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WINTER 1974

## A SMASHING START . . .

... SCORE is exciting . . . given worthy material the SCORE company produces a worthy performance . . . the premiere of SCORE displayed much potential . . . professional theater has indeed come to South Carolina.

These are only a few of the press accolades which greeted the premiere performance of the South Carolina Open Road Ensemble at Columbia College's Cotttingham Theater in Columbia October 13.



Peter Holland and Sherill Price appear above in a scene from Moliere's "The Flying Doctor," one of the South Carolina Open Road Ensemble's productions during the first half of the season.

An invited audience of almost 400 turned out to see the company production of "Lovers: Winners" by Brian Friel and "The Flying Doctor" by Moliere. Among the guests were Ruth Mayleas, Leonard Randolph, Sandra Zimmerman, Steve Sell, and Charles Springman, all of the National Endowment for the Arts in Washington; Fred Vogel, Executive Director of the Foundation for the Extension and Development of the American Professional Theater in New York City; State Sen. T. Travis Medlock of Columbia; and State Representatives Frank McGill of Kingstree and Jewel Baskin of Columbia.

A champagne reception at the Columbia Museum of Art followed the performance.

The Ensemble immediately went on the road with the two plays and the three others that rounded out the Fall repertoire: "Chinamen" by Michael Frayn, "The Miracle Worker" by William Gibson, and "The Marriage Proposal" by Anton Chekov.

The Project TAP (Total Arts Program) area, comprising Lancaster County and Chester and Fort Mill townships, was host to SCORE for a two-week period in which the company presented three public performances and ten school performances and conducted ten student workshops and one teacher workshop.

The company also performed in Easley, Anderson, Columbia, Beaufort, Myrtle Beach, Clinton, Prosperity, Kingstree, and Sumter during the first half of the season.

The second half, which begins in mid-January, includes bookings in Greenville, Hartsville, Hilton Head, Camden, Spartanburg, Florence, Bennettsville, and Charleston.

The second part of the season will include personnel and repertoire changes. Because of new plays, the size of the company will change from five to four actors. John Capodice of New York City will join SCORE actors Michael Fortner, Peter Holland, and Jane Crawley.

Mr. Capodice studied at the Webber Douglas Academy of Dramatic Art and Singing in London and recently appeared in the National Theatre production of "Antigone." He has just completed an off-Broadway appearance in W. H. Auden's oratorio, "For the Time Being," and had a role in the American premiere of Jean Genet's "The Screens" at the Chelsea Theatre Center in New York.

Three plays from the first half of the season are being dropped: "The Flying Doctor," "Chinamen," and "The Miracle Worker." "Lovers: Winners," a poignant love story set in Ireland, is being retained



JOHN CAPODICE

because of its enormous popular appeal, especially among young people. It will, however, be re-directed and edited to a shorter length. Also being retained is "A Marriage Proposal," a humorous and delightful play about the problem of finding and securing a wife.

Three new plays in the repertoire are "The Taming of the Shrew" by William Shakespeare, "The Man with a Flower in His Mouth" by the Italian playwright Luigi Pirandello, and "The Agreement" by Douglas Taylor.

"The Taming of the Shrew," a comedy which sets a man's mastery against a woman's will, will be played in abbreviated form. "The Man With a Flower in His Mouth" is set in a cafe at midnight and concerns a commuter who has missed his train and regales a stranger with the trivial causes of this catastrophe. "The Agreement" concerns a living arrangement based on separation of love and careers shattered by pregnancy and the lovers' inability to face responsibility.

Mr. Brustad says the company has played to nearly 15,000 South Carolinians since mid-October and predicts the number will reach 30,000 by the end of the season.

There are a limited number of open dates on the SCORE schedule for the remainder of the year. Any-one interested in booking SCORE may contact Myrna Rodriguez, Assistant Manager of the company, at the Arts Commission.

#### SCORE REVIEWS:

"SCORE is exciting. For the first time all South Carolinians will have a chance to view professional theater first hand."—**Bob Green, United Press International, Columbia**

". . . SCORE has added a new dimension to South Carolina theater. The premiere performances were a true delight. We are all eager to see more."—**Diane Crenshaw, Managing Editor, Sandlapper Magazine, Columbia**

". . . an ambitious project to bring professional theater to the people of this state got off to a smashing start with its premiere performance in Columbia Saturday night . . . the performances give great hope for the future that this very worthwhile project will be expanded."—**Ed Newland, Greenville Piedmont**

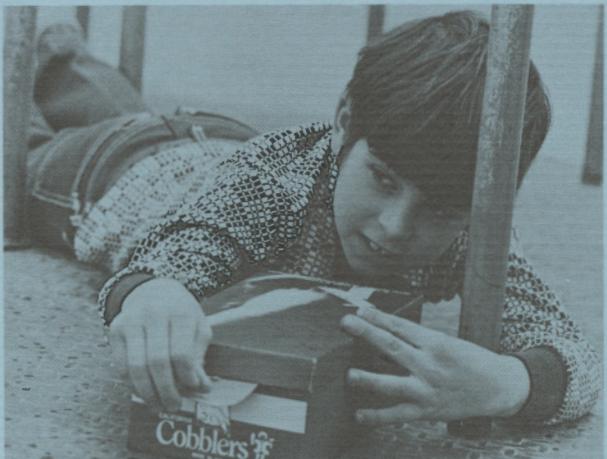
". . . the Ensemble's debut was somewhat less than satisfying. "Lovers: Winners" being too long and drawn out an affair. "The Flying Doctor," while marvelous fun, lacked that certain spark of comedic spontaneity. These are minor problems that can easily be handled though and the concept is an extraordinary one. We wish SCORE much success and have no doubts it will have it."—**Bob Craft, University of South Carolina Gamecock, Columbia**

"The potential for a first class quality theater in the state of South Carolina was indicated on the opening night of the SCORE program. It takes a great deal of time, energy, and of course, money to build a theater company. SCORE indicates that there is intelligence, wisdom and great taste at work."—**Fred Vogel, Executive Director, Foundation for the Extension and Development of the American Professional Theater,**

"Professional Theater belongs in South Carolina . . . and from what I saw October 13, it has arrived."—**Bill Wheless, WFBC-TV, Greenville**



Michael Fortner and Jane Crawley wait off-stage before their appearance in one of the SCORE productions. Both Miss Crawley and Mr. Fortner will remain with the company during the remainder of the season.



A young Fort Mill student takes photographs with his own homemade pinhole camera.

### "IF THE ARTS

are to take a prominent, humanizing place in the lives of our citizenry, we can no longer afford to overlook the role of electronic media used creatively in the arts," according to Stan Woodward, Filmmaker with the Arts Commission.

Mr. Woodward says the electronic media represent "a mass communication appeal and a daily presence in the lives of us all. There is open to us a tremendous opportunity for revitalization in the teaching of the arts if we begin making available to our students opportunities for creating using the processes inherent in media production."

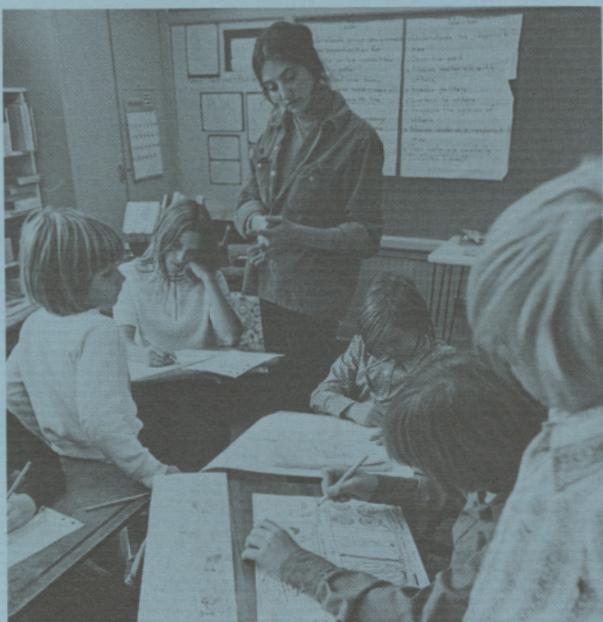
The Commission has such a commitment, and consequently brought Mr. Woodward on board to start a film program in the state. In six months he has developed four major projects which are operating throughout South Carolina.

1. **Independent Film Grants** were developed to take visual artists in the state and put them to work in the area of filmmaking. This is a highly competitive program. Grants are made to individual artists to make their own films. There is one artist working in the program at present.

2. **Youth Film Production Grants** were initiated in recognition of the influence electronic media have on children. Mr. Woodward reports, "Since our children, by the time they finish high school, will have seen 22,000 hours of television while attending school a

total of 13,000 hours, and since these children will have seen 350,000 commercial messages, we are dealing with students who come to us with hundreds of hours of being entertained and informed by the use of film language." Grants are made on an individual basis to students to create their own films. There are presently three youth film grants in operation.

3. **Filmmaker-in-the-Classroom**, although a local program, is part of a national effort to cultivate the teaching and understanding of film. Four South Carolina teachers were sent to New York City last year by the Commission for summer film workshops at the Center for Understanding Media. After working in the areas of video photography and filmmaking, they returned to their respective schools (in Anderson, Kingstree, Fort Mill, and Columbia) to introduce creative filmmaking into the classroom and to provide evidence to local school districts that filmmaking should be an integral part of the curriculum. Two filmmakers from New York, Susan C. Meiselas and Larry Loewinger, have worked in the participating school districts on a consulting basis, and they both report that the programs are extremely successful.



Susan Meiselas works with Fort Mill students as they explore the techniques of animation.

4. **Community Film Workshops** are available to any organization or group of people interested in learning about filmmaking and filmmaking techniques. These workshops involve only one evening (three or four hours) and may be booked through local arts councils or through the Commission. Mr. Woodward conducts the workshops, which are designed to introduce different filmmaking processes and to educate the public in understanding films and filmmaking. Participants view some of the best short films available today, discuss the level of quality of theatrical films shown locally, and do some filmmaking of their own.

Mr. Woodward has plans to develop a series of regular workshops in the state on the creative use of film in the schools. He hopes to involve art teachers, librarians, and any individuals from the academic area interested in creative filmmaking in the schools.

In the future, he will also make documentary films for the South Carolina Arts Commission.

Mr. Woodward is convinced that creative communication is an art when the medium is . . . a camera.

### WOULD YOUR COMMUNITY ORCHESTRA

or public school or college music department like to have a professional musical ensemble in residence for a day or two next year? If so, perhaps you should contact Rick George at the South Carolina Arts Commission about the Ensemble Residency program.

Mr. George has announced that the program, which will begin operation in the state this Spring, will continue next year and that groups interested in booking an ensemble should contact the Commission as soon as possible. The program for the Spring is already completely booked.

Visiting musical groups will be available for one to three-day residencies with local organizations. The purpose of the program, according to Mr. George is "to aid local musical organizations in their efforts to improve the quality of their performance, to develop new audiences through lecture-demonstrations and other special programs in the schools and communities, and to provide top quality professional performances in communities which would not be able to afford them on their own."

Although final decision has not been made as to which musical ensembles will participate next year, they will be professional and similar to the two that are involved this year: the Camerata Wind Quintet and the Blackearth Percussion Group.

The Camerata, formed in 1966 as the first ensemble-in-residence at Western Illinois University, has achieved an outstanding national reputation in a remarkably short period of time. In the summer of 1969 the group, as the recipient of a grant from the Quincy Foundation, performed in concert with the New York Woodwind Quintet, and in 1970 the Camerata made its New York debut at Carnegie Hall.

Called "one of the most renowned groups of its kind" by the New York Times, the Quintet has made over 20 records.

The Blackearth Percussion Group is a professional musical ensemble dedicated to experimental music and the intermedia of percussion with electronics, visual elements, and theater as a tool for communicative expression.

The ensemble is composed of four young musicians and has performed widely throughout the United States and Canada before university audiences and with concert series and symphony orchestras.

The Camerata Wind Quintet will be in the state April 2 through April 6, and the Blackearth Percussion Group is booked April 23 through April 26.

Anyone desiring further information on the Ensemble Residency program may contact Mr. George at the Commission.



The Camerata Woodwind Quintet will be in South Carolina this Spring as a participating group in the Arts Commission's Ensemble Residency program.

## ARTS-IN-PRISONS

is well into its second year of operation, and inmate response to the program is again proving to be "super," according to Mike Holden, Director of the Contemporary Arts Division of the Commission. The project will cover 26 weeks this year, but Mr. Holden hopes it will evolve into a permanent program.

Initiated last year at Central Correctional Institution in Columbia, Arts in Prisons is operating in three facilities this year: Harbison Correctional Institution for Women, Manning Correctional Institution, and again CCI. There are three areas of activity in the program: visual arts, which is directed by David Boatwright of Camden; drama, directed by James Sparger of Columbia; and music, led by Richard McMahan of Columbia.

Specific workshops are conducted in band and vocal music, acting, painting, photography, wood sculpture, and poetry.

The program is directly involving between 500 and 1000 inmates in evening workshops. The structure of the entire program is very informal. An art studio has been established at CCI, where inmates may work during any free time they have during the day. All inmate participation is strictly voluntary.

"There is no way words can express how much these programs really mean to these often forgotten men and women," Mr. Holden says. "You actually have to experience it to see it. They respond to these programs in a really fantastic way. Prison . . . even in the model institution . . . is a lonely, boring and dehumanizing experience. There is little outlet for any form of expression and there are few really effective rehabilitation programs. Thus, prison men and women direct fantastic amounts of thought and energy into these workshops and we see them come out with some really astonishing results."

"But there is another side to the project beyond its recreational values," he continued. "And that is our concern in changing attitudes. We want to show the inmates of these institutions that there are other worlds to explore . . . besides the world of criminality and drugs. And we are seeing great progress in these directions also."

But the continued success and continuity of these

prison programs are in jeopardy, according to Mr. Holden, because of the lack of workshop equipment. The Arts-in-Prisons programs are funded jointly by the National Endowment for the Arts, the South Carolina Arts Commission, and the South Carolina Department of Corrections, all of which are strongly committed to the project. However, sufficient funds are not available from any of these sources for needed equipment.

Mr. Holden hopes the general public of the state will respond to this need. "We need just about anything a person might have which could possibly be utilized in any of the workshop areas . . . used musical instruments, old or used cameras, darkroom and photographic equipment of any type, photographic and art studio supplies, easels, brushes. Whatever you might have that you think might be useful."

A number of commercial companies have already responded very generously . . . organizations like M. Grumbacher, Inc., and Bocour Artists, Inc., of New York, and the R. L. Bryan Company of Columbia. Mr. Holden expressed the hope that other commercial organizations in the state might also donate some equipment or supplies to the project.

Any person desiring further information on the Arts-in-Prisons program or wishing to donate equipment may contact Mr. Holden at the Commission.



Brian O'Doherty, left, and Tracy Atkinson, jurors for the 15th Annual Springs Art Show in October, are shown with the work selected best-of-show. The wall hanging, entitled "Agincourt III," was entered by Frank Faulkner of Winston-Salem, N. C.

# ARTS-IN-EDUCATION

## THE FOOTHILL HERITAGE SERIES

announced last summer is underway in Anderson, Oconee, and Pickens counties.

The series, designed to place emphasis on the pioneer music, crafts, and culture of South Carolina's western corner, presently involves weekend workshops for selected ninth grade students. The workshops are structured so the students may become aware of this heritage, become appreciative of it through understanding, and at the same time learn various arts and crafts to pass on to others.

The project is supervised by the Pendleton District Historical and Recreational Commission and is funded through a joint grant from the South Carolina Arts Commission and the South Carolina Bicentennial Commission. Mike Holden, who is the Arts Commission Coordinator for the program, says the series "is not an attempt to force a foreign culture on the communities involved but rather an attempt to make people aware of what they have and then to develop some pride in it through improving the quality of their product."

Several hundred students from the three-county area are participating in the program this year. They are attending workshops which begin Friday evenings and end at noon on Sundays. The workshops are broken into three segments—a documentary history of the subject, a demonstration by a qualified person who knows the media, and participation.

Highly qualified resource people, including university professors and skilled craftsmen, have been enlisted to conduct the workshops.

## AN INDUSTRIAL MUSICIAN?

No, he does not fiddle while the lathe turns . . . but he does present formal and informal concerts . . . and with a classical guitar. The musician in this case is Richard Phillips, a nationally recognized classical guitarist from Baltimore, Md., and he is participating in a new project of the South Carolina Arts Commission . . . the Industrial Musician program.

Mr. Phillips will present concerts throughout Chester, Cherokee, Lancaster, and York Counties through May 31. The performances, which are designed to provide residents of the area a working association with a



Classical guitarist Richard Phillips, Industrial Musician with the South Carolina Arts Commission, captures the attention of two young listeners during a concert.

professional musician, will include various types of music ranging from classical to contemporary. He will be available for community, school, and industrial concerts at no charge.

A guitarist since he was a teenager, Mr. Phillips is a graduate of the Peabody Conservatory of Music in Baltimore, where he instigated the first degree program for the guitar. In 1968 he became the first guitarist in the United States to receive a degree in that instrument. He has studied under many renowned guitarists, including Andres Segovia, Sophocles Papas, and Alirio Diaz.

He has performed widely in the United States, South America, and Puerto Rico, and has had an active association with Young Audiences, a nationwide organization which sponsors school concerts and musical programs.

Mr. Phillips, whose residency in the state is funded by the Commission and the National Endowment for the Arts, will be available for four weeks during his stay for concerts in South Carolina schools and communities outside the four-county area.

Anyone desiring further information on the Industrial Musician program, a pilot project, may contact Scott Sanders, Director of the Arts-in-Education Division of the Commission.



James Pritchard, a woodwind instrumentalist, is conducting an In-School Concert series with Project TAP (Total Arts Program). Here he demonstrates several instruments to two young students.

### PROJECT TAP,

the Arts Commission's pilot program in the Lancaster-Chester-Fort Mill area, "is proving to be as strong in action as it originally looked on paper," according to Joyce Huey, Coordinator of the Project.

TAP, which stands for Total Arts Program, is an intensive arts-in-education project designed to integrate professional artists and craftsmen into local educational, recreational, and community programs. TAP utilizes visiting and resident artists from the fields of art, music, dance, theater, and literature. These artists conduct classroom activities for elementary and middle school students in approximately 25 schools in the project area.

Ms. Huey says the Project has already reached approximately 20,000 students in participating schools. "Overall student response has been tremendous," she commented. "When a resident artist first arrives in a school, students regard him as a stranger . . . sort of a novelty in the school. Some have confessed they expected to be bored by the artists . . . or at the most, merely entertained. These expectations were short-lived, however, for the students soon discovered that the artists are real people."

One seventh grader in Lancaster observed, "I had

never met a real poet before. I thought poets were kind of secretive and didn't talk much. I never knew how much fun writing a poem could be."

The performing arts programs, particularly those involving music, have been the most popular thus far, according to Ms. Huey. "This is not surprising," she says, "considering the universality of music and its popular appeal to persons of all ages. Music's success in the Project has been instant. We expect the response to some of the other arts to be more subtle . . . more gradual . . . particularly from high school and middle school students."

Participating schools have been extremely cooperative and receptive, she reports. Principals and teachers seem to be pleased with the effect the program is having on their students. Harold McCallum, Principal of Fort Mill Junior High School, says, "Students and teachers are finding that these artists are not only extremely talented and gifted, but that they are also extremely hardworking. Obviously, there is a direct association between accomplishment and effort, and these artists are doing much to break down traditional stereotypes about artists. Our students are finding beauty in places where they didn't expect to find it . . . in the turn of a phrase, in shape and form . . . and they find that much of it they are able to create themselves."

Ms. Huey says the school officials and teachers have been very candid and astute in their observations about the project, and she has welcomed this. "We encourage very open lines of communication. In a pilot program constructive criticism from people in the know is a necessary contribution to the continuing success of the program."

TAP is having its effect on the community in general, also. Many of the artists and performers participating in the Project have moved into one of the participating towns. Ms. Huey says they, like most newcomers in a town, are getting involved in community activities. They are working in recreation departments, churches and other community groups."

Project TAP is jointly funded by the Commission, the National Endowment for the Arts, and the Elliott White Springs Foundation.

# ARTS IN GENERAL

## WESLEY O. BRUSTAD,

Executive Director of the South Carolina Arts Commission since July of 1971, has resigned from the Commission effective January 14 to assume the position of Vice President of the Tyrone Guthrie Theater in Minneapolis, Minnesota.

Terrell L. Glenn, Chairman of the Commission, expressed his regrets at Mr. Brustad's resignation but



WESLEY O. BRUSTAD

stressed that he was also very pleased at the new role Mr. Brustad would assume in the arts field. "Wes Brustad came to us at a time when the Commission was beginning to shift from a grant-making agency into an active and innovative programs structure. Wes brought perceptive intelligence, origi-

nal thinking, and a forceful creative leadership to the Commission at a time when it was sorely needed. He is a dedicated and hard worker and South Carolina has been very fortunate to have such a talented individual. He will be missed by all of us as both an associate and friend."

In making his announcement to Commission members, Mr. Brustad said he was leaving South Carolina and the Commission with very mixed reactions. "It has been an exciting and extremely rewarding two and one-half years, and there are few positions in the country which would have tempted me. Because the Guthrie Theater is the foremost regional theater in the nation, because I will have the opportunity to work with people like Don Schoenbaum, Managing Director, and Michael Langham, Artistic Director, and because of my great love for theater, the challenge was one I felt I could not decline."

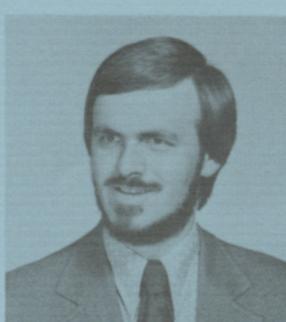
Mr. Brustad went on to pay special tribute to the Commissioners for their support and trust during his administration. "Without the help of individuals like our Commissioners, and especially men like Terrell Glenn and Jack Morris, both of whom served as Chairman of the Commission during my tenure, and the enormous support of Governor John C. West, who

believed and supported our programs and efforts, none of what has been accomplished would have been possible."

Prior to assuming the position as Executive Director of the Arts Commission, Mr. Brustad was Assistant Director of the Ohio Arts Council. A graduate of the University of Washington, he served in the Air Force from 1965 until 1969, returned to the University of Washington for an M.A. degree in theater, and has been a professional singer and actor. His directing credits include television, film, and theater.

## RICK GEORGE

is the new Executive Director of SCAC. Formerly Director of the Professional Arts Development Division of the Commission, he was appointed at a special meeting of the Commissioners. He accepted the appointment with sincere appreciation and stressed that he would work diligently to justify the trust the Commission had placed in him and to live up to the excellent record set by his predecessor.



RICK GEORGE

College in Canton, Missouri.

Mr. George has also been active in professional and educational organizations such as the Missouri State Teachers Association and the Music Educators National Conference. He served as President of the Missouri Association of Teachers of Allied Arts and Humanities and has taught interdisciplinary Arts and Humanities related courses.

His experience in music and the performing arts is wide and extensive. He is a talented clarinetist and has played with many orchestras, bands, and other musical ensembles. He has served as a woodwind and band

clinician, festival judge, organizer and administrator of numerous concerts, clinics, workshops and residencies, including residencies with major symphony orchestras. He is also an experienced conductor and has served as guest conductor for numerous bands and orchestras in the Midwest.

Mr. George is a member of numerous musical organizations including Phi Beta Mu, National Honorary Bandmasters Fraternity, the American Symphony Orchestra League, the National Association for Humanities Education, and the Music Educators National Conference.

He is married to the former Mary Frances LaBorde of Columbia, a graduate of the University of South Carolina.



Bruce Milleto, Artist-in-Residence with ARTS (Arts Resource Transportation Service), gives a pottery demonstration for young visitors to the mobile art studio.

#### WE GET LETTERS:

Grateful thanks for the mobile studio (ARTS). Youth in Bennettsville really enjoyed it. One of my third-graders stopped his bike in front of my house to show me two paintings and a bowl that he had made "all by myself." The bowl fell and cracked. I thought he was going to crack-up too. But he surprised me with, "I had a fun time making it!" And the next day he told me he was glad I had seen it so I could "prove" that he had.

This was a tremendous experience for many children.  
... Thank you.

Mary Lintner  
Bennettsville

I should like to express my appreciation and to offer my congratulations to the SCORE group whose pre-

sentation of Moliere's *The Flying Doctor* I enjoyed (twice) last week at Dent Junior High School.

As I had seen the play performed this past summer in France by the Comedie Francaise I was especially curious to see how they would approach it, but I was tremendously impressed by the vivacity of the production and the stagecraft of all the members of the cast. Moreover, in discussions of the play with other teachers, administrators and students at Dent I have found my own feelings matched.

I was amused by the reaction of three boys sitting in front of me who had obviously come under duress and, anticipating total boredom, had brought comic books along with them. However, one lifted his eyes from his cartoons to glance at the activity down on the stage. He was so struck by what was going on that he nudged his friend and said, "Hey man, take a look." From that point they were caught up in the spell of live theater, laughed heartily at the comedy, and applauded vigorously at the end.

I cannot imagine a more exhausting job than the one that SCORE has undertaken, playing in buildings with terrible acoustics to reluctant groups of uninitiated youngsters. The people of South Carolina should be aware of how SCORE is facing up to this demanding and infinitely rewarding situation and bringing a new dimension of experience to our young people. It is my strong hope that the state will continue to fund such projects and will extend its financial support.

I was fortunate enough to spend my high school years in New Zealand where a state-supported theater and orchestra toured year-round with special school programs, and I am delighted to see the same opportunities beginning to present themselves to my children in South Carolina.

Diana E. Adams Smith  
Columbia

The SCORE workshops were very successful, your actors and actresses performed with excellence, and we will most certainly invite the Arts Commission back to our school again.

Thank you very much.

Robert S. Watson  
Principal, Crescent High School  
Iva, South Carolina

I participated last year in the Poets-in-the-Schools program. It really meant a great deal to me and when I found out Camden High wasn't included this year I really felt something. I couldn't explain how I felt so I wrote it in a poem. I just wanted you to know how much it meant and means to many of us. And also to say thank you for giving students the opportunity to listen to others express themselves and to maybe express their own feelings.

Jill Hall  
Camden

The following is the poem Jill enclosed in her letter:

#### A Plea to a Poet

I want you back  
to listen to your thoughts  
to jump into your words  
and to find my way through their meanings.  
Poetry softly echoes in the room  
reflecting the thoughts of yesterday.  
It means so much to me  
and I want to listen  
and to write  
but you don't come.

#### WOULD YOUR ORGANIZATION

like to make it possible for the economically disadvantaged to attend performing arts programs for which they would normally not be able to afford the admission price? If so, the Arts Commission may be able to assist you.

It has developed a \$2000 Ticket Subsidy program for just such a purpose. Any interested organization may apply for funds under the program if it can prove that it, or the group it is serving, is unable to pay for the tickets on its own. In addition to aiding the economically deprived, the program will also help local arts organizations receive remuneration for seats which would otherwise be empty.

The Ticket Subsidy funds must be matched locally, and in no case will they exceed 50% of the price of the least expensive ticket. Funds allocated to one performing arts event will not exceed \$200. Applications must be made at least two weeks prior to the date of the performance.

Although the subsidy grants will be made to or-



ganizations only, the groups in turn may make the reduced price tickets available to individuals who qualify as economically deprived.

Rick George, who is coordinating ticket subsidies, hopes "this program will stimulate local organizations to match the Commission funds so that tickets may be made available to underprivileged groups at no charge."

Anyone desiring further information on the Ticket Subsidy program may contact Mr. George at the Arts Commission.

#### MARCH 1

is the next Arts Commission grant award deadline. Applications must be received in the Commission office on or before that date to be considered during the next grant period, which runs from March 1 to May 31. Other grant deadlines are June 1, September 1 and December 1.

SCAN (South Carolina Arts News) is published four times a year by the South Carolina Arts Commission, Wesley O. Brustad, Executive Director. All correspondence should be addressed to the South Carolina Arts Commission, 1205 Pendleton Street, Columbia, S. C. 29201.

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