late Mrs. Gwen Tandy, who served as co-chairmen for the theater's gala opening in January 1966.

Committee chairmen for festival ac-

tivities are Mrs. Wyman Jones, transportation; Mrs. James W. Barber, Mrs. Shirlee H. Cobb, box office; Mrs. Walter S. Fortney, display; and Mrs. Ben F. Proctor, coordinating schools. Beta Sigma Phi sorority, under the direction of Mrs. James A. Dawson, will furnish ushers for all productions.

Varied segments of the community also are participating in the support of the festival.

* * *

SUCH DIVERSE ORGANIZATIONS as Fort Worth Public Library, Richard Pemberton Advertising Agency, City of Fort Worth, League of Women Voters of Tarrant County, Anchor Printing Co., WBAP-Radio, Community Theater, Dr. Pepper Bottling Co., and the Junior Council of Fort Worth Art Association are offering staunch support of the festival and the encouragement and recognition of young actors.

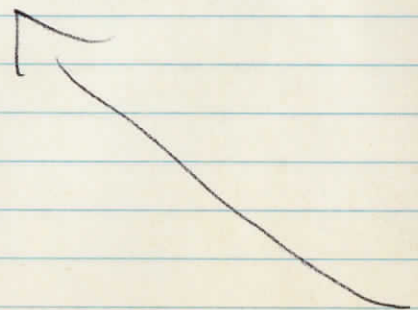
Also, civic-minded individuals such as Bill McKay and Glenn C. Martin Jr.

are supporting the community involvement in the four-day festival.

Robert S. Telford, director of Scott Theater, has seen some of his dreams for quality productions actively supported by the community come to realization. He was recognized for his activities Tuesday when Mayor R. M. (Sharkey) Stovall proclaimed Jan. 15-24 "College Festival Time." The proclamation will be displayed in the lobby of the theater throughout the festival.

As numbers of supporters prepare to welcome the students to their second "season" in Fort Worth, it seems fitting for the community to remember the words of Shakespeare's Hamlet:

"... Good, my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstracts and brief chronicles of the time; after your death you were better have a bad epitaph than their ill report while you live." ("Hamlet, Prince of Denmark," Act II, Scene 2).



Community Roles Many In College Theater Fete



BEHIND THE SCENES—Mrs. Walter S. Fortney of the Junior Council of Fort Worth Art Association works on display material for the lobby of Scott Theater during the four-day stage festival. Students from seven colleges in

By KAY HOLMQUIST

If all the world is a stage and the men and women merely players, then Fort Worth almost could be called "central casting."

The role of the community in the second American College Theater Festival which begins Wednesday at Scott Theater calls for many parts, although the focus will be on youth.

There are sponsors, coordinators, hosts, and chairmen—to name a few of the many roles the community will get into character for.

As seven college drama groups from Region 5 recite their lines, friends of the fine arts have planned a round of social activities to welcome the young thespians and panel of judges.

BEGINNING WITH A welcoming reception for the actors after the conclusion of the first performance Wednesday evening, the events will culminate with a gala birthday party Saturday evening. The party will honor the young actors at the close of their varied "run" and also celebrate the fourth birthday of Scott Theater.

First on the calendar for the young actors is a welcoming reception after the first performance Wednesday evening.

Fresh flowers in the lively colors symbolizing youth will brighten the Fort Worth Art Center at the buffet supper planned by Women of the WEST (William Edrington Scott Theater) under the direction of Mrs. Walter H. Harris, incoming president of Fort Worth Opera Guild.

FINGER FOODS of mini-burgers, ham rolls, nachos, cheese straws, cookies and cold drinks will be served at the private reception.

On Thursday after the evening performance Mrs. Fred A. Elliston, chairman of the theater committee of Fort Worth Art Association, will give a dinner at her home, 2222 Winton Ter. E., honoring festival judges and other dignitaries.

Closing out the festival and also celebrating the fourth birthday of Scott Theater will be a champagne celebration after the performance Saturday evening.

Colorful flowers chosen to symbolize birth will add a multi-hued background for the 3-tiered yellow birthday cake decorated with roses symbolizing Texas.

Mrs. Elliston is designing and embroidering a special tablecloth for the occasion. Symbols traced with beads and sequins will signify all the performing arts. Included in the design will be a slipper to recognize ballet; a palette representing Fort Worth Art Center; a violin



—Star-Telegram Photos by Dale Blackwell

FINAL PREPARATIONS — Mrs. James P. House, left, president of Women of the WEST, Mrs. Joe Llera, center, chairman of American College Theater Festival for Women of the WEST, and Mrs. Fred A. Elliston, chairman of

the Scott Theater Committee of Fort Worth Art Association, meet to finalize plans honoring actors participating in the second American College Theater Festival. The series of 7 plays begins Wednesday at Scott Theater.



Scott Marks 4-Year Past Of Progress

Scott Theater, as it begins its fifth year



BEHIND THE SCENES—Mrs. Walter S. Fortney of the Junior Council of Fort Worth Art Association works on display material for the lobby of Scott Theater during the four-day stage festival. Students from seven colleges in Region 5 will present productions.

brating the fourth birthday of Scott Theater will be a champagne celebration after the performance Saturday evening.

Colorful flowers chosen to symbolize birth will add a multi-hued background for the 3-tiered yellow birthday cake decorated with roses symbolizing Texas.

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Turn to Non-Thespians on Page 6F



WARM RECEPTION— Mrs. Greg Sherry of Community Theater gets the percolator started as she prepares to host the actors and crew for coffee and doughnuts during the college theater festival.

SCHOLARS' LISTS— Mrs. Solomon Blum, left, and Mrs. Harold McKinney of Fort Worth Public Library compile a book list for study of plays being presented at Scott Theater during the college theater festival.

Scott Marks 4-Year Past Of Progress

Scott Theater, as it begins its fifth year can look back on several worthwhile accomplishments.

Often described as a "gem" of a theater complex, the Scott can operate efficiently only in a setting of community participation and support.

Last year the American College Theater Festival presented seven plays at Scott, two of which went on to play in Washington, D.C. Because there were only 10 plays from the 13 regions in the United States that played in Washington, having two from Region 5 was an honor for the Scott and for Fort Worth.

Word filtered back from Robert C. Kase, originator of the American College Theater Festival, that Region 5 housed at the Scott was the "best run, best organized and best attended" festival in the country. Last year there was a casting director from Paramount Studios watching the performances of the young thespians. Weekend performances sold out, and an estimated 2,500 persons saw the plays.

THIS YEAR TICKETS FOR THE seven performances went on sale Monday and are "moving fast," said Robert S. Telford, director of Scott Theater.

There are several schools and colleges in the area planning special theater field trips, particularly for the matinee performances.

Scott Theater opened in January 1966 with a lavish three-day gala attended by show personalities, including Zsa Zsa Gabor and Gordon McRae.

Money for the theater was provided by the William E. Scott Foundation, out of special trust for the Fort Worth Art Center, which is adjacent to the Scott.

During the theater's first year there were 71 public performances given, which attracted 17,223 persons. Public performances the second year numbered 178 and were attended by 52,324 persons.

In its third season, the theater housed 171 public performances and attracted 62,084 theater-goers. Although figures have not been tabulated for the year just ended, Telford said they will surpass the 1968 figures.

During its four years, the theater has been the home of the Greater Fort Worth Community Theater. William Garber, director, has fused a smooth-working combination of quality productions using local talent and actively supported by community enthusiasts.

Scott Theater Actors Repertory Company (STARCO) has presented a versatile tight format of different but concurrent plays in its summer runs for three seasons.

TCU Drama Department has used the theater for several of its productions for three seasons.

BALLETS, OPERAS AND SYMPHONY concerts suitable for chamber presentations have been given on the stage at the Scott, which has been the setting for programs by most of the performing art groups from time to time.



REGION V



Ford Theatre, Washington, D.C.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS AND THE
SMITHSONIAN INSTITUTION PRESENT THE AETA AND ANTA
PRODUCTION OF THE AMERICAN COLLEGE THEATRE FESTIVAL
SPONSORED BY AMERICAN AIRLINES



American College Theatre Festival- REGION V
presented at
William Edrington Scott Theatre

"The theatrical profession may protest as much as it likes, the theologians may protest, and the majority of those who see our plays would probably be amazed to hear it, but the theatre is a religious institution devoted entirely to the exaltation of the spirit of man.

"... the theatre is the central artistic symbol of the struggle of good and evil within men. Its teaching is that the struggle is eternal and unremitting, that the forces which tend to drag men down are always present, always ready to attack, that the forces which make for good cannot sleep through a night without danger. It affirms that the good and evil in man are the good and evil of evolution, that men have within themselves the beasts from which they emerge and the god toward which they climb. It affirms that evil is what takes man back toward the beast, that good is what urges him up toward the god. That which is considered despicable on the stage will be held despicable in real life—not only evil but those who will not fight evil are rejected on both sides of the footlights. According to the worshipers of the good who sit in our theatres a hero may have his doubts and indecisions, for that's only human, but when it comes to the test he must be willing to take steel in his bosom or take lead through his intestines or he resigns his position as a man. The audience, sitting in our theatres, make these rules and, in setting them, define the purposes and beliefs of homo sapiens. There is no comparable test that I know of for what is good in the human soul, what is most likely to lead to that distant and secret destination which the race has chosen for itself and will somehow find."

Maxwell Anderson
Off Broadway • Essays About The Theatre

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FESTIVAL



THE PLAYS
AND
THE PLAYWRIGHTS

Brochure put out by the library and made available at all branches a month before the Festival for Reading + Research on the plays.

CYRANO DE BERGERAC

a romantic verse drama by Edmond Rostand

First presented in Paris in 1897. Walter Hampden made the role famous in New York in 1923. Translated into English by Gertrude Hall (Doubleday, 1898), Brian Hooker (Modern Library, 1931), and Helen B. Dole (Halcyon House, 1931). New York Theatre Critics' Reviews, 1946 and 1953.

Other plays by Rostand: The Faraway Princess, The Eaglet, Chanticleer, The Last Night of Don Juan. (842)

ELECTRA⁴

an original adaptation by Dr. Burnett Hobgood of Southern Methodist University, based on the Electra of Sophocles, the Electra of Euripides, The Libation Bearers of Aeschylus, and the Electra of Jean Giraudoux first presented in Paris in 1937.

The Greek tragedies are available in several translations by Gilbert Murray, Richard Lattimore, Lewis Campbell, and others. Giraudoux' adaptation translated by W. Smith is available in Robert W. Corrigan's anthology, THE MODERN THEATRE, 1964. (882.08 and 842)

THE ENTERTAINER

by John Osborne

First presented in London in 1957 with Laurence Olivier. Published by Criterion Books in 1958. First presented in New York and reviewed in New York Theatre Critics' Reviews in 1958.

Other plays by Osborne: Epitaph for George Dillon, Look Back in Anger, The World of Paul Slickey, Luther. (822)

THE KILLING OF SISTER GEORGE

a comedy by Frank Marcus

First presented in London in 1964 and in New York in 1966. Reviewed in New York Theatre Critics' Reviews for 1966. Published by Random House in 1965. (822)

PLAYBOY OF THE WESTERN WORLD

by John Millington Synge

First presented in the Abbey Theatre in Dublin in 1907 where it caused riots because of some imagined insults to "Irish womanhood." There were even more boisterous riots when it opened in New York in 1911. New York Theatre Critics' Reviews for 1946.

Other plays by Synge: Riders to the Sea, The Well of the Saints, Deirdre of the Sorrows. (822)

RAISIN IN THE SUN

by Lorraine Hansberry

First presented in New York in 1959 and published by Random House that same year. New York Theatre Critics' Reviews for 1959.

Other plays by Hansberry: The Sign in Sidney Brustein's Window and To Be Young, Gifted and Black, currently off-Broadway. (812)

THE RHINOCEROS

by Eugene Ionesco

First presented in Paris in 1960 and in New York with Eli Wallach and Zero Mostel in 1961. New York Theatre Critics' Reviews for that year. Translated by D. Prouse and available in Harold Clurman's SEVEN PLAYS FOR THE MODERN THEATRE, 1962.

Other plays by Ionesco: The Bald Soprano, The Lesson, The Chairs, Exit the King. (842 and 808.82)

Theatre of the absurd . . . England's angry young men . . . Black theatre in America . . . Irish renaissance . . . French romantic drama . . . Greek tragedy . . . these are the dramatic catchwords evoked by this clutch of seven plays. A selected booklist follows:

AESCHYLUS AND SOPHOCLES by John Sheppard. Cooper Square Publications, 1963. (882.09)

THE ANGRY THEATRE: new British drama by John R. Taylor. Hill and Wang, 1962. (822.09)

THE BLASPHEMERS: the theatre of Brecht, Ionesco, Beckett, Genet by David I. Grossvogel. Cornell University Press, 1965. (809.2)

THE CONTEMPORARY DRAMA OF FRANCE by Frank W. Chandler. Little and Brown, 1930. (842.09)

THE CONCISE ENCYCLOPEDIA OF MODERN DRAMA by Siegfried Melchinger. Translated by George Wellwarth. Horizon Press, 1964. (REF 809.2)

CONTEMPORARY THEATER AND THE CHRISTIAN FAITH by Kay M. Baxter. Abingdon, 1964. (809.2)

DIRECTIONS IN THE MODERN THEATRE AND DRAMA by John Gassner. Holt, 1965. (ART 792)

DRAMATISTS OF TODAY by Edward Everett Hale. Holt, 1911. (809.2)

GIRAUDOUX: THREE FACES OF DESTINY by Robert Carl Cohen. University of Chicago Press, 1968. (842c)

GREEK TRAGEDY by Albin Lesky. Barnes and Noble, 1965. (882.09)

Brochure put out by the library and made available at all branches a month before the Festival for Reading + Research on the plays.

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GREEK TRAGEDY by H. D. F. Kitto. 3d ed., Methuen, London, 1961. (882.09)

GUIDE TO GREAT PLAYS by Joseph T. Shipley. Public Affairs Press, 1956. (REF 808.2)

IONESCO by Richard N. Coe. Barnes and Noble, 1965. (842c)

IONESCO AND GENET, PLAYWRIGHTS OF SILENCE by J. Jacobsen and William R. Mueller. Hill, 1968. (842.09)

JOHN MILLINGTON SYNGE AND THE IRISH THEATRE by Maurice Bourgeois. Blom, 1968. (822c)

LANDMARKS OF CONTEMPORARY DRAMA by Joseph Chiari. Herbert Jenkins, London, 1965. (809.2)

NEGRO PLAYWRIGHTS IN THE AMERICAN THEATRE, 1925-1959 by Doris E. Abramson. Columbia University Press, 1969. (812.09)

NEW TRENDS IN TWENTIETH CENTURY DRAMA by Frederick Lumley. Oxford University Press, 1967. (809.2)

SYNGE AND ANGLE-IRISH DRAMA. Methuen, London, 1961. (822c)

THE THEATRE OF PROTEST AND PARADOX; developments in the avant-garde drama by George E. Wellwarth. New York University Press, 1964. (809.2)

TWENTIETH CENTURY DRAMA by Bamber Gascoigne. Hutchinson University Library, London, 1962. (809.2)

TWENTIETH CENTURY INTERPRETATIONS OF "THE PLAYBOY OF THE WESTERN WORLD" edited by T. R. Whittaker. Prentice-Hall, 1969. (822c)

Brochure put out by the library and made available at all branches a month before the Festival for Reading + Research on the plays.

AROUND THE TOWN IN NINETY DAYS

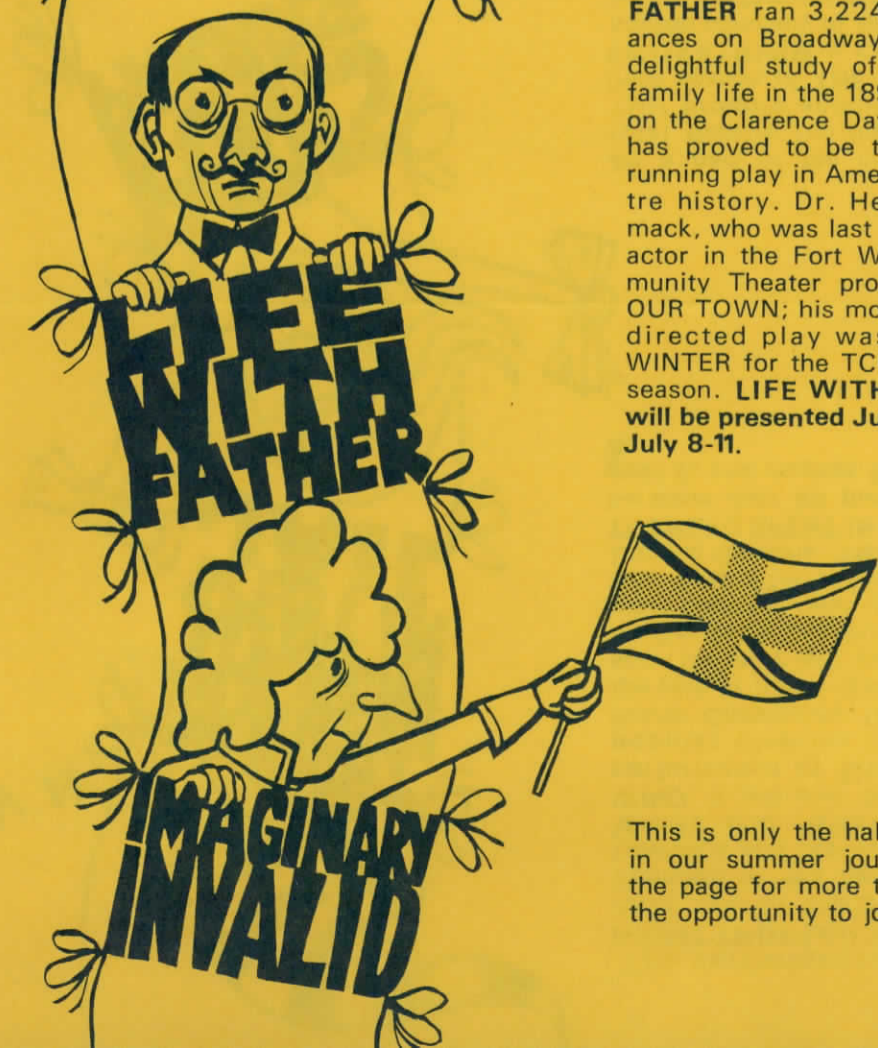
TOWN & GOWN THEATRE

Summer theatre returns to Fort Worth in the TOWN AND GOWN SUMMER THEATRE—a unique program of drama for fun—as the University comes off campus to join hands with the William Edrington Scott Theater—a blend of the community and the university in the broadest sense! Students and experienced actors from the community will share experiences to provide Fort Worth audiences with the finest in relaxing fun in the beautiful Scott Theater. MAKE YOUR PLANS NOW TO BE A PART OF THIS EXCITING VENTURE!

90 DAY SEASON

The first play, **LIFE WITH FATHER** ran 3,224 performances on Broadway, and is a delightful study of American family life in the 1890s. Based on the Clarence Day books, it has proved to be the longest running play in American theatre history. Dr. Henry Hammack, who was last seen as an actor in the Fort Worth Community Theater production of **OUR TOWN**; his most recently directed play was **LION IN WINTER** for the TCU 1969-70 season. **LIFE WITH FATHER** will be presented July 2-5 and July 8-11.

THE IMAGINARY INVALID, the Meliere classic, will fill the second slot in the season. The play will open July 16, the day after the cast returns from a three-week tour of northern England as a part of the American Drama Festival of Great Britain. Dr. Gaylan J. Collier, director of the play, will accompany the cast and crew on their tour. **THE IMAGINARY INVALID** will perform July 16-19 and July 22-25.



This is only the halfway point in our summer journey. Turn the page for more theatre and the opportunity to join the fun.

The final play of the season is **POOLS PARADISE** a rollicking English comedy involving the merry mixups of an English vicar and his American actress-wife. Philip King's play has proved a popular staple of the English and now the American theatre. The play will be directed by Dr. Cogdill. Performances of **POOLS PARADISE** are August 13-16 and August 19-22.

The performance of **THE NIGHT THOREAU SPENT IN JAIL** will be the Southwest Premiere of this new play by Lawrence and Lee—authors of **MAME** and **INHERIT THE WIND**. It will also feature the performance of Bill Garber, popular director of the Ft. Worth Community Theatre, in the role of Ralph Walde Emerson. The play will be directed by Dr. Jack Cogdill, whose most recently seen production was **TWELFTH NIGHT** in the Botanic Gardens. **THE NIGHT THOREAU SPENT IN JAIL** will be seen July 30 through August 2, and August 5 through 8.

As a part of the concept of total theatre for the family, TCU proudly announces the third season of **THE SECOND SHOESTRING** a carefully-chosen company of skilled high school performers presenting a season of children's plays. For further information, contact the TCU Theatre Arts Department, 926-2461, extension 245.

And The Second Shoestring

CINDERELLA

ALICE
IN WONDERLAND

THE MAN
IN THE MOON

THE
INDIAN CAPTIVE

To be part of the fun and excitement of the TOWN AND GOWN SUMMER THEATRE, fill in the coupon below and your season ticket book of eight reserved seat coupons will be sent to you. The purchase of the season book will bring you a savings of \$6 over the purchase of the tickets at the box office. Regular box office admission is \$2.00 per ticket. You may arrange to purchase your season book through your charge account at the stores indicated on the coupon below or we will bill you separately. ACT NOW!

THE TOWN AND GOWN SUMMER THEATRE SEASON BOOK RESERVATION

Name _____

Address _____

Zip _____ Telephone No. _____

I want _____ season books of eight coupons at \$10.00 each.

Check one:

_____ I am enclosing my check for the full amount.

_____ Please bill me later

JANA LONG (Maggie) from Decatur, Texas is a Theatre Education major at TCU. She will be graduating in August.

LINDA LEE (Annie) was last seen as Viola in TCU's production of "Twelfth Night." She is a sophomore Theatre major at TCU.

JUDY McELHANNON (Delia) is a senior Theatre major at TCU.

KAY KINNE (Nora) is a senior Theatre Education major at TCU. She appeared in "Come Back Little Sheba" at Community Theatre. Most recently she played Miss Lowell in "Light Up the Sky" at Community Theatre.

Director of Town & Gown
Summer Theatre.....Dr. Jack Cogdill

Director of Scott Theatre.....William Garber

Director.....Dr. Henry Hammack

Assistant Director.....Mike Malloy

Stage Manager.....Dale Mitchell

Set Design.....Bill Sapp

Set Decoration.....James Plumlee

Lighting Design.....Bill Sapp

Publicity and Public Relations.....Brenda McGuffee
Kay Kinne

Box Office.....Linda Lee
Cindy Brighton

Properties.....Elizabeth Knetsar
Paula Sperry

Costume Design.....Dr. Henry Hammack

Costume Assistant.....Jana Long

Hair Coloring.....James Plumlee

Technical Crew:

John Tresner

Larry Sharp

Bradley Speck

S. Brent Williams

Arthur Lippa

Peter Fritz

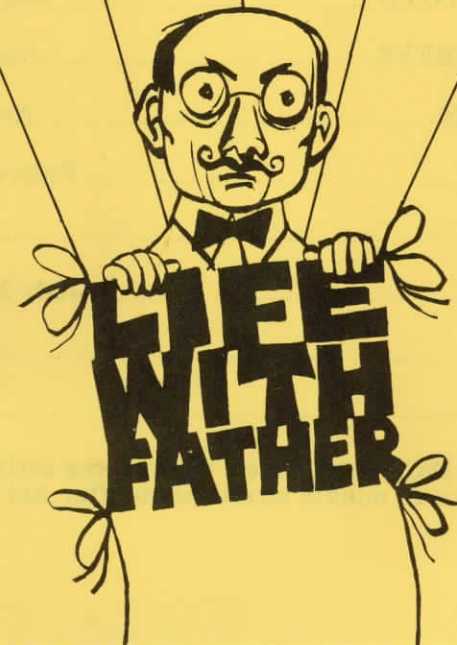
Joe Downs

TOWN & GOWN THEATRE

PRESENTS

LIFE WITH FATHER

BY CLARENCE DAY



Clarence Day's LIFE WITH FATHER

Dramatised by Howard Lindsay & Russel Crouse

CAST

FATHER.....	Jack Van Zandt
VINNIE.....	Barbara Ward
CLARENCE.....	Stanley Hanna
JOHN.....	Scott Douglass
WHITNEY.....	Anson Farrar
HARLAN.....	Scott Lehman
CORA.....	Joyce Ingle
MARY SKINNER.....	Elizabeth Knetsar
REV. DR. LLOYD.....	Tommy Kinney
DR. HUMPHREYS.....	Joseph Downs
DR. SOMERS.....	Arthur Lippa
MARGARET.....	Frances Williams
ANNIE.....	Linda Lee
DELIA.....	Judy McElhannon
NORA.....	Kay Kinne
MAGGIE.....	Jana Long

Setting: The Day home in New York in the early 1890's.
There will be a 15 minute intermission after Act II, Scene I.

Who's Who in LIFE WITH FATHER

JACK VAN ZANDT (Father) of Fort Worth appeared professionally in the Cavalcade of Texas and the Cavalcade of the Americas. He last appeared with the University of North Carolina Drama Club.

BARBARA WARD (Vinnie) is active in Fort Worth's Community Theatre. She won last year's award for Best Supporting Actress for her portrayal of Dona Lucia in "Charlie's Aunt." Barbara was last seen in "Star Spangled Girl" at Community Theatre.

ELIZABETH KNETSAR (Mary Skinner) TCU sophomore, was last seen as Mavis in "The Sign in Sidney Brustein's Window" at TCU for which she won Best Supporting Actress.

STANLEY HANNA (Clarence) will enter UTA in the fall. He was active in sports and drama at St. Anthony Seminary in San Antonio.

SCOTT DOUGLASS (John) plans to attend West Texas State University in the fall. He attended Everman High School where he was active in drama work.

ANSON FARRAR (Whitney) is the son of Dr. and Mrs. James A. Farrar. He last appeared as Ralph in "To Me Fair Friend," a Master's Thesis production at TCU. Previously, he has been in the TCU productions of "The Drunkard," "Critic's Choice," and "Summer Tree."

SCOTT LEHMAN (Harlan) is the son of Mr. and Mrs. Llewellyn Lehman. Scott last appeared in "Cat on a Hot Tin Roof" at TCU.

TOMMY KINNEY (Reverend Dr. Lloyd) was active in the Brazosport Little Theatre where he won Best Actor in 1966.

JOSEPH DOWNS (Dr. Humphreys) has his BA in Drama from Quachita Baptist University, his MA in Drama from the University of Arkansas. He is currently Director of Drama at Odessa College.

JOYCE INGLE (Cora) played Polly in "Wake Up Darling" at Wedgwood Players.

FRANCES WILLIAMS (Margaret) is the mother of four children. She received her AB at UCLA and MED at TWC.

ARTHUR LIPPA III (Dr. Somers) from Pittsburgh, Pennsylvania most recently played the Priest in TCU's production of "Twelfth Night."

THURSDAY, JULY 2, 1970



—Star-Telegram Photo

THEATRICAL HIGHJINKS — It was only a freight elevator, but it meant that Scott Theater not only was "in," but also could be "up." A toast by Edward R. Hudson Jr., Fort Worth Art Association president and Mrs. Beeman Fisher, a former chairman of the Scott Theater committee, inaugurated service.

Elevator Toasted As Scott Theater Gets Needed Lift

By JIM MARRS

A champagne toast was offered.

A visiting dignitary ceremoniously cut a yellow ribbon.

And cries of delight went up as the superb machine ascended.

Sounds like the christening of a new supersonic transport.

Nope. It was the formal dedication of a freight elevator.

* * *

AFTER FIVE YEARS of manhandling sets, pianos and other heavy objects down the 15-foot drop from the side door of the Wm. Edrington Scott Theater to the stage-level floor with a small winch, the theater finally put a freight elevator into operation.

And not just any freight elevator.

The 8x14 foot platform of the scissor-action elevator is "probably one of the biggest in Fort Worth," said its designer, Jim Carroll, an engineer with Briggs-Weaver.

* * *

ON HAND FOR the ribbon cutting were Mr. and Mrs. Jesse Churchill of Mexico City, representing Charles Tandy.

Mrs. Churchill, daughter of Mrs. Gwen Tandy, cut the ribbon officially dedicating the 2,000-pound-capacity lift.

The elevator was made possible through the Gwen Tandy Trust Fund.

"That rickety, swaying little hoist we had has been a worry for the past five years," said the theater's technical director, Jack K. Ellis. "This thing (the new elevator) looks wonderful."

* * *

OTHERS ATTENDING the dedication included the theater's technical staff, past chairmen of the Scott Theater Committee and Edward R. Hudson Jr. of the Fort Worth Art Association.

Mrs. Churchill said this was one of the most unusual dedications she had ever attended.

July 1, 1970

Press photo (Star-Telegram) of "indoor picnic" and champagne celebration of installation of hydraulic lift, made possible by Gwen Randy's request.

Father Jim Malworth
Assistant to Jack Ellis

Edmund Van Zandt

Mrs. Jesse Upchurch
Gwen Randy's
daughter

Mr. Upchurch

Thomas J. Reed
Chairman of the
Board of Briggs
Weaver

Polly Davis

Bill Sapp

Jim Carroll,
designing Engineer
for Briggs-Weaver

Lura Elliston



COLLEGE FESTIVAL HERE

Varsity to Tread Boards of Scott

By KAY HOLMQUIST

Perhaps most women would have momentary panic when greeted with the news that half a dozen college students would be spending a few days at the family home.

It is not an exact analogy, but women connected with the Wm. Edrington Scott Theater will play hostess this week to approximately 175 college students, as well as five judges, three vice presidents, and several other guests.

The event is the Third American College Theater Festival, beginning Wednesday at Scott with performances by seven schools in Region V, which includes the states of Texas, New Mexico, Oklahoma, Arkansas and Louisiana.

On Wednesday, after the first play, "Oh, What a Lovely War," by Tulane University, Mrs. Fred A. Elliston will have a private dinner party for the judges and other dignitaries. The five judges this year are Dr. Gresdna Doty of Louisiana University; Miss Beth Sanford, staff director of the Alley Theater in Houston; Dr. Ralph Culp of the University of Texas at El Paso; Dr. Nancy Vunovich of the University of Tulsa, and Dr. Lyle Hagan of Eastern New Mexico University.

Other special guests for the dinner will include representatives from the John F. Kennedy Center for the Performing Arts in Washington, D.C., and national sponsors.

On Thursday there will be an after-theater party given for the students of participating colleges. The three national sponsors, American Airlines, American Express, and American Oil, are hosts for the party.

From 5 to 7:30 p.m. Friday, Women of the WEST will have a private dinner at the Scott for the theater directors and production staff. Mrs. James P. House, president, will be in charge.

The closing program is scheduled after the last performance, "Summertree," by North Texas State University on Saturday. After the play and the critique by Gerald Freedman, there will be a 30-minute musical program by a 30-member chamber orchestra, part of the Youth Orchestra of Greater Fort Worth.

Then 16 coeds from the Theater Arts Department at TCU will serve Dr Pepper and birthday cupcakes to members of the audience at their seats, European style.

William Garber, director-manager of Scott, is coordinating chairman for all the festival activities, as he pulls together the various facets: staff, social, productions, workshops and the technical requirements for the seven plays.

Dr. Jack Wright of the University of Texas is Region V chairman.

Gerald Freedman, prominent New York director, will present a critique of each play after the performance. The audience is invited to remain to hear his remarks.

During the four packed days, the students performing will attend workshops directed by actor Joe Campanella and by Freedman. The festival is presented by the Kennedy Center for the Performing Arts and the Smithsonian Institution at Washington, D.C. It is produced by the American Educational Theater Association.

Spearheading the coordinated effort to fuse various social activities is Mrs. Joseph F. Llera of 3821 Clayton Road W, general chairman for the festival.

Mrs. Flynt Leverett is chairman of the information center in the theater lobby, where volunteers and tour guides will be available to explain the history and facilities of the Scott.

Mrs. Harry Beaudry will serve as chairman for the ushers for matinee and evening performances. On Wednesday and Thursday members of the American Airlines Kiwis will be ushers.

Mrs. Walter Fortney is chairman of the box office and also of the college coordinating committee.

* * * *

Members of the correspondence committee will prepare name tags for delegates and take care of needed correspondence. The committee is under the direction of Mrs. James W. Barber.

Mrs. Loren Q. Hanson is in charge of the hospitality committee, which will arrange for coffee and doughnuts daily in the Green Room of the theater complex.

Coordinating all the details of the transportation committee will be Mrs. Ben H. Proctor, chairman.

Mrs. Chris Miller is news media chairman and Mrs. Ruth Ann McKinney is co-chairman.

Local sponsors of the festival include: Dr Pepper, Anchor Printing, Pemberton Advertising, Fort Worth Public Schools, Texas Scenic Co., Bill McKay, Fort Worth Public Library, Theater Arts Department at TCU, the Youth Orchestra and Leonard's Department Store.



COOPERATION — Success of the Region V Theater Festival rests with volunteers, the Scott Theater staff and local sponsors, represented by

Mrs. Joe Llera, chairman; James Monroe, assistant technical director for Scott Theater, and Dick Monzingo of Anchor Printing Co., left to right.



—Star-Telegram Photos by John Van Beekum

PEOPLE LOVERS — Hardworking volunteers come up with novel ideas such as the "people lovers" created by Mrs. Kathy Parma of the Fort

Worth Public Library, right. Mrs. James P. House, left, is hostess for a special party on Friday at the Scott Theater.

Ann (Mrs. James) Hallmark
President of Community Theater
1971-73





Bill Garber--Director of Community Theater since its beginning 16 years ago, and of Scott since 1970. And my good friend.



The indispensable Polly (Mrs. Don) Davis, secretary of the Theater since it was only a hole in the ground. A wonderful woman.



Roberta Disney, the very efficient custodian of our box office. Pleasant and hard-working.

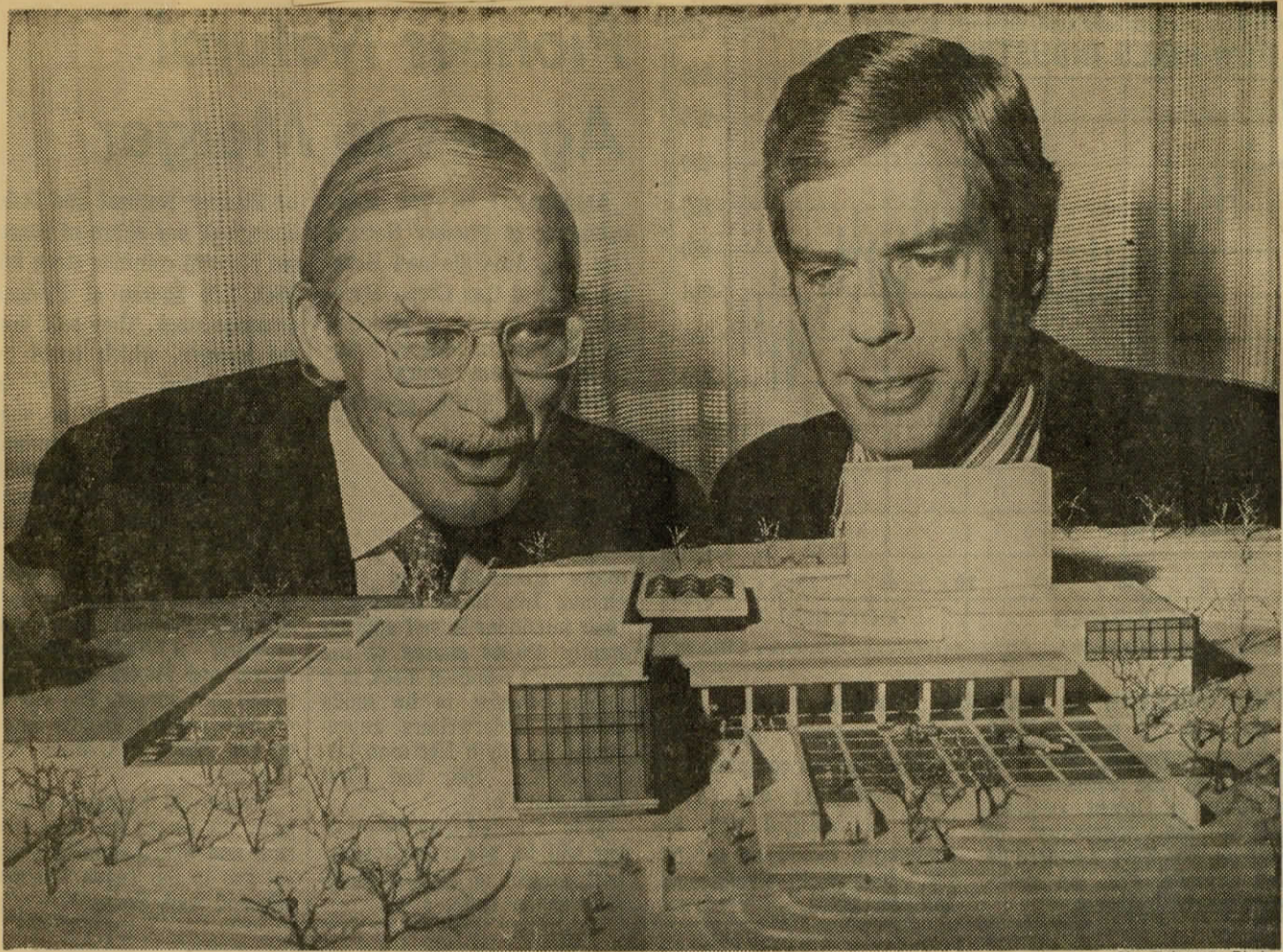


Jack Ellis, our technical director, in front of part of the set for "Plaza Suite". He hates to be called a genius, but he is.

Unretouched photo of Ezra Stone and me with our medals, and the California manager of American Oil, who presented them. This was taken the day before the actual presentation, and I was considerably more dressed up for the actual event.



Friday Morning, October 20, 1972



—Star-Telegram Photo

MUSEUM EXPANSION — Henry T. Hopkins, left, director of the Fort Worth Art Center Museum and Edward R. Hudson Jr., president of the Fort Worth

Art Association examine the model for additions to the museum with grants from the Sid W. Richardson and the Wm. Edrington Scott Foundations.

ART CENTER

Two Grants Will Fund Expansion

Two grants from private foundations for expansion of the Fort Worth Art Center Museum have been announced by Edward R. Hudson Jr., president of the Fort Worth Art Association.

The primary grant is from the Sid W. Richardson Foundation and will provide for added gallery space and an orientation gallery, where special exhibitions geared toward school children will be presented.

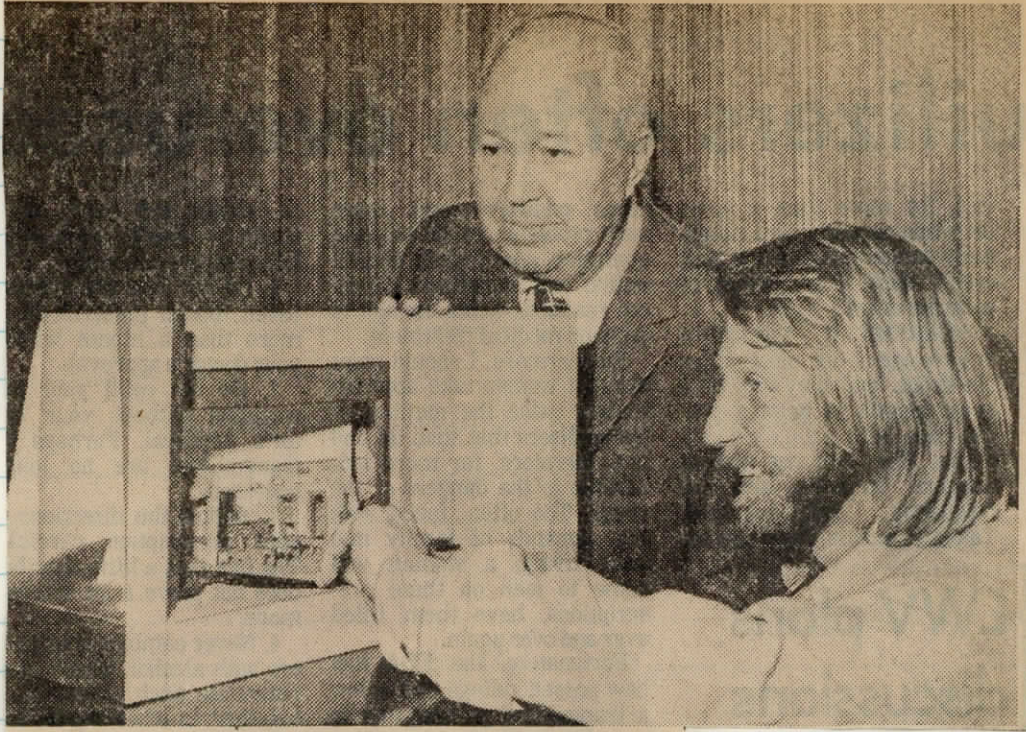
The grant also makes possible dramatic revision of the facade and entry court, which will bring the museum into architectural harmony with the Amon Carter Museum and the Kimbell Art Museum, its neighbors on Amon Carter Square, Hudson said.

A second grant, from the Wm. Edrington Scott Foundation, will make possible the enclosure of the garden court and will provide additional office space for culturally oriented organizations which have been housed in the Scott Theater.

The expansion will cost approximately \$1,300,000 and is being designed by Ford, Powell and Carson, an architectural firm in San Antonio.

Preliminary plans are being handled by Thomas S. Byrne and Co., general contractors.

Construction is scheduled to begin in January, 1973, and will be completed by the spring of 1974.



DESIGNERS—Donald Oerslager, left, here recently for the American College Theater Festival Southwest regional competition in Wm. Edrington Scott Theater, which he designed as a stage designer's venture into theater design, took a look at Stephen Yardley's adaptable set for "The Petrified Forest," current production of Community Theater.

morning

FORT WORTH STAR-TELEGRAM

THURSDAY MORNING, MAY 27, 1976

Scott foundation to be honored as art patron

The William E. Scott Foundation will be recognized as Arts Patron of the Year by the Arts Council of Fort Worth on June 7.

This will be the first time a foundation has received the honor, started in 1967 as an expression of appreciation to the person or persons who had done the most for the arts during the past year.

Robert W. Decker, who has represented the foundation on boards of visual and performing arts groups, will accept the recognition plaque after a champagne reception honoring him and the other two directors of the foundation, George Q. McGown Jr. and Miss Margaret M. Fenelon.

The reception will be at 5:30 p.m. in the solarium of the Fort Worth Art Center and the presentation ceremony will be at 6:30 p.m. in Scott Theater.

Both settings were gifts to the community from the foundation, which was chartered by Scott in 1960, a year before his death.

Scott directed in his will that his assets, through the foundation, go to visual and performing arts here.

The Scott Foundation has been a major contributor to performing arts fund campaigns, helped the Fort Worth Symphony buy its hall, makes gifts to Community Theater, pays theater rent for the Junior League children's plays and subsidizes Scott Theater.

Reservations for the reception at \$5 each are being accepted through June 4 at the Arts Council office, 3505 W. Lancaster.

O. G. Carlson is chairman of the reception and will make the presentation. Guitarist Johnny Rondo will entertain at the reception and will donate his fee to the Arts Council.

*The Board of Directors
of
The Arts Council of Fort Worth and Tarrant County
cordially invite you to attend
The Patron of The Arts
Champagne Reception
Honoring*

The William E. Scott Foundation

Represented by

*George D. McGown, Jr., Robert W. Decker and Miss Margaret M. Fenelon
as the Patron of the Arts for 1975*

Monday, June 7, 1976

Reception

5:30 to 6:30 p.m.

*Solarium, Fort Worth
Art Center*

Presentation

6:30 p.m.

*Wm. Edrington
Scott Theater*

Informal



HONORING

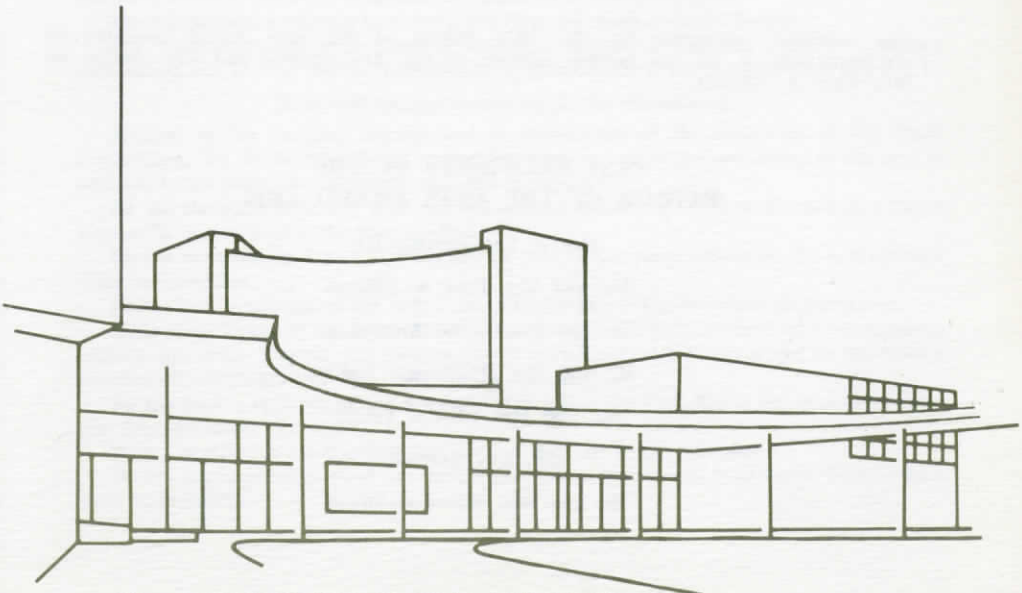
THE WILLIAM E. SCOTT FOUNDATION

Represented by

*George Q. McGown, Jr., Robert W. Decker
and Miss Margaret M. Fenelon*

as the Patron of the Arts for 1975

Monday, June 7, 1976



Wm. EDRINGTON SCOTT THEATER

"A MAN OF HUMANITY IS ONE WHO, IN SEEKING TO ESTABLISH HIMSELF, FINDS A FOOTHOLD FOR OTHERS AND WHO, DESIRING ATTAINMENT FOR HIMSELF, HELPS OTHERS TO ATTAIN." . . . Confucius, Analects (6th c. B.C.)

PRESENTING THE 1975 PATRON OF THE ARTS

Master of Ceremonies – O. G. (Red) Carlson

Seated on Stage: Honorees – George Q. McGown, Jr.
– Robert W. Decker and wife
– Miss Margaret M. Fenelon

President of the Arts Council of Fort Worth and Tarrant County
– Alan C. Snodgrass and wife

Vice President of the Arts Council and Chairman of
The 1976 "Encore! and More" Campaign
– Jack Butler and wife

PROGRAM

A Brief History of the Arts Council Alan C. Snodgrass
Report of the 1976 Encore! and More Campaign Jack Butler
Presentation of the Award O. G. Carlson
Response for the Scott Foundation Robert W. Decker

The selection committee for the 1975 Patron of the Arts Award consisted of representatives of the six funded agencies of the Arts Council and was chaired by Mrs. Fred A. Elliston.

PAST RECIPIENTS OF THE PATRON OF THE ARTS AWARD ARE:

Mrs. J. Lee Johnson III
Mr. and Mrs. Fred A. Elliston
Mr. and Mrs. O. G. Armstrong
Mr. and Mrs. F. Howard Walsh
Mr. and Mrs. Charles Tandy
Mrs. Kay Kimbell
Mr. and Mrs. Norwood Dixon

HISTORY OF THE WILLIAM E. SCOTT FOUNDATION

The Scott Foundation is a Texas non-profit corporation, with broad charitable powers, which was chartered in May of 1960 by William E. Scott. The three initial directors and officers were William E. Scott, George Q. McGown and Robert W. Decker. Mr. Scott died in November of 1961 and under the terms of his Will substantially all of his assets were given to the Scott Foundation.

Upon Mr. Scott's death, E. G. Parker, then Senior Vice President of the First National Bank, became an officer and director in lieu of Mr. Scott; and, at that time, Mr. McGown became President. E. G. Parker died in June of 1973, and upon his death Margaret M. Fenelon became an officer and director of the Foundation.

During Mr. Scott's lifetime, his primary interest was in the arts, both visual and performing and with this realization the resources of the foundation have been committed primarily to these purposes.

The major accomplishment of the Foundation was the building of the William E. Scott Theatre as part of the Fort Worth Art Museum and the donation of the Theatre and offices incident thereto to the City of Fort Worth. The Theatre was completed approximately 10 years ago with the hope that it would be a centerpiece for the performing arts, that it would house the performing arts offices and be a complementary addition to the Fort Worth Art Museum with benefit to the citizens of the Greater Fort Worth area.

The Foundation contributed funds to pay for the solarium and adjacent offices incident to the recently completed additions and remodeling of the Fort Worth Art Museum, plus the driveway and parking area off of Lancaster.

The Foundation has been one of the major contributors to the Fort Worth Arts Council continuously since its formation approximately 12 years ago.

Throughout the years, when Arts Council Fund drives have been in trouble, the Foundation has been a major contributor to clear the deficits.

The Foundation contributed toward the acquisition of Music Hall.

The Foundation has given financial support to Community Theatre.

The Foundation annually gives financial support to the Junior Leagues productions at the Scott Theatre which are presented to thousands of school students.

The Foundation continues to support the financial needs of Scott Theatre.

The Foundation has given financial assistance outside of the Arts Council to various performing arts in Fort Worth, including many productions at the Scott Theatre and T.C.U.

Robert W. Decker (accepting for the Foundation)

Because of his personal interest and in furtherance of the objectives of the Scott Foundation, Mr. Decker has been involved with various activities pertaining to the arts in addition to his other civic activities, included in these are:

He did the legal work and obtained the original charter of the Arts Council as a Texas non-profit corporation in the year of 1963.

He has been on the Board of Directors of, and held various offices in, the Arts Council since its formation.

He has been a member of the Arts Council Development Council since its formation.

Upon completion of the Scott Theatre, the Scott Theatre Committee was organized to operate the Scott Theatre as a division of the Fort Worth Art Museum and he has been a member of this Committee since its inception.

He has been a member of the Board of Directors of the Fort Worth Art Museum for the past approximately 12 years.

He is a member of the Board of Directors of the Fort Worth Symphony.

He has participated in all of the various fund drives held by the Fort Worth Arts Council since its inception.



ARTS COUNCIL OF FORT WORTH
AND TARRANT COUNTY

3505 WEST LANCASTER, FORT WORTH, TEXAS 76107
TELEPHONE 817-738-7191

1976 PERFORMING ARTS FUND
(Encore! . . . and MORE)

OFFICERS and EXECUTIVE COMMITTEE

President
Alan C. Snodgrass

*Vice President and
Treasurer*
C. A. Mitts

*Vice President
Scholarship*
Norwood Dixon

*Vice President
Planning*
Frank Burkett

*Vice President
Chairman
Annual Campaign*
Jack Butler

Past President
C. Brodie Hyde, II

*Secretary
and
Executive Director*
Dorothy B. Ford

MEMBERS AT LARGE

Robert W. Decker
W. G. Marquardt

Paul Mason
J. C. Pace, Jr.

AGENCY PRESIDENTS

*Texas Boys Choir
of Fort Worth*
W. Frank Bowie

*Fort Worth
Community Theatre*
Louis Daniel

*Van Cliburn International
Piano Competition, Inc.*
Mrs. Elton M. Hyder, Jr.

*Fort Worth
Ballet Association*
C. Malcolm Louden

*Fort Worth
Opera Association*
Rice M. Tilley, Jr.

*Fort Worth
Symphony Association*
Hugh Watson



FUNDED ORGANIZATIONS: Fort Worth Ballet Association, Fort Worth Community Theatre, Fort Worth Opera Association, Fort Worth Symphony Orchestra Association, Texas Boys Choir, Van Cliburn Quadrennial Piano Competition



—Star-Telegram Photo

ARTS HONOREES — Receiving the plaque naming the William E. Scott Foundation as Fort Worth's 1975 Patron of the Arts during ceremonies Monday were the three directors of the foundation, from left, Robert W. Decker, Miss Margaret Fenelon and George Q. McGown Jr.

Scott Foundation receives arts patron award for 1975

Related story on Page 1A

The William E. Scott Foundation received the Patron of the Arts Award for 1975 from the Arts Council of Fort Worth and Tarrant County during ceremonies Monday at Scott Theater.

Accepting the award were the three directors of the foundation, Robert W. Decker, Miss Margaret M. Fenelon and George Q. McGown Jr.

O.G. Carlson, master of ceremonies who presented the award, said the Scott Foundation "has meant a tremendous amount to Fort Worth and the Arts Council."

Attending the reception and presentation were Mrs. Francis Poteet, regional federal state coordinator for the National Endowment for the Arts, and Maurice Coats, executive director of the Texas Commission on the Arts and Humanities.

Coats said Fort Worth is probably one of the "most exciting" cities in the state to watch for arts activities.

The award to the Scott Foundation praises

the foundation's "sustaining service" and financial support for the visual and performing arts in Fort Worth.

The foundation was chartered by Scott in 1960, a year before his death.

Scott directed in his will that his assets, through the foundation, go to visual and performing arts here.

The Scott Foundation has been a major contributor to performing arts fund campaigns, built the theater wing of the Art Center in 1965 and the solarium two years ago, helped the Fort Worth Symphony buy its hall, makes gifts to Community Theater, pays theater rent for the Junior League children's plays and subsidizes Scott Theater.

This is the first time a foundation has received the Arts Patron award, begun in 1967.

Previous recipients of the honor have been Mrs. J. Lee Johnson III, Mr. and Mrs. Fred Elliston; Mr. and Mrs. O.C. Armstrong; Mr. and Mrs. F. Howard Walsh, Mr. and Mrs. Charles Tandy, Mrs. Kay Kimbell; and Mr. and Mrs. Norwood P. Dixon.



ONE OF MANY—Michael James Loggins portrays the narrator in the NTSU production of "Panhandle," one of eight plays being presented this coming week at the Scott Theater's American College Theater Festival.

Theater Festival will open productions at Scott Tuesday

The Scott Theater will serve as host for the American College Theater Festival for the ninth consecutive year, Tuesday through Saturday, when eight plays chosen from five states comprising the Southwest Region will be performed.

The Festival is presented by the Kennedy Center for the Performing Arts and the Alliance for Arts Education, produced by the American Theater Association, and sponsored by Amoco Oil Company.

The first event of the Festival will be conducted Tuesday evening when 10 students nominated for the Irene Ryan Acting Scholarship Award will present two scenes each in competition for a regional winner. The actor or actress chosen here will compete for the national winner at the Festival in Washington, D. C., in April. Nancy Vunovich, of the University of Tulsa is chairman of this event.

THE SCHEDULE of plays to be presented at the Scott:

"Story Theater" by Paul Sills, Wednesday at 1:30 p.m., Odessa College.

"To Kill a Mockingbird" by Chris Sergel, based on the novel by Harper Lee, Wednesday, 8:15 p.m., Southeastern Oklahoma State University.

"Who's Happy Now?" by Oliver Hailey, Thursday, 1:30 p.m., Midwestern State University (Texas).

"Panhandle" by Walter Davis with music by Marc Ream and Jeremy Sullivan, Thursday, 8:15 p.m. North Texas State University.

"The Effect of Gamma Rays on Man in the Moon Marigolds" by Paul Zindel, Friday, 1:30 p.m., Arkansas State University.

"Dr. Faustus Lights the Lights" by Gertrude Stein with music by Michael Jones, Friday, 8:15 p.m., University of Albuquerque.

"Historias Para Ser Contadas" by Oswaldo Dragun, Saturday, 1:30 p.m., Texas A & I University at Kingsville.

"The Taming of the Shrew" by William Shakespeare, Saturday, 8:15 p.m., University of New Mexico.

"Panhandle" premiered on the North Texas State Campus on Nov. 22, 1976. It was the winner of the NTSU Bicentennial Playwriting Contest. A musical, the production is

this year's entry in the Festival's original play contest sponsored nationally by Samuel French, Inc., and the William Morris Agency.

Gerald Freedman, the New York director who served as critic for seven years but was unable to be here in 1976, will return to the Scott this year and give a public critique after each performance. "The Robber Bridegroom," a musical now on Broadway, was directed by Freedman.

David Avcollie, of the Goodman Theater in Chicago, will conduct two one-hour acting workshops for participating students Wednesday through Saturday mornings at the Fort Worth Art Center. Avcollie, an actor and director, holds an MFA from SMU.

Reservations for the plays and the Irene Ryan acting auditions can be made at the Scott Box Office, by calling 738-6509. The various workshops are open to interested persons after the participating students are seated.



PERENNIALS . . . Mrs. Warren McKeever of the Scott Theater Board and James G. Barton of Southwest Texas State University at San Marcos, chairman of the regional festival here, are longtime "communicators."



PARTYGOERS . . . Mrs. Ralph Lowe chats with David Avcollie of the Goodman Theater in Chicago, in charge of acting workshops.



FESTIVAL VIPS . . . Standing are Robert W. Decker, chairman of the board of Scott Theater, left, and Richard Oberlin of Cleveland, Ohio, Playhouse. Seated are Mrs. Oberlin, left, and Mrs. Decker. — Star-Telegram Photos

Boost for the Arts

Theater festival treat for FW

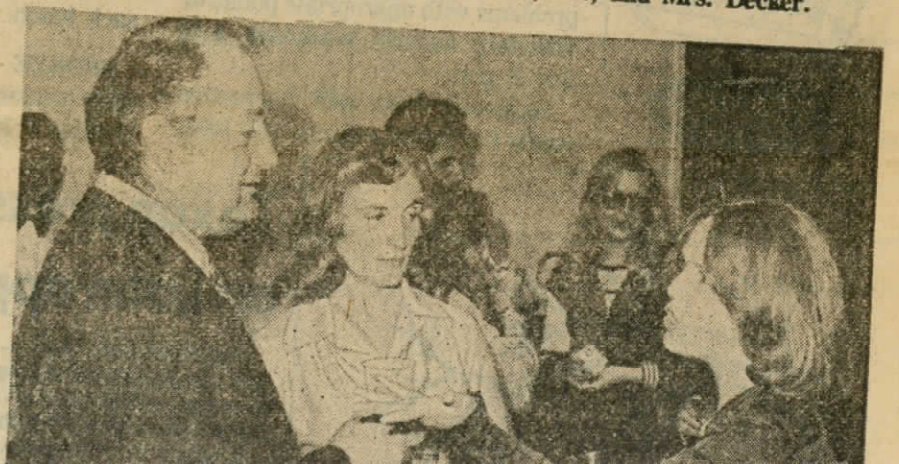
Each mid-winter, the climate for the performing arts in Fort Worth receives a special boost from the Southwest Regional Finals of the American College Theater Festival. The festival brings many people come to town to choose the southwestern winners who will compete in the national American

with a weeklong schedule of social activities.

Two of the most popular are the cocktail buffet given by Lura Elliston to honor judges, staff members and assorted theater VIPs from all over and the "cast parties" honoring the cast

fresh young talents with distinguished theater skills.

From "Panhandle," the Southwest regional entry in the national playwriting awards competition of American College Theater





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Boost for the Arts

Theater festival treat for FW

Each mid-winter, the climate for the performing arts in Fort Worth receives a special boost from the Southwest Regional Finals of the American College Theater Festival. The festival brings many people come to town to choose the southwestern winners who will compete in the national American College Theater Festival at the John F. Kennedy Center for the Performing Arts in April.

The ninth annual regional festival, concluded this weekend at Wm. Edrington Scott Theater, brought the usual contingent of theater world celebrities and buoyant young people who were honored

with a weeklong schedule of social activities.

Two of the most popular are the cocktail buffet given by Lura Elliston to honor judges, staff members and assorted theater VIPs from all over and the "cast parties" honoring the casts of eight competing plays, their production crews and directors, given by Women of the WEST.

It is a time of rich rewards for theater buffs who share in the excitement that pervades Scott Theater during the festival. In addition to the eight plays presented, playgoers have a chance to meet some gifted people who bridge the generation gap in their mutual enjoyment of

fresh young talents with distinguished theater skills.

From "Panhandle," the Southwest regional entry in the national playwriting awards competition of American College Theater Festival, to "The Taming of the Shrew," offered by the University of New Mexico, the schedule offered a fantastic amount of theatrical entertainment.

It also provided Fort Worth theatergoers the opportunity to meet another group of remarkable theater people for a week of fun — spiced by the critiques of Gerald Freedman and the presence of those young, lively competitors.



FROM AMOCO . . . Representing Amoco Oil Corp., cosponsors of the American College Theater Festival with Kennedy Center, were Mr. and Mrs. Bernard Kalapach of Fort Worth and Miss Judith Webb of Chicago, right.

FRIDAY MORNING, FEBRUARY 11, 1977



WILLIAM
GARBER

Club to hear Garber give play excerpts

William Garber, now in mid-season of his 20th year as director of Community Theater of Greater Fort Worth, will present "Garber's Hodge Podge," based on dramatic excerpts from his favorite plays, at a meeting of the Applied Arts section of the Junior Woman's Club at 9:30 a.m. Feb. 14 in Margaret Meacham Hall.

Garber, who also is managing director of Wm. Edrington Scott Theater, appeared in Community Theater roles as Elwood P. Dowd in "Harvey" and the role of Rolfe in "Hadrian VII." He was on the regional staff for the recent Southwest finals of the American College Theater Festival here.

Mrs. Dick Eudaly will preside and hostesses for the guest day coffee will be Mrs. John F. Gray and Mrs. Robert Korman.

Applause, Applause: The Scott Theater recently was given an AAMCO silver medallion for its American College Theater Festival work over the years, becoming the first theater to be so honored. Scott board chairman Lura Elliston and managing director William Garber accepted the award in New Orleans.

The date was August 15, 1978

See next page for picture of us receiving the plaque. It now hangs in outer lobby between the two box office windows.

This is Bill and I receiving the award given by the American College Theater Festival to Scott Theater, not a person. We went to New Orleans to receive it. It now hangs in the outer lobby between the two box offices. They assured us it was the only award they had ever made to a building.....



