



NEWS LETTER

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.
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WALTER H. WALTERS, Editor

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MID-WEST SECTION, Albert M. Koga, Chairman 312-832-5790

SOUTHERN CALIFORNIA SECTION, Mert Cramer, Chairman: 213-279-1023

REVISED BUILDING CODE APPROVED BY CITY COUNCIL IN NEW YORK CITY

The City Council in New York approved in October a new building code that permits the latest construction techniques to be used and is expected to alter dramatically the city's future look. The present code, written in the eighteen-nineties, had its last major revisions 30 years ago. The new code requires that materials used in construction meet certain performance standards rather than be of certain types.

The USITT was very instrumental in the revision of the new code. Under the presidency of Joel Rubin, a USITT Code Committee was formed to provide research and think-tank information sessions to the writers concerned with theatres and auditoriums. The committee gathered representatives from two dozen theatre oriented organizations, among them: Actor's Equity Association, American Educational Theatre Association, American National Theatre and Academy, Board of Standards and Planning for the Living Theatre, International Alliance of Theatrical and State Employees, International Association of Auditorium Managers, League of New York Theatres, League of Off Broadway Theatres, National Automatic Sprinkler and Fire Control Association, New York State Community Theatre Association, Society of Stage Directors and Choreographers, Speech Association of America, United Scenic Artists.

The committee, chaired by C. Ray Smith, included the following USITT members: Arthur J. Benline, Thomas DeGaetani, Joel E. Rubin, Hans Sondheimer, Donald H. Swinney, Russell Johnson, Richard D. Thompson, Ed Peterson, Jr., William B. Warfel, David Hays, Edward Kook, Helge Westermann, and others.

Together, all these spokesmen expressed for the code writers as wide a cross section of informed theatre opinion as could be provided. The code, therefore, was able to take the most forward looking approach toward new theatre construction. Some of those innovations include the elimination of the requirement to provide a fire curtain in all theatres, the acceptance of all stage forms, improved safety features for exiting - including space penalties for every turn one must take in getting to an exit, and space-saving and construction-saving regulations that make this code probably the most advanced in the country so far as theatres are concerned.

No outside funding made this important work possible; the project was supported entirely by USITT.

NEW PUBLICATION OF INTEREST TO PERFORMING ARTS TO APPEAR JANUARY, 1969

Joseph Taubman, Editor, Law-Arts Publishers, Inc., 453 Greenwich Street, New York, New York, 10014, has announced the publication of a new national periodical of major importance to the performing arts, the PERFORMING ARTS REVIEW. The first issue will appear in January, 1969. Each issue of the quarterly will consist of 100 to 160 pages. Subscription price will be \$10 per year.

Subtitled "The Journal of Management and Law of the Arts," the periodical will cover relevant commercial, non-profit, and academic sectors of the performing arts, including theatre, motion pictures, television, music, and the dance. Coverage will also be given to subsidy, subsidiary rights, legislation, and technological developments in the arts. From time to time, the publishers will publish books, treatises, monographs, and works relating to the arts generally as well as special areas of interest.

AN INQUIRY AND A REQUEST CONCERNING ROY MITCHELL'S "CREATIVE THEATRE"

The following letter has been received from Professor Kelly Yeaton, 103 Arts Building, University Park, Pennsylvania. Inquiries may be addressed to him or to The Kindle Press, 112 Goodwin Terrace, Westwood, N. J.

"A small private press has obtained the rights to reprint Roy Mitchell's great book CREATIVE THEATRE. The book is now difficult to obtain in the second-hand market and may reasonably be called "rare" as far as the ordinary student or scholar is concerned. The press naturally needs to know approximately how many copies to print...the potential demand.

"... Would it be possible to announce the project in your channels or through a newsletter, asking interested parties to contact the press? Perhaps I should state that this is not a commercial or profit-making enterprise...the chief problem is to make sure that those who have developed an appreciation for Mitchell will be able to obtain copies, or recommend them to others.

"The specific request is that those who may wish a copy or copies should make contact with the press before the printing order is given. It is not necessary to order a copy, only to indicate interest and suggest some possible demand.

"For those who came too late to know Mitchell's work or who have missed him in the library, we have printed a small leaflet of representative quotations from the book. With wisdom and a deep knowledge of the theatre Mitchell wove into a single fabric the primary concepts of Craig, Appia, Delsarte, Copeau, and Robert Edmond Jones. The special value of the book is that it relates these concepts to the total pattern of the theatre operating within a community...a truly communal art which cannot be perceived as separate from its matrix in society. Although the book was written in the late 1920's Mitchell foresaw theatrical developments only now becoming realities. I recommend it to all students of theatre...actors, directors, designers, managers alike. It is a work of intensely practical idealism."

MEMBERSHIP COMMITTEE PLANS CAMPAIGN

A membership brochure is now being prepared. The Chairman and Vice-Chairman request the help of all members in using them to obtain new members, by informing fellow workers of the activities of the Institute, and by circulating copies of the new brochure to interested individuals. Bulk quantities will be available for large distributions in a particular area or region by mail or at local meetings of organizations connected with the theatre. For copies of the brochure, contact Bernhard R. Works, University of Illinois, Urbana, Illinois, or Thomas Lemons, Sylvania Electric Products, 100 Endicott St., Danvers, Massachusetts.

USITT LIAISON GROUPS AND REPRESENTATIVES

Donald H. Swinney, chairman of National Liaison has reported the following representatives and the organizations for which they maintain working contacts for the Institute.

Tom DeGaetani: American Association of Dance Companies; Tom DeGaetani: Central Opera Service; Harold Burris-Meyer: National Council of the Arts in Education; Sonny Sonnenfeld: Illuminating Engineering Society; D. H. Swinney: National Council of the Arts and Government; Richard Thompson and D. H. Swinney: American Association of School Administrators; D. H. Swinney: American Educational Theatre Association; D. H. Swinney: Speech Association of America; C. Ray Smith and D. H. Swinney: Metropolitan Art Society; William Briggs: American Institute of Architects (Committee on Auditorium and Theatre Architecture).

"TOTAL THEATRE" CONFERENCE SCHEDULED IN LOS ANGELES MARCH 17-20

Reminder: USITT's National Conference is set for March 17-20 in Los Angeles. Address inquiries to USITT Conference Registrar, c/o Beckman Auditorium, Caltech, 1201 East California Blvd., Pasadena, Calif. 91109

The October 30 meeting of the Southern California Section was held at California State College, Los Angeles. The subject was a discussion of Audio-Systems in the Music Center and Hollywood Bowl. It was presented by Mr. William Blanton, supervisor of Audio-Visual Services of the Music Center Operating Company.

The Section also participated in an AETA-SCD conference November 1-3 at the Miramar Hotel in Santa Barbara. The subject: The Many Languages of Theatre.

MID-WEST SECTION NEWS REPORTED BY BERNHARD R. WORKS

The Midwest Section of USITT met on Friday, October 4, at the Chicago Lighting Institute, 140 South Dearborn Street. Mr. Al Koga, the Section Chairman, began the meeting with a few announcements and introductions. Then Dr. Richard Arnold chaired a program with Mr. Robert Ploch, Technical Director of Barrington High School, who presented various systems of Pipe Supports for Stage Platforms, and Mr. Robert Dahlstrom, Northern Illinois University, who presented Some Simple Projected Scenery Techniques.

Forty-one members, students, and guests attended and a lively discussion period followed the stimulating presentations. Samples, literature and local sources of the items examined were made available at the close of the meeting.

The next scheduled meeting was chaired by Mr. John Green on November 1. The program included representatives of several theatrical unions discussing the role of the unions on the local theatre scene. For more information concerning the activities of the Midwest Section write to Mr. Paul Brady, 50 Lincoln Hall Theatre, University of Illinois, Urbana 61801. If you happen to be in Chicago, contact Mr. Glen Naselius at the Goodman Memorial Theatre to learn of any current activities.

HERBERT A. KLIEGL

USITT, together with all the theatre world, mourns the passing of Herbert A. Kliegl and offers sincerest condolences to his family. Mr. Kliegl's contributions to the development of the American theatre and his support to the Institute are matters of considerable achievement, which USITT gratefully acknowledges.

SHORT NOTICES

Edward Madden of Rutgers University has undertaken the responsibility of Director of the Theatre Survey Project.

Terry H. Wells, Treasurer of USITT, is now Technical Director of University Theatre, Pennsylvania State University, 103 Arts Building, University Park, Pennsylvania 16802.

Clarification: Jean Rosenthal was engaged by the Met to design four of the new productions last season. She was incorrectly identified, among her many accomplishments, as residential lighting designer in the September-October issue of the NEWSLETTER.

The jury composed of members from ITI and USITT selected 36 photographs from over 700 entries to forward to Prague for the Scene Design Book of Photographs. The photographs have been delivered to Dr. Eva Soukupova through the courtesy of the Embassy of the United States in Prague.

On November 19, the editor is sorry to report, the electric typewriter and adding machine were stolen from USITT's office in New York.

IN NEW YORK, CALENDARS OF MEETINGS

All meetings in New York will be held at Bolt, Beranek and Newman, 106 E. 41st St. at 6:45 p.m. unless otherwise specified. Out-of-town members are urged to check with USITT's office for possibilities of last minute changes or cancellations.

EXECUTIVE COMMITTEE: Last Thursday of each month.

ENGINEERING COMMITTEE: First Tuesday of each month.

ARCHITECTURE COMMITTEE: Last Tuesday of each month.

PRESENTATION COMMITTEE: Last Wednesday of each month.

THIS NEWSLETTER IS MADE POSSIBLE THROUGH THE GENEROSITY OF THE FOLLOWING SUSTAINING MEMBERS:

<u>FIRMS AND INSTITUTIONS:</u>	Grossman, Bernard A.	University of Pittsburgh
Bolt, Beranek & Newman, Inc.	Lutz and Carr	Jean Rosenthal & Associates
Ebner-Schmidt, Association	I. M. Pei & Partners (Architects)	Olaf Sööt Consulting Engineers
<u>MANUFACTURERS:</u>		
American Seating Co.	Hub Electric	Stage Decoration & Supply
Peter Albrecht Corp.	The Janson Industries	Strand Electric (Minneapolis)
Berkey ColorTran	Kliegl Brothers Lighting	Sylvania Electric Products
Century Lighting	J. B. Lansing Sound	Tiffin Scenic Studios
J. R. Clancy Company	Little Stage Lighting	Ward Leonard Electric Co.
Electronics Diversified, Inc.	Major Corporation	I. Weiss & Sons
General Electric Co.	Rosco Laboratories	Wenger Corporation

PRESENTATION SUPPLEMENT

PRESENTATION SUPPLEMENT Editor, Ann Folke Wells, Chairman Presentation Committee
Address: Box 238, Pleasant Gap, Pennsylvania 16823 or USITT's New York Office

PROJECTS REPORT: PRESENTATION COMMITTEE

There are three research projects involving theatrical presentation presently being sponsored.

The Stage Manager Project is an attempt to determine, by means of a questionnaire, what physical facilities stage managers need, want, and don't want. Student stage managers are excepted from the study but copies of "Stage Managers Procedures" in use in colleges and universities are welcome. Members are needed to interview stage managers: professional, stock, repertory, and community theatres outside of the New York areas. Forms are available from project director Ann Folke Wells.

The Special Effects Project, directed by Terry H. Wells is interested in sharing information in this area. He is presently doing research in colored smoke, fire, and flash pot, and is interested in safe and fail-safe factors in the latter. It is the committee's hope this project will become a consulting resource for special effects problems. Requests and suggestions are invited involving past experiences and future research interests.

Robert Teitlebaum is directing a new project: Theatre Design and Technology and the Dance, a Bibliography. It will include available articles from standard texts, materials from periodicals and books, and personal notes, published and unpublished. The primary emphasis will be on production design areas with the secondary emphasis dealing with in-depth applications and technology related to the dance, such as theatre architecture and floor composition. While works of older vintage may be used, the cut-off date for most information of a technological nature will be 1950. Members aware of helpful publications are invited to communicate with Mr. Teitlebaum, 103 Arts Building, University Park, Pa. 16802.

"NEW MEMBER'S PACKET," AN INNOVATION OF THE PRESENTATION COMMITTEE

The committee has begun sending a "new member's packet" of information to recent members of the Institute who express an interest in the Presentation Committee. In addition to a letter explaining the committee's work and a copy of the Stage Manager's Form, the packet consists of Dr. Gary Gaiser's statement of the purpose of the committee and suggested projects, minutes of the May, 1968 meeting at which Terry H. Wells made a presentation on Special Effects, the 1968 annual report of the committee's activities, and a list of suggested meeting topics.

New or old members interested in the packet, or copies of the publications it contains, should make a request to the chairman.

Future plans for the Presentation Committee: A one day session, in late spring, in cooperation with the Engineering Committee, on theatrical projection.

"THE PLAYWRIGHT AND THE TECHNICIAN: A DIALOGUE?"

(Note: This is a brief summary of the above "goings-on" on October 30. A more detailed transcript will be available in January to those who request it from PRESENTATION Editor A. Wells)

A discussion of the above topic took place at THE COOPERATIVE THEATRE CLUB, 106 E. 14th St., New York City, the evening of October 30. The moderator, Neal Weaver, is the Associate Editor of After Dark magazine. He is also a playwright, and has worked in the theatre as actor, director, designer, and technician. The panel included Ron Olsen and Herbert Dana Greggs, designer-director and actor-playwright respectively at the Co-Op Theatre Club; Kert Lundell and Ronald Ribman, designer and playwright who have worked together at the American Place Theatre on Journey of the Fifth Horse and Ceremony of Innocents; Barrie Stavis, author of Lamp at Midnight, a production of which, directed by Sir Tyrone Guthrie, is about to embark on a coast-to-coast tour; and USITT member, scene designer

Joe Mielziner.

Mr. Weaver began by asking the panel if they thought there should be a communication between the playwright and the technician. After determining that in most cases the playwright was involved only in the first production, the panel seemed to agree that a conference, well in advance of production, involving the playwright, the scenic designer, and the director, was necessary to determine style. Style, the panel thought, must be established before casting, before any designs are submitted. Examples were given of successes and failures of several productions - the qualities which determined them were traced to the degree in which the above-mentioned production trio had a common concept of style.

Concerning the possible overlap of the disciplines, Mr. Mielziner seemed to speak for the designers on the panel when he said that in describing a set, authors should be very explicit, if they can, otherwise they should be atmospheric; never should they go "half-way." The playwrights on the panel with some background in technical theatre said that when they first began writing, the background got in their way - they fretted about directoral and design problems rather than their own. They said they had to go through an "un-learning" process, and concentrate only on the play, having faith that the production problems could be solved by others.

Mr. Ribman, a playwright with no background in technical theatre, said that (scenically) he always "asks for the impossible." "I refuse to contract my play to what I think can be done. I recognize that there will be changes imposed by production. I want to concentrate on language and do my thing the first time."

Mr. Lundell and Mr. Mielziner agreed with Mr. Stavis' statement that often, in a visual sense; an actor doesn't understand his material. Mr. Mielziner complained that photographic realism was so vital a part of the world of many playwrights, critics, and producers. Mr. Lundell said that authors tend to describe things very realistically, "they can't get out of basements and cellars."

This led to a discussion of Selective Realism, and the fact that often there are "things" which could be eliminated from a setting. Mr. Mielziner, on the one hand, said that the role of the designer was to eliminate, while Mr. Stavis, on the other, insisted that this was not always the case, and that it depended on the production style.

The panel mentioned hampering physical and production conditions. They agreed that good design often is a direct result of them. According to Mr. Mielziner, "When the sky is the limit, it is harmful for creative people."

Harking back to Mr. Ribman's "ask for the impossible," Mr. Mielziner agreed. "We must," he said, "develop techniques to give the playwright freedom. Ask for the world."

Mr. Olson, seeing a parallel to this statement in architecture, asked if concepts of architecture which seemed to be opening up to the concept of a stage were also opening up to playwrights. Mr. Stavis mentioned several multi-purpose stages on which, in production, his own plays had found new qualities and values. Mr. Mielziner insisted that multi-purpose was no purpose, that the issue of the entire relationship between the audience and actor was too complex to re-think for each production, "You spend all your time designing theatres."

A member of the audience asked the panel for their thoughts about improvisational theatre. This opened up a Pandora's Box of opinion concentrating mainly on the Beck-Malina Living Theatre. Playwright, technician and audience became united in a lively discussion which attempted both to preserve the form of the theatre as they knew it, and accept the vitality and kind of communication effected by the Living Theatre.

A final questioner asked if the playwright worked for posterity. Mr. Ribman answered that "...the playwright's intention doesn't mean a hill of beans. What's done determines what is."

Mr. Ribman's comment perhaps applies as well to the playwright-technician dialogue.

ROBERT DOWNING LEAVES ANTA POST

Robert Downing, director of national theatre services for the American National Theatre and Academy, has resigned, to become production supervisor for five theatres that will constitute the new \$21-million Krannert Center for the Performing arts at the University of Illinois.



ADMINISTRATION SUPPLEMENT

NOVEMBER - DECEMBER 1968

The AETA/USITT Theatre Administration SUPPLEMENT is a joint publication of the United States Institute for Theatre Technology and the American Educational Theatre Association; it is distributed to all members of both AETA and USITT. Address correspondence concerning the publication to: Editor, SUPPLEMENT, c/o USITT, 245 West 52nd Street, New York, N.Y.

Editorial contributors to the SUPPLEMENT: James L. Nuckolls SUPPLEMENT Editor, Bolt, Beranek and Newman Inc.; Harold R. Oaks, Colorado State University; Charles E. Scott, State University of New York at New Paltz.

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BIBLIOGRAPHY

ADMINISTRATION NOTES:

The Theatre Administration SUPPLEMENT was initiated by James L. Nuckolls in his capacity as Chairman of the USITT Committee on Theatre Administration. Its publication was founded and funded by the USITT for a period of over three years and was distributed to USITT members and subsequently to members of the AETA Theatre Administration Project. Recently, AETA began investigating means by which the USITT Administration SUPPLEMENT could be distributed to its entire membership. Inclusion in "Theatre News" is the first goal. We think, therefore, that it will be interesting to readers to review the history and purposes of the publication and what some of its accomplishments have been.

The first SUPPLEMENT appeared in November 1965 as part of the USITT's general Newsletter. From the beginning, the publication contained material of primary and immediate interest to theatre managers and administrators -- material that was SUPPLEMENTAL to their regular reading. Most of the writing was in the form of short monographs containing specialized or timely subjects. The SUPPLEMENT also contained a brief annotated bibliography of the latest publications in our area of interest, including newspaper articles, pamphlets, magazines, unpublished reports, committee studies by other societies, etc.

The SUPPLEMENT has published a wide variety of topics by distinguished authorities such as economist T. B. Birkenhead, director Robert C. Schnitzer, outdoor drama producer Mark Sumner, administrator Richard Kirschner, publisher-writer Alvin H. Reiss, lawyer John F. Wharton, Professor Robert Corrigan, manager Richard Hoover, federal arts executive Charles C. Mark -- the list is extensive. Not discounting its value for research in theatre administration, the continuing Bibliography has served as a topical outline tracing the development of our administrative specialty during a period of rapid expansion.

In the last few years, while the SUPPLEMENT was still a publication of only the USITT, AETA members began to donate comment and articles. These contributions expanded the publication into the much neglected area of theatre administration education. Harold Oaks, Chairman of the AETA Administration Project and a long-time member of USITT, did much to encourage this expansion. The recent decision of the AETA and USITT to support the SUPPLEMENT as a cooperative effort will result in greater service to the widest of administrative interests. Nearly 8,000 people now receive the SUPPLEMENT. We should note here that the SUPPLEMENT exists on contributions from its readers. Proposed articles and newspaper clippings are always needed.

James L. Nuckolls
Editor: SUPPLEMENT

AADC PILOT ADMINISTRATIVE INTERNSHIP PROGRAM

The Association of American Dance Companies, the national service organization for dance, has been awarded a grant from the National Endowment for the Arts to establish a pilot administrative internship program whereby two candidates might be placed with two non-profit professional dance companies for a period of up to a year to learn how to become dance company managers.

The grant provides \$3000 a year for each intern, which must be matched by an additional \$3000 from the participating training company, thus providing each intern with an annual stipend of \$6000.

If SUPPLEMENT readers know of prospective interns or training companies who might apply to the Association, they are encouraged to write Miss Isabelle Fisher, Executive Director, AADC, 250 West 57th Street, New York, New York, 10019.

BUILDING COSTS - THEATRES AND AUDITORIUMS Russell Johnson

This is a brief report, prepared in 1965, on a mail survey of the costs of theatres and auditoriums. The "cost per seat" of the surveyed projects is discussed, even though this figure is of limited significance, in part for the reasons noted below.

We requested cost figures for the complete building, excluding architectural and engineering fees, land cost, parking areas, and garages; but including the full cost of the building, all special equipment and furnishings, organ, if any, furniture, sound systems, auditorium seating, all stage rigging and machinery, etc. In many cases, the respondents to the survey could only provide a rough estimate of the cost, as frequently accurate cost data are not available.

The first group includes only projects costing more than \$5,500 per seat. Average cost per seat of this group is \$7,012.

Seating Capacity	Project and Location	Completion Date	Cost	Cost Per Seat
1150	Kennedy Theatre Washington, D.C.	1968	\$ 6,405,000	\$ 5,570
1164	Beaumont Theatre Lincoln Center	1965	\$ 9,250,000	\$ 7,947
2200	Kennedy Auditorium Washington, D.C.	1968	\$12,254,000	\$ 5,570
2658	Philharmonic Hall New York, N.Y.	1962	\$17,750,000	\$6,677
2729	State Theatre Lincoln Center	1964	\$19,000,000	\$ 6,962

8				
Seating Capacity	Project and Location	Completion Date	Cost	Cost Per Seat
2750	Kennedy Concert Hall Washington, D.C.	1968	\$15,318,000	\$ 5,570
3250	Concert Hall Music Center Los Angeles, California	1964	\$21,000,000	\$ 6,461
3765	Metropolitan Opera New York, N.Y.	1966	\$42,700,00	\$11,3411

The following group is limited to projects located in the southern portions of the United States. Average cost per seat of these five projects is \$961.

1812	Branscomb Auditorium Lakeland, Florida	1964	\$ 857,000	\$ 472
2109	Auditorium Bayfront Center St. Petersburg, Fla.	1965	\$ 2,000,000	\$ 995
3019	Gammage Auditorium Tempe, Arizona	1964	\$ 2,900,000	\$ 994
3100	Centre City Civic Theatre San Diego, Calif.	1964	\$ 3,200,000	\$ 1,032
3200	Civic Auditorium Jacksonville, Fla.	1962	\$ 4,192,000	\$ 1,310

Next, a group which includes only auditoriums with no stagehouse. Average cost per seat of this group is \$1,189.

488	Roberts Theatre Fine Arts Center Grinnell College, Iowa	1961	\$ 600,000	\$ 1,230
667	Warner Concert Hall Oberlin, Ohio	1964	\$ 700,000	\$ 1,049
1437	Tyrone Guthrie Theatre Minneapolis, Minnesota	1963	\$ 2,150,000	\$ 1,496
2258	Festival Theatre Stratford, Ontario	--	\$ 2,215,00	\$ 980

The next group includes only auditoriums seating 900 or less. The average cost per seat of these ten small halls is \$2,250.

*Average completion
date = 1964*

262	Theatre Building Macalester College St. Paul, Minnesota	1965	\$ 1,032,000	\$ 3,939
275	Small Theatre Benedicta Arts Center St. Joseph, Minnesota	1964	\$ 275,000	\$ 1,000
359	Recital Hall Macalester College St. Paul, Minnesota	1965	\$ 982,000	\$ 2,735
446	Kalita Humphrey Theatre Dallas, Texas	1960	\$ 834,000	\$ 1,848
450	Millard Auditorium University of Hartford West Hartford, Conn.	1964	\$ 750,000	\$ 1,666

(A)

Seating Capacity	Project and Location	Completion Date	Cost	Cost Per Seat
600	Repertory Theatre Milwaukee, Wisconsin	1968	\$ 1,250,000	\$ 2,083
600	Loeb Drama Center Cambridge, Mass.	1960	\$ 1,250,000	\$ 3,003
653	Queen Elizabeth Playhouse Vancouver, B.C.	1962	\$ 1,302,000	\$ 1,993
894	Jewett Chapel Auditorium College of Idaho Caldwell, Idaho	1962	\$ 550,000	\$ 615
900	Theatre Ottawa, Canada	1967	\$ 3,255,000	\$ 3,6166
The last group includes all the remaining surveyed projects. The average cost per seat of these eighteen projects is \$1,955.				
995	Kraushaar Auditorium Goucher College Center	1963	\$ 730,000	\$ 734
1076	Confederation Theatre Charlottetown, P.E.I.	1964	\$ 2,046,000	\$ 1,901
1200	Auditorium Benedicta Arts Center St. Josh, Minnesota	1964	\$ 1,050,000	\$ 875
1200	Hilton Auditorium Webster College Webster Groves, Mo.	1966	\$ 1,600,000	\$ 1,333
1250	Cleary Auditorium Windsor, Ontario	--	\$ 1,938,000	\$ 1,550
2100	Whiting Auditorium Flint, Michigan	1966	\$ 3,320,000	\$ 1,581
2158	Festspielhaus Salzburg	1960	\$ 8,310,000	\$ 3,850
2200	Theatre-Concert Hall, International Center Honolulu, Hawaii	1964	\$ 2,300,000	\$ 1,455
2202	Clowes Memorial Hall Butler University Indianapolis, Ind.	1963	\$ 3,700,000	\$ 1,680
2300	Auditorium Ottawa, Canada	1967	\$ 8,184,000	\$ 3,616
2400	Music Hall Milwaukee, Wisc.	1968	\$ 5,300,000	\$ 2,208
2534	Civic Auditorium Knoxville, Tenn.	1961	\$ 3,720,000	\$ 1,468
2731	Jubilee Auditorium Edmonton, Alberta	1957	\$ 4,775,000	\$ 1,748
2807	Queen Elizabeth Theatre Vancouver, B.C.	1959	\$ 4,620,000	\$ 1,645
2926	Ford Auditorium Detroit, Michigan	1956	\$ 4,770,000	\$ 1,630

Average
completion date
1963

(B)

Seating Capacity	Project and Location	Completion Date	Cost	Cost Per Seat
2973	La Grande Salle Montreal, Quebec	1963	\$ 8,835,000	\$ 2,971
3001	Jesse Jones Hall Houston, Texas	1965	\$ 6,166,000	\$ 2,055
3155	O'Keefe Centre Toronto, Ontario	1960	\$ 9,127,000	\$ 2,8933

Computing the average cost per seat for all projects except the second and third groups (auditoriums in southern U.S., and auditoriums without stagehouses) the figure is \$3,161.

Costs shown were as stated by respondents to the questionnaire in the fall of 1964.

What are some of the factors that make some buildings more, or less expensive than others? Climate. A building in Minnesota usually costs more per square foot than a building in New Mexico. Regional variation in construction costs. Building costs in metropolitan areas such as Milwaukee are usually higher than in less active areas such as Waterloo, Iowa. Time. In general, construction costs have been rising each year. Purpose of building. An auditorium intended to serve as a monument, in addition to its function as a working theatre, will usually cost more per square foot. Usually, more money is made available for commemorative and "monumental" buildings. The "appetite" of the bidders. It is recognized that, in any given area, the general contractors have feasts and famines. If, at the time any particular project is put out for bids, the contractors are "hungry," the job will be bid low. If the contractors' schedules are full, the bid costs per square foot will be high. Quality and quantity of materials, and craftsmanship. In one auditorium will be found acres of travertine, and in another, acres of painted drywall and unpainted concrete block. One project will be over-equipped with theatrical lighting equipment; another will have less than enough to function properly. There are, of course, still other reasons for great variance in construction costs. This survey certainly demonstrates that the cost of auditorium projects can vary widely.

THE AFL-CIO DEMONSTRATION ARTS PROJECT

WHO:

The Demonstration Arts Project is sponsored by the AFL-CIO Community Services Department, the Council of AFL-CIO Unions for Scientific, Professional and Cultural Employees, and the Central Labor Councils of Buffalo, Louisville, Minneapolis, and New York with the cooperation of the National Endowment for the Arts.

WHAT:

This is a special "pilot" project taking place simultaneously in four cities to determine ways and means of involving union members and their families in the cultural life of their communities. As successful activities are developed, other labor groups in other cities will be encouraged to adopt them. The objectives of these activities shall be:

1. To enrich the quality of life away from the work place for the union member and his family.
2. To more effectively involve organized labor in building better communities.
3. To enlarge and strengthen opportunities for the employment of America's Artists.

4. To assist cultural organizations in gaining a wider base of participation and support.
5. To encourage the active participation of union members and their families in those activities that are supportive of the cultural institutions of their communities.
6. To provided professional counseling services to union organizations seeking to provide their members with opportunities to benefit from art activities.

WHERE:

The Project is locally administered with counseling support and coordination services provided through national units of the AFL-CIO. Mr. Harlowe Dean is National Coordinating Consultant. His office is located at 2600 Virginia Avenue, N.W., Washington, D.C. (Tel:212/337-5077.)

WHEN:

The Demonstration Arts Project began in several cities after a series of organizational meetings designed to inform union leaders of the cultural needs of each community and establish lines of communication between the leadership of organized labor and the local art institutions. These meetings were scheduled to take place in Minneapolis, Louisville, New York, and Buffalo. Demonstration aspects of the project are expected to be completed within two years.

WHY:

(ED: The following comments are extracted from a statement by the Council of AFL-CIO Unions for Scientific, Professional, and Cultural Employees.)

"We know that today the American worker's historical pre-occupation -- working for a livelihood -- is increasingly involving a diminishing portion of his time and energy. The problem of extracting the means

of subsistence in an economy of scarcity has been replaced by a whole set of new challenges in an economy of unprecedented abundance. One such problem is the proper utilization of larger and larger amounts of available free time...

"Union involvement in art and other cultural projects, offers but another way for the movement to identify with the highest aspirations of the working man. At one time the limit of a working man's dreams (beyond a decent job at decent pay) was to see his children assured of a basic education. When labor called for universal free public schools it was fighting to help him reach his goals. today, with free time increasing steadily, the worker wants more than a basic education. He wants those enriching experiences which in other times were available only to the wealthy leisure class. He may want these for himself or, as is mostly the case, for his children, because art, theater, music, good books, travel are part of a continuing educational or "growth" process, and today they are part of the common man's search for happiness. Labor must recognize this goal just as yesterday labor knew and understood the workers' search for a basic education...

CONTRIBUTORS TO THE DECEMBER 1968 SUPPLEMENT

Isabelle Fisher, Executive Director, Association of American Dance Companies, New York.

Russell Johnson, Consultant, Bolt Beranek and Newman Inc., New York City.

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Charles E. Scott

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245 West 52nd Street
New York, New York 10019

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Mr. Ned A. Bowman 123456781
Dept. of Speech & Theatre Arts
Univ. of Pittsburgh
Pittsburgh, Penna. 15213