

## SURVEY UNIVERSE

### 230 THEATRES IN 1984

**N**ow in its 11th year, Theatre Communications Group's annual survey of finances and productivity is conducted to gather and disseminate current information on fiscal and statistical trends in America's nonprofit professional theatre.

In 1984, 230 theatres participated in the TCG Survey, the largest number since the research effort began in 1974 and an increase of more than 40 theatres in just one year. Located in 124 cities in 45 states and the District of Columbia, these theatres represent 94 percent of the theatres in the TCG constituency and collectively account for roughly 97 percent of the constituency's 1984 financial activity.

During the 1984 season the 230 theatres mounted 3,434 productions for 56,735 performances. Attendance reached an all-time high, approaching 15.5 million admissions. Well over a million people invested in season subscriptions, engaging in a commitment to the theatre institution by attending throughout the season.

The real achievements of the past season lie not in the statistics, but in the production of a wide range of classical and innovative contemporary drama, including the American and world premieres of a number of notable plays. New American plays in the 1984 season included *The Ballad of Soapy Smith* by Michael Weller, *Jonestown Express* by James Reston, Jr., Martha Clarke's innovative production of *The Garden of Earthly Delights* with music by Richard Peaslee, and *Execution of Justice* by Emily Mann.

Among the notable revivals and classics produced in 1984 were three productions of Lorraine Hansberry's *A Raisin in the Sun* marking the play's 25th anniversary, the Circle Repertory Company/Steppenwolf Theatre co-production of Lanford Wilson's *Balm in Gilead*, Shozo Sato's Kabuki version of Euripides' *Medea*, Peter Sellars' innovative pairing of Gershwin and Gorky in *Hang On to Me* and Lanford Wilson's new translation of Chekhov's *The Three Sisters*.

Works by foreign playwrights were also introduced with new productions of Janusz Glowacki's *Cinders*, *The Road* by Wole Soyinka, Samuel Beckett's *Imagination Dead Imagine*, *Nest of the Wood Grouse* by Victor Rozov, Athol Fugard's *The Road to Mecca*, and Franz Xaver Kroetz's *Through the Leaves*.

Fourteen theatres toured over 25 productions abroad to such venues as Scotland's Edinburgh Festival, the 8th International Pantomime Festival in Czechoslovakia, France's Theatre of Nations Festival, and theatres in Spain, the Netherlands, Switzerland, Jordan, Greece, Yugoslavia and Japan.

Transfers of plays developed in the nonprofit theatre to the commercial arena provided longer life and increased visibility to plays such as *Ma Rainey's Black Bottom*, *Glengarry Glen Ross*, *The Miss Firecracker Contest*, *Quilters* and *Hurlyburly*. *A Chorus Line*, produced on Broadway by the nonprofit New York Shakespeare Festival, notably celebrated its 10th anniversary. Perhaps most visible of all was the feature film, *A Soldier's Story*, based on Charles Fuller's *A Soldier's Play*, which began its life in the nonprofit theatre and has since toured extensively around the country. The Los Angeles Olympic Arts Festival also focused international attention on a number of American nonprofit companies, as well as on visiting companies from abroad, during the XXIII Olympiad.

This year's recipient of the Pulitzer Prize for drama was again a playwright whose work has been primarily developed and first presented in the nonprofit theatre — David Mamet for *Glengarry Glen Ross*. Its American premiere was given at the Goodman Theatre and the production later transferred to Broadway, focusing considerable national attention on Chicago theatres and the decentralized nationwide nonprofit theatre movement.

Paid personnel employed to create the season's work at these 230 theatres included 13,017 artists, 4,129 administrators, and 5,912 craftsmen and technicians, adding up to a total work force of over 23,000. In addition, these institutions depended on the efforts of more than 26,000 volunteers to complete the season's work.

In fiscal terms, the 230 theatres, with budgets ranging from \$57,000 to \$8.8 million, had combined operating expenses of \$230.3 million. Income, however, fell short of meeting expenses by \$3.7 million, leaving a large collective deficit at the end of the survey period. In a pattern consistent with the Sample Group, at the end of the season, 100 theatres posted surpluses, 9 broke even and 121 — or 53 percent of the field — ended the year in the red.

### THE SURVEY UNIVERSE

#### PRODUCTIVITY

Attendance	15,498,015
Subscribers	1,163,646
Performances	56,735
Productions	3,434

#### FINANCES

Earned Income	\$145,884,360
Earnings Gap	-\$ 84,414,676
Contributed Income	\$ 80,678,148
Total Income	\$226,562,508
Total Expenses	\$230,299,036
Deficit	-\$ 3,736,528

#### WORK FORCE

Artistic Staff	13,017
Administrative Staff	4,129
Technical Staff	5,912
Total Paid Staff	23,058
Volunteers	26,307