become a fashionable career. In little more than a decade there has evolved a network of courses and secondments leading to an assortment of degrees and diplomas.

The City University (London City, that is) has a Centre for the Arts and Related Studies where the Director of Administration Studies is John Pick author of ARTS ADMINISTRATION described on the back cover as "a book for students, for those engaged in administering the arts and for anyone concerned with the arts in contemporary society." The jacket blurb also offers us a serviceable definition:

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In a society with increasing leisure time, the arts administrator has become a powerful figure. As a local authority leisure officer, member of the Arts Council, manager of a civic hall, arts centre, gallery or theatre, TV executive, agent, etc., he is a member of the newly recognised profession which decides what arts to present, to whom and why. (my italics)

A definition that should do wonders for recruitment: a chance to become a sort of subsidised Lew Grade. Not since the Archbishop of Salzburg kicked Mozart out of his Cathedral has there been such a promise of power over the arts.

I jest. Arts administration is mostly a daily round of hard graft: returns, ice cream, advances, blocked loos, doors, programme matter, performing rights, stubs, contras, poster copy, agendas, press releases, minutes, sundry hysteria and talks to Probus Clubs coffee mornings. All simultaneous with complex telephone haggling involving a technique using a mixture of pocket calculator and the seat of your pants.

However this is not the stuff of John Pick's book. Each of the arts, both fine and performing, has its specialist procedures and the purpose of this book is not to get bogged down in the nitty-grittys but to take an overview of the basic fundamentals that affect the process of bringing the artist's

work face to face with the people for whom it was created. Inevitably, therefore, much of this book is about funding: and in particular the role of the State.

John Pick has chapters on Government Support, Local Authority Support, Box Office, and other sources such as sponsorship, foyers sales, lotteries, trusts, foundations, and private patronage. He examines the artist and the audience and the place and time for bringing them together. There is a chapter on training and career structure and for anyone contemplating a life in arts administration there is a series of case histories (with some of the possible alternative answers at the back of the book) in which you can try your potential skill in such matters as planning a tour, pricing pottery, dealing with complaints, and making a grant application. Or you can solve the great Rumbellow Arts Centre Pop Concert Ticket Mystery.

No artist can escape administration. Most artists are self-employed or have a rapid sequence of short term employers: so they have to deal with a certain amount of self-administration. This book will help them to understand the philosophy of a market place where increasing dependence on public funding has led to an increased degree of public accountability that in turn requires an increasing network of administration.

PERFORMANCE AND POLITICS IN POPULAR DRAMA.

Aspects of popular entertainment in theatre, film and television 1800–1976. Edited by David Bradby, Louis James, Bernard Sharratt. Cambridge University Press. £15.50 (cloth) £6.95 paperback (UK).

A GOOD NIGHT OUT.

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Of Making Books

FREDERICK BENTHAM

Of making books there is no end; and much study is a weariness of the flesh. (*Ecclesiastes XII. 12*)

Since Pitmans published not long ago a third edition of my *The Art of Stage Lighting* and as that work contains some stuff actually written for my first book *Stage Lighting* which appeared in 1950 or even in a Pitman work of the mid-forties, I thought it might be fun to recall how the thing trickled off the launch pad in the first place.

When a book has been around a long time and has passed through many editions it becomes known as a standard work. It always strikes me as odd that reviewers treat each edition as if it were a brand new book written and published there and then. This it cannot be and indeed today the pace of technological development is so great that by the time any book is printed and published, technical detail has been overtaken. This is why journals like CUE or the ABTT's Sightline can be so valuable. They have two lives — as immediate news and, in bound form, past record.

Way back in 1925 a small book was published by Heffer of Cambridge entitled Stage Lighting for Little Theatres. The author was Harold Ridge and he went on to enlarge this book and include much material from his association with Terence Gray at the Cambridge Festival theatre. Heffer published this in 1928 and it went to a second edition in 1930. This book Stage Lighting is probably the first one in English, as distinct from the American language. I have to put it this way because it would not be right to say that Ridge's book represented English practice as such. He belonged to the advanced school and to him a cyclorama stage with the German Schwabe 7-colour lighting represented the ultimate. The Parry Opera theatre also shown and still working in the basement of the Royal College of Music, South Kensington is of that period. His book has a remarkable series of photographs of Cambridge Festival productions with summaries of each play's lighting plot printed opposite. As he said, "Realism is not practised in this theatre" – a theatre to enjoy such a very short but so influential a golden age. It certainly influenced me and the book was my bible.

For the rebuilding of the Shakespeare Memorial theatre Stratford-upon-Avon in 1932 Harold Ridge with a partner F. S. Aldred was lighting consultant. The pair of them were asked by Harold Downs to do the stage lighting articles in a fortnightly journal he was editing for Pitmans in 1933 called *Theatre and Stage*. This had a wide