

May 1, 1978

Mr. Allan H. Cowen  
Executive Director  
Greater Louisville Fund for the Arts  
511 West Broadway  
Louisville, Kentucky 40202

Dear Allan:

Thank you for sending me a copy of the statement by the board of directors of the Louisville Orchestra. I am passing it along to Gordon Davidson, though he may already have received the same communication.

Please let me assure you and your associates that the provision of the very finest acoustical advice is an absolutely top priority with me and the other members of the architectural subcommittee. As you know, we have made it a formal requirement in our proposals to the five architectural firms that the winner must choose from one of three named acoustical experts. These are the cream of the crop in the United States, as far as we can learn from all the experts we have consulted on theatre and concert hall construction.

In addition, we have insisted on the somewhat unusual procedure of stipulating that the acoustical engineer will report directly to the committee, rather than through the chosen architectural firm. We believe this provision makes it clear that we are putting equal responsibility and authority in the hands of the architects and the acousticians.

With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Gordon Davidson  
Walter Creese  
Architectural Subcommittee

The Board of Directors of the Louisville Orchestra anticipates with enthusiasm the proposed Arts Complex, and feels sure that every effort will be made to create an inviting environment for the arts.

Of primary importance is the acoustical quality of the auditoriums. To avoid repetition of past mistakes, both local and national, we urge that every effort be made to insure the finest results.

To this end it is absolutely imperative that a specific budget item, a contingency fund, be designated for acoustical engineering, and that this fund should by no means be reduced in the event of budgetary cutbacks. Furthermore, a supplementary fund should also be earmarked exclusively for acoustical adjustments during construction and after the building is completed, since such modifications have proven necessary in many modern halls.

Should cutbacks become necessary these must be confined to such elements of the complex as can be added later—ie, reuse buildings, storage areas, office space, etc. In the overall design, auditoriums are the most difficult and expensive to modify once they are built.

Philip M. Janier  
Elizabeth B. Arrasmith  
Louise G. Kain  
Ben J. Abbott  
I. P. Parady  
David G. Brown  
K. L. Hirsch  
Cara Wood  
Lillian Finsterlin  
Jeanne Gammage

Robert Whitney  
Jimmie A. Hawley  
Bern M. Clark  
Ch. E. Coe  
Henry V. Heuser Jr.  
Roberta Fischer  
Chester P. Kelly  
Ray Bright  
Robert P. Adelberg  
James A. Jones  
Charles W. Hoff Jr.

**The Courier-Journal**  
**THE LOUISVILLE TIMES**

LOUISVILLE, KENTUCKY 40202  
AREA CODE 502-582-4011

May 3, 1978

May 2, 1978

Mr. Jerry W. Ball  
Kentucky Cultural Complex  
c/o University of Louisville  
9001 Shelbyville Road  
Louisville, Kentucky 40222

Dear Jerry:

Thank you for your letter of May 2. Gordon Davidson reflected my true interest on this matter. As long as the study is "in depth and completely honest" as you said in your letter, I will be totally satisfied.

With best regards.

Yours sincerely,



Barry Bingham, Jr.

cc: Gordon Davidson

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Davidson indicated  
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Sincerely yours,

Jerry W. Ball  
Chairman, Task Force

May 2, 1978

Mr. Barry Bingham, Jr.  
The Courier-Journal/The Louisville Times  
525 W. Broadway  
Louisville, Kentucky 40202

Dear Barry:

Thank you for your letter restating your kind offer to contribute \$5,000 toward the cost of hiring an acoustical consultant to give us an accurate report on the acoustical properties of the several movie houses on the River City Mall.

I know by now that you have Don Zuchelli's letter to Leonard Marshall that states his interest in investigating those theaters in a thorough manner through the means of a state contract. Gordon Davidson indicated that you and he had discussed the matter and that you were willing to learn more about Zuchelli's proposal before continuing the concept of hiring an acoustical consultant now.

Please let me know if my information is correct as stated in this letter. I shall be happy to assist you with the inspections or to assist Zuchelli if I am needed. It really does not matter to me who does the work as long as it is done in depth and with complete honesty.

With best wishes,

Sincerely yours,

Jerry W. Ball  
Chairman, Task Force

JWB:ars

cc: Gordon Davidson

**The Courier-Journal**  
**THE LOUISVILLE TIMES**

LOUISVILLE, KENTUCKY 40202  
AREA CODE 502-582-4011

April 20, 1978

April 2, 1978

Mr. Jerry W. Ball  
9001 Shelbyville Road  
Louisville, Kentucky 40222

Dear Jerry:

Just a note to confirm our conversation the other day regarding an acoustical study of the United Artist/Penthouse theatre. I am willing, personally, to contribute up to \$5,000 for such a study by a recognized acoustical expert of your choice. If you or other members of the committee planning the Performing Arts Center are interested in acoustical evaluations of other theatres in that vicinity (Kentucky, Ohio and Mary Anderson) and if those studies can be done with the \$5,000, that would be fine with me.

If this contribution can be handled through a tax exempt agency such as the University of Louisville or Fund for the Arts, I would greatly appreciate it.

I look forward to hearing from you when you are prepared to contract with an acoustical expert for this study.

With best regards.

Yours sincerely,

  
Barry Bingham, Jr.

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Ball  
, Task Force



Second Floor, Main Library  
301 York Street  
Louisville, Kentucky 40203

Sponsored by the  
Greater Louisville  
Fund for the Arts  
and the Louisville  
Free Public Library.

May 5, 1978

Dr. Jerry Ball  
Dean, School of Music  
University of Louisville  
Louisville, Kentucky 40208

Dear Dean Ball:

The Executive Committee approves the space requirements for the Junior Art Gallery as outlined in the CRS report of March, 1978 (including the suggested changes made at the April 19 meeting) and recommends that the Junior Art Gallery continue to explore its participation in the Cultural Complex.

Sincerely,

Kate Vogt

cp

Historical Society

May 8, 1978

Mr. Ben Hershberg  
Courier Journal  
Business Desk  
525 W. Broadway  
Louisville, Ky. 40202

Dear Mr. Hershberg:

Enclosed is the report of Sasaki Associates of March 30, 1978, which you requested. We are glad to provide you with the information and ask only that you remember it is merely a preliminary analysis.

Sincerely yours,

(Mrs.) Alice R. Stanton  
Task Force

May 8, 1978 -

Bob Hershberg of the Courier-Journal called about 10:00 a.m. requesting a copy of the Sasaki Associates report of March 30. Checked with Dean Ball who saw no reason not to send it, but asked to check with Gordon Davidson.

Called Gordon Davidson's office 11:15 a.m. and talked with Peggy Hess. Will check with Mr. Davidson and call back if it should be withheld.

*Sent - per G.D.*

*Ara*

May 10, 1978

Mrs. Richard M. Kain  
564 Sunset Road  
Louisville, Kentucky 40206

Dear Louise:

Thank you for your letter of May 5. I am glad to see the endorsement by Jim Read of one of the architectural firms with whom we are working. I am writing Jim today and will enclose a copy of my letter.

I am also sending your suggestions on the possible design of the Performing Arts Center to Gordon Davidson, who heads the overall committee.

I will see that the architect finally chosen has a chance to look at your proposal. Much will of course depend on the shape the building eventually takes, but I agree with you that making use of the riverfront location is something which must be given very serious thought.

I am also grateful for your sending me a copy of the piece on the Denver Center from the Saturday Review. It happens that I missed it. I am going to circulate it among the members of the architectural subcommittee.

This project is moving along so rapidly that it makes me a little dizzy. I do hope that your ideas will be fully expressed at all stages of the game. I am sure you have talked to Jerry Ball about the needs of the various users. I am sending him a copy of this letter.

With best regards,

Yours as ever,

Barry Bingham, Sr.

cc: James Read  
Gordon Davidson  
Jerry Ball ✓



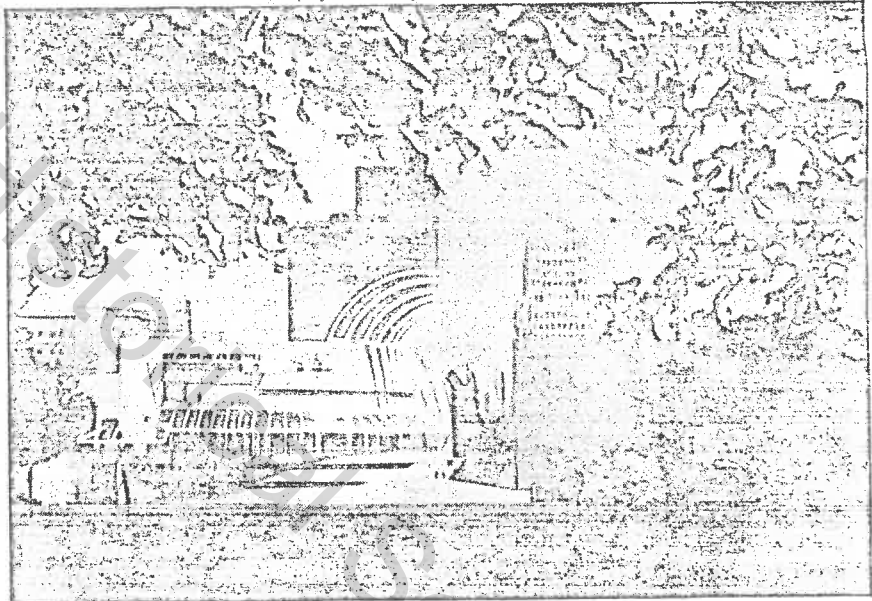
## DENVER'S "SURROUND" CONCERT HALL: IS IT A GOOD IDEA?

by Irving Kolodin

FOR THE itinerant music critic, Denver has long been a place to visit on the way to someplace else in Colorado: to Central City for opera; to Aspen for high-level (7,850 feet) chamber music; to Boulder for seminars at the University of Colorado; and to Colorado Springs for one of Dick Gibson's jazz weekends. The recent "grand opening" of Boettcher Concert Hall has created a new focus of interest within Denver itself—a palace for music amid new 40-story office buildings and old joints, in a city long famous for fresh air but now beset by smog problems.

Ambitious as it is, Boettcher Concert Hall is only the first in a series of developments intended to establish Denver as an arts, as well as a sports and a money-minded, capital of the New West. The hall is the cornerstone in the evolving Denver Center for the Performing Arts, which will include theater and film centers, all connected by a huge, glass-roofed Galleria clearly related to the one in Milan. Boettcher (so styled because of major financing by a foundation bearing a name famous in Colorado's history) shows enterprise in design as well as careful attention to an all-important detail for which concert halls are famous or infamous—acoustics.

Internal appearance takes precedence here over standard considerations of good sound. What greets the visitor is a mammoth enlargement of what is well known as theater-in-the-round. Why such a nearly circular, but



*The Denver Center—"A music palace amid new buildings and old joints."*

asymmetric, layout of 2,700 seats in a hall for music? In order, says one of its planning participants, to promote informality, to get away from the long-time convention of a rectangular space in which one quarter is devoted to a platform for the performers and the other three quarters to the audience.

My first reaction on viewing a hall in which the banks of seats on four sides are surmounted by an encircling "ring" under the ceiling (for sound dispersion) was: "What a place for a prizefight!" But my second reaction, after seeing a rehearsal, and my third, after

attending a concert, were more sympathetic to the basic "surround" idea, if not wholly convinced by its implementation.

This long stride in the right direction may be credited to acoustician Christopher Jaffe. Deprived of the rear wall that acts as a reflective surface in most concert halls and of the side surfaces that give the listener a sense of immersion in a tonal bath, Jaffe has decreed the creation, here and there, of baffles to break up the sound waves. Below the stage he has placed an open space (dubbed a "moat") to build up the reso-

nance of such low-toned instruments as the cellos and basses. Above all floats a cluster of large acrylic disks (106 by his count) that may be raised or lowered within a range of eight feet.

What is the outcome? Considering that the Denver Symphony—good as it has become under the able direction of Brian Priestman—is not one of our superorchestras, the quality of sound heard in the new hall was uniformly pleasant. But the quantity of sound, especially at top and bottom, left some details unheard. When one member of the string section was asked whether the players could readily hear one another onstage—an all-important necessity in a good hall—he said, "It's better than it was before, now that they have raised the reflectors, but it still isn't what it ought to be." Queried on this and other points, Jaffe replied, "It's a matter of trade-offs: You get more intimacy in this kind of a room, but you can't arrange the reflectors outside of a certain pattern or they block the vision of some members of the audience."

The "grand opening concert" (as it was billed) added something not previously available for evaluation—an audience. The festive mood was summarized by an elderly, well-dressed man who said to his wife, as they (and I) were approaching the entrance, "I've been waiting thirty years for the symphony to have a decent home." As the audience assembled, it brought with it an animation, a sense of physical pres-

ence, a diversity of appearance, to replace the hall's previously unvaried pattern of terra-cotta-colored chairs with their blond plywood backs (for sound dispersion).

Music finally attained its proper place (after speeches in which "magnificent" was as redundant as "ladies and gentlemen") with a lovingly shaped performance of Ralph Vaughan Williams's "Serenade to Music." This composition, curiously, was also on the opening program of Lincoln Center's Philharmonic Hall (in 1962). In Denver (with the choral portions sung by groups from the universities of Colorado and of Denver), it sounded better. Then Van Cliburn came on as a sonorous, if less than spontaneous, performer of the solo part in Tchaikovsky's B-flat-minor piano concerto. Finally, Priestman conducted a meticulously prepared, admirably energetic playing of the Brahms Symphony No. 4 (in E minor).

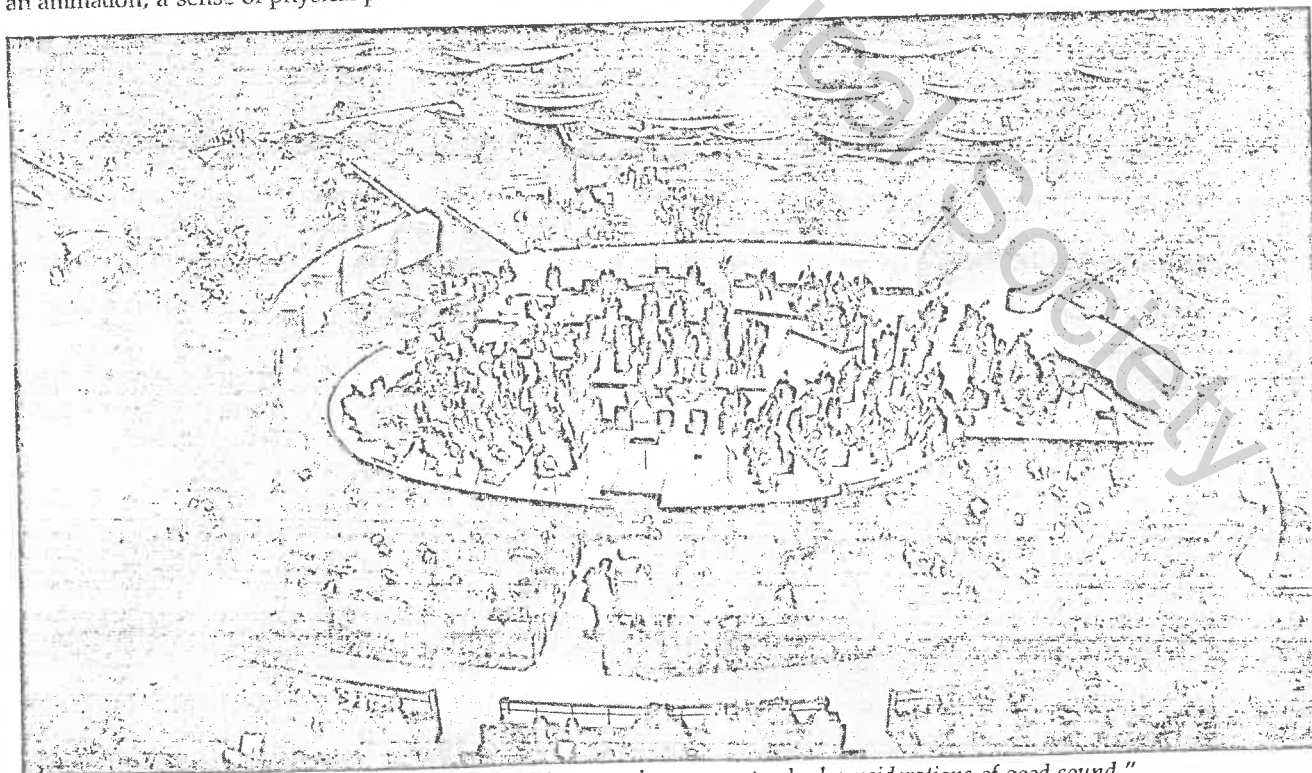
Here the realities settled firmly into place. For a publicized amount of \$13 million (against the \$27.4 million expended to build Philharmonic Hall in Lincoln Center and to revise its interior to sound as it does today as Avery Fisher Hall), Denver has acquired a civic asset of the first importance. But it hasn't resolved my reservations about a surround hall. It should be great for soloists, particularly pianists. Singers, I am told, will have to accommodate themselves to performing for the audience in back as well as the one in

front. But side and back views of orchestral players trying to make a living contribute nothing at all to musical enjoyment.

Why then the surround hall? In all probability, because some architects love to innovate rather than to duplicate and also because changing conditions have altered freedom of choice. In the nineteenth century, interiors were constructed of wood and plaster, which, in a well-shaped room, proved to have an uncommon affinity for sound. Under today's building codes and fire prevention regulations, other materials take precedence.

So far, the best precedent for Boettcher Hall in Denver is the Philharmonie in Berlin, home of the Berlin Philharmonic, whose lifetime conductor is Herbert von Karajan. In a conversation in Salzburg a year ago, Karajan recounted the circumstances in which the Philharmonie had been converted from a tolerably good hall into an excellent one. In planning for a series of TV films, the director had asked that the strings be arranged in tiers, rather than having the musicians sit on the flat stage as is customary. "The change in sound was sensational," said Karajan. "It was so good we adapted the same arrangement for our concerts." In other words, no hall is ever finished until all its possibilities have been exploited. Good as Boettcher is, there is still work to be done.

Denver papers, please copy. ©



Concert-hall-in-the-round—"Internal appearance takes precedence over standard considerations of good sound."

Fred Thumbar

May 11, 1978

Mrs. Betty Lou Amster  
Chamber of Commerce  
300 W. Liberty Street  
Louisville, Kentucky 40202

Dear Betty Lou,

Enclosed are copies of minutes of all the meetings held with the various user groups after they had received and studied the CRS Schematic Design Program and the Sasaki Associates report of the Preferred Development Conceptual Plan.

Also, copies have been sent directly to Gordon Davidson and Owsley Brown. Mr. Brown participated in several of the meetings and asked for copies.

Sincerely,

(Mrs.) Alice R. Stanton  
Task Force

enc.

May 11, 1978

Mr. Gordon Davidson  
Wyatt, Grafton & Sloss  
Citizens Plaza, 28th Floor  
Louisville, Kentucky 40202

Dear Mr. Davidson:

Enclosed are copies of minutes of all the meetings held with the various arts user groups after they had received and studied the CRS Schematic Design Program and the Sasaki Associates report of the Preferred Development Conceptual Plan.

Additional information will be forwarded to you as soon as it is received.

Sincerely yours,

(Mrs.) Alice R. Stanton  
Task Force

enc.

**Merrill Lynch  
Pierce  
Fenner & Smith Inc.**

Richard A. Austin  
Vice President

May 12, 1978

Jerry W. Ball, Dean  
School of Music  
University of Louisville  
Shelby Campus  
9001 Shelbyville Road  
Louisville, KY 40222

Dear Dean Ball,

The Louisville Ballet Board held its annual meeting on Tuesday, May 9, and I am pleased to inform you that Mrs. Donald Balleisen (Carolyn) has been elected as president for the coming year. As such, I would assume that it is only appropriate that she take my place on the Cultural Complex Committee.

I have enjoyed working with you and the other members of the committee, and I look forward to future association with you as a board member of the Louisville Ballet. I wish you and the committee the most success in this very worthwhile project. If I can be of service in any way, please do not hesitate to contact me.

Sincerely,



Richard A. Austin  
RAA/cw



# KENTUCKY CULTURAL COMPLEX

May 15, 1978

MEMO

TO: Members of the Architectural Subcommittee

FROM: Betty Lou Amster, Kentucky Cultural Complex Committee Staff

RE: Architectural Offerings

This is the material covering the offerings of five architectural firms. These offerings are to be evaluated and given initial scoring Wednesday, May 24 at a meeting beginning at 9:15 a.m. in the third floor conference room at the Courier-Journal and Times building.

The Filson Historical Society

**Cultural Complex Committee**  
 Gordon B. Davidson, *Chairman*  
 Hon. L.J. Hollenbach, III  
 Judge, Jefferson County  
*Ex-officio*  
 Hon. Harvey I. Sloane  
 Mayor of Louisville *Ex-officio*  
 Jerry W. Ball *Ex-officio*  
 Joseph L. T. Ardery  
 Barry Bingham, Sr.  
 Owsley Brown, II  
 Mrs. Dann C. Byck, Sr.  
 Frank B. Hower, Jr.  
 Bertram W. Klein

Baylor Landrum  
 Leonard B. Marshall, Jr.  
 A. Stevens Miles  
 James Grier Miller  
 Woodford R. Porter, Sr.  
 Mrs. W. Fielding Rubel  
 Daniel C. Ulmer, Jr.

**Cultural Complex Task Force**  
 Jerry W. Ball, *Chairman*  
 Robert P. Adelberg, Jr.  
 Mrs. Charles W. Allen, Jr.  
 Richard A. Austin  
 James S. Barger  
 William T. Beam, II  
 Lawrence D. Clark  
 James M. Coleman  
 Dario A. Covi  
 Nash Cox  
 A. Wallace Grafton, Jr.  
 Michael J. Grisanti  
 Albert J. Harris, Jr.

Ian Y. Henderson  
 Hon. L.J. Hollenbach, III  
 Maurice D.S. Johnson  
 Robert E. Kulp, Jr.  
 Dinwiddie Lampton, Jr.  
 William C. Lathon  
 Johnetta Marshall  
 Mimi Martin (Mrs. Boyce F., Jr.)  
 D. Patton Pelfrey  
 Mrs. Russell H. Riggs  
 Al J. Schneider  
 Mrs. Alfred R. Shands, III  
 John S. Sherman  
 Hon. Harvey I. Sloane

Albert Smith  
 Jeremiah P. Starling  
 Alan M. Stone  
 Kenneth J. Tuggle  
 Kate Vogt  
 Joseph Warren  
 James S. Welch

**Resource Staff**  
 Betty Lou Amster  
 Allan H. Cowen  
 Carol L. Miller  
 Alice R. Stanton

Ralph Burgard

May 15, 1978

Dear Don:

Sorry for the delay. You will get the data in two weeks.

I promise to use the first object below if you will. Then we can avoid thorny memos that might give our clients the impression there is confusion when we both know that consultants are never confused.

The second should provide inspiration to restore your usual sunny disposition.



With kindest regards,

Ralph

Donald Zuchelli  
Zuchelli, Hunter Assoc.

cc. Davidson  
Marshall  
Ball ✓  
Hanson

# SHERMAN & FLETCHER DEVELOPMENT CO.

IN HURSTBOURNE PARK  
LOUISVILLE, KY. 40222

• 304 WHITTINGTON PKWY.  
• PHONE: (502) 426-6300

May 16, 1978

Dean Jerry Ball  
University of Louisville  
School of Music  
9001 Shelbyville Road  
Louisville, Kentucky 40222

Dear Jerry:

Because I have been out of town during the past two meetings of the Cultural Complex Task Force, I do like to send you some comments, which I feel are very important regarding the parking aspects of the proposed Center:

Sasaki, in his memorandum of March 30, 1978, indicates on Page 4, a total daytime parking demand of 2,730 cars. Included in this total is an allowance for the commercial and office space to be built by Hines. However, his allowance of 1,800 cars for the 450,000 to 500,000 square feet of office area is short by 700, and his allowance of 200 spaces for 60,000 to 70,000 square feet of retail space is short by 150 spaces, so that the parking requirements for daytime usage would exceed 3,000.

In addition, Al Schneider is planning 750,000 square feet of office space in Shippingport Square, practically next door to the Performing Arts Center, together with 800 additional hotel rooms, and 250 luxury apartments -- requiring an additional 4,000 car parking.

Sasaki indicates in his memorandum, "the provision of parking in underground garages costs

**NOW BUILDING IN**

**HURSTBOURNE OFFICE CENTER & BLUEGRASS INDUSTRIAL PARK**

Owner/Builders of Prime Commercial and Industrial Developments



Dean Jerry Ball  
May 16, 1978

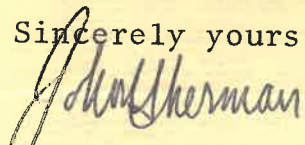
Page 2

approximately \$10,000 per parking space and \$5,000 per parking space in above-grade structures. However, the physical capacity of the site can accommodate approximately 1,400 parking spaces in a combination of below-grade and above-grade structures. If below-grade facilities are not built, the capacity of the site to reasonably accommodate parking drops to approximately 500 spaces. If, in fact, 3,000 spaces are required for daytime use, the cost to the State (not included in the \$23,000,000 appropriation) becomes astronomical:

- a) If a median cost between the \$5,000 per space and the \$10,000 per space was considered, and we use a figure of \$7,500 per space, multiplied by 3,000 spaces required, the cost equals \$22,500,000.
- b) In addition, if the site "can accommodate approximately 1,400 parking spaces in a combination of below-grade and above-grade", it is obvious that the State would have to purchase additional land for 1,600 additional parking spaces. At 333 square feet per car, such additional parking space would require over 4 acres of land at a cost of at least several million dollars additional.

If there are any questions regarding my comments, I would be happy to meet with you any time at your convenience to discuss the matter in further detail.

Sincerely yours,

  
John S. Sherman

JSS/ed



IN HURSTBOURNE PARK  
LOUISVILLE, KY. 40222

• 304 WHITTINGTON PKWY.  
• PHONE: (502) 426-6300

May 16, 1978

Dean Jerry Ball  
University of Louisville  
School of Music  
9001 Shelbyville Road  
Louisville, Kentucky 40222

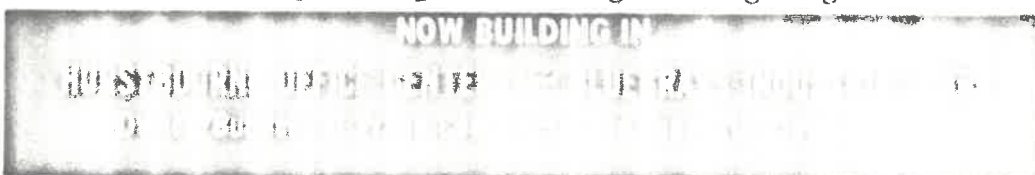
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Dean Jerry Ball  
May 16, 1978

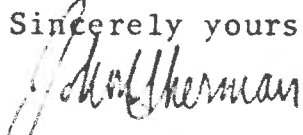
Page 2

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- b) In addition, if the site "can accommodate approximately 1,400 parking spaces in a combination of below-grade and above-grade", it is obvious that the State would have to purchase additional land for 1,600 additional parking spaces. At 333 square feet per car, such additional parking space would require over 4 acres of land at a cost of at least several million dollars additional.

If there are any questions regarding my comments, I would be happy to meet with you any time at your convenience to discuss the matter in further detail.

Sincerely yours,

  
John S. Sherman

JSS/ed

May 22, 1978

Mr. Barry Bingham, Sr.  
Courier-Journal & Louisville Times  
525 W. Broadway  
Louisville, Ky. 40202

Dear Mr. Bingham:

Enclosed is a copy of the note Ralph Burgard sent to Don Zuchelli in response to his request for information. Dean Ball wanted you to have a copy.

Sincerely yours,

Alice R. Stanton  
Task Force

enc.

**Ralph Burgard**

---

May 15, 1978

Dear Don:

Sorry for the delay. You will get the data in two weeks.

I promise to use the first object below if you will. Then we can avoid thorny memos that might give our clients the impression there is confusion when we both know that consultants are never confused.

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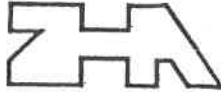


With kindest regards,

Donald Zuchelli  
Zuchelli, Hunter Assoc.

cc. Davidson  
Marshall  
Ball ✓  
Hanson

Ralph



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

MARYLAND NATIONAL BANK BUILDING  
160 SOUTH STREET  
ANNAPOLIS, MARYLAND 21401  
(301) 269-6565

May 9, 1978

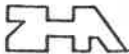
Mr. Ralph Burgard  
10 Rectory Lane  
Scarsdale, New York 10583

Dear Ralph,

As you know, the Louisville Performing Arts Complex pre-developing planning process is moving forward at a quick pace and should reach completion by October, 1978. Our facility programming consultants, CRS, has completed their work on schedule, providing a comprehensive program for the proposed complex. Similarly, Sasaki Associates, our urban designers has consistently performed under intense pressure to maintain our tight schedule.

As you recall, our mutual contract calls for completion of a series of tasks to be performed by you at various stages prior to July 1, 1978. Usage projections were to be completed by February 17th; revenue projections by March 1st; and review of design alternatives by April 30th. On March 31st, you and Scott discussed our time table and you agreed to provide revised usage projections and revenue projections within ten days. Subsequently, on April 4th, we sent you a letter summarizing previous verbal conversations and reminding you of the importance of timely completion of the tasks. We fully expected comprehensive reports on usage and revenues from you by the second week in April.

To date, we have only received some preliminary comments and usage projections and some handwritten notes on potential revenue which are incomplete and of limited value. We have reached the point in our predevelopment programming process where any further delay in your response will severely jeopardize the ability of the study team to complete this complex project, as contractually required. The delays to date have caused us to move into new tasks with incomplete knowledge on usage and revenues. Further delays in providing quality products will adversely affect the overall time table for Performing Arts Center implementation and, thereby, have adverse consequences with regard to ultimate costs, timing, and potential political repercussions.



Mr. Burgard

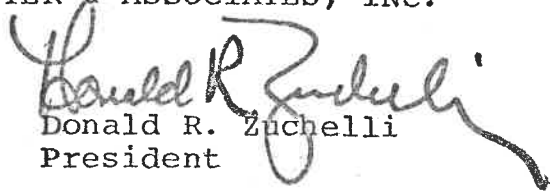
May 9, 1978

Unfortunately, we are presented with a dilemma. We feel you are an integral part of our planning process and team but cannot tolerate additional uncertainty and delay which results from your lack of response. While we value your insights, we cannot jeopardize the planning process and ultimately the timely completion of facilities. If you cannot complete the previously required work effort and cannot present comprehensive cost estimates within the next two weeks--consistent with our published schedule--we shall be forced to renegotiate our business arrangement.

After you have had an opportunity to review this letter and the letter of April 4th, please contact me so that we may make important decisions with regard to our future joint work situation.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.

  
Donald R. Zuchelli  
President

DRZ:jg

cc: Richard G. Hanson  
Leonard B. Marshall  
Gordon Davidson, Esq.  
Dean Jerry W. Ball ✓  
Scott D. MacDonald

May 26, 1978

Mr. Barry Bingham, Sr.  
Courier-Journal Louisville Times Building  
525 W. Broadway  
Louisville, Kentucky 40202

Dear Mr. Bingham:

Enclosed is a set of minutes for the meeting of Wednesday, May 23 which you might like to have for your files. If you feel they should be distributed to the committee members, I will be glad to do so. In that case, please make whatever changes you feel are necessary.

With best wishes.

Sincerely yours,

Alice R. Stanton  
Task Force

enc.



6-2-78

**The Courier-Journal  
The Louisville Times**

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

May 30, 1978

Mrs. Alice R. Stanton  
Department of Music  
University of Louisville  
Shelby Campus  
Louisville, Kentucky 40222


Dear Alice:

Thank you for your letter of May 26. The minutes of the May 23 meeting seem to me in excellent form.

I think it would be valuable for the members of the architectural subcommittee to see these minutes before we have our meeting with the architects. Would you please distribute them?

With kindest regards,

Yours sincerely,



Barry Bingham, Sr.

*Minutes Mailed  
June 7, 1978*



# KENTUCKY CULTURAL COMPLEX

May 30, 1978

MEMORANDUM TO: Search Committee for Executive Director

FROM: Dr. James Grier Miller, Chairman *JGM*

SUBJECT: Candidates to be interviewed

At our meeting on April 28 we agreed that four persons should be invited to Louisville for consideration as Executive Director. These persons are Lawrence Wilker, Marlow Burt, Archie Sarazin, and Milton Rhodes.

Enclosed is an "Executive Report" we just received from Heidrick and Struggles on each of these persons.

Shortly, we shall be arranging schedules for each candidate to visit Louisville, probably the weeks of June 11 and June 19. I hope each of you will be able to meet each of the candidates.

JGM/pb

Enclosures

**Cultural Complex Committee**  
 Gordon B. Davidson, *Chairman*  
 Hon. L.J. Hollenbach, III  
 Judge, Jefferson County  
*Ex-officio*  
 Hon. Harvey I. Sloane  
 Mayor of Louisville *Ex-officio*  
 Jerry W. Ball *Ex-officio*  
 Joseph L. T. Ardery  
 Barry Bingham, Sr.  
 Owsley Brown, II  
 Mrs. Dann C. Byck, Sr.  
 Frank B. Hower, Jr.  
 Bertram W. Klein

Baylor Landrum  
 Leonard B. Marshall, Jr.  
 A. Stevens Miles  
 James Grier Miller  
 Woodford R. Porter, Sr.  
 Mrs. W. Fielding Rubel  
 Daniel C. Ulmer, Jr.

**Cultural Complex Task Force**  
 Jerry W. Ball, *Chairman*  
 Robert P. Adelberg, Jr.  
 Mrs. Charles W. Allen, Jr.  
 Richard A. Austin  
 James S. Barger  
 William T. Beam, II  
 Lawrence D. Clark  
 James M. Coleman  
 Dario A. Covi  
 Nash Cox  
 A. Wallace Grafton, Jr.  
 Michael J. Grisanti  
 Albert J. Harris, Jr.

Ian Y. Henderson  
 Hon. L.J. Hollenbach, III  
 Maurice D.S. Johnson  
 Robert E. Kulp, Jr.  
 Dinwiddie Lampton, Jr.  
 William C. Lathon  
 Johnetta Marshall  
 Mimi Martin (Mrs. Boyce F., Jr.)  
 D. Patton Pelfrey  
 Mrs. Russell H. Riggs  
 Al J. Schneider  
 Mrs. Alfred R. Shands, III  
 John S. Sherman  
 Hon. Harvey I. Sloane

Albert Smith  
 Jeremiah P. Starling  
 Alan M. Stone  
 Kenneth J. Tuggie  
 Kate Vogt  
 Joseph Warren  
 James S. Welch

**Resource Staff**  
 Betty Lou Amster  
 Allan H. Cowen  
 Carol L. Miller  
 Alice R. Stanton

CONFIDENTIAL EXECUTIVE SUMMARY

on

LAWRENCE J. WILKER

CANDIDATE FOR THE POSITION

of

EXECUTIVE DIRECTOR  
KENTUCKY PERFORMING ARTS CENTER  
LOUISVILLE, KENTUCKY

MAY 1978

HEIDRICK AND STRUGGLES, INC.  
*Management Consulting - Executive Selection*

LAWRENCE J. WILKER

Lawrence Wilker is a personable, ambitious, intelligent, well-trained and broadly experienced arts and arts facilities manager. He is confident but keeps an open and inquiring mind regarding the different ideas, approaches and solutions others have developed to common problems. He was Executive Director for six years of a statewide center for the performing arts in a small state-- Delaware-- and this gave him an "in miniature" responsibility comparable in almost all aspects with those planned for the Executive Director for the Kentucky Performing Arts Center. In still another appropriate area of experience, Wilker was the key liaison with architects and contractors during the multi-million dollar restoration of a one hundred year old historic American theatre which now is the core unit of the Delaware Center for the Performing Arts. His present position as Vice President of the Eugene O'Neill Theater Foundation places him in a staff planning and consultation role. Although he enjoys the problem solving aspects of this activity, he was attracted to and excited by the possibility of a return to management of an arts complex as diversified and as broadly chartered as the Kentucky Performing Arts Center promises to be and was willing to discuss the opportunity when contacted.

Wilker was born in Boston and grew up there. His father had several jobs during Wilker's childhood and youth. At one time he was Manager of the Boston "annex of a New York nightclub" (The Latin Club) which was owned by Lou Walters (the father of Barbara Walters). After the Latin Club closed their operations, he was a liquor store owner/operator. The Wilker family was fairly large; he had three younger siblings; and career selection and higher education was an area in which he "was on his own". On completing high school in 1961, therefore, Wilker entered the University of Massachusetts as he wanted to study economics, they had a good department in that field, and he could afford to go there. He had worked since early high school and funded his college education working (washing dishes, cooking, selling hot dogs at athletic events, etc.) and some limited family help. His academic record in undergraduate courses was adequate but nothing more than that (B-). The combination of work, social activities, and a growing interest in the theatre distracted him from full attention to his other classes. He first started in college theatre in small acting parts and then in production activities. He shifted his emphasis to the business aspects when a local theatre group began to have financial and administrative trouble and offered to try and help. He was fascinated by how little they knew of rather elementary methods of management and business principles and decided then to prepare himself for a future career in arts management rather than in the technical or performing areas of the theatrical profession.

Wilker completed his Bachelor of Arts (major in Economics and minor in Theatre) in 1965 and entered graduate school at the University of Massachusetts in the fall of that year spending the next two academic years working toward and obtaining a Masters of Fine Arts degree in 1967 with a major in acting/directing. He had been Assistant Business Manager for the University of Massachusetts Theatre

during the last two years of his undergraduate study and obtained an assistantship on entering graduate study which provided a paid position as Director of Publicity for both the University of Massachusetts Theatre and the Semi-Professional Summer Repertory Theatre during the School Year 1966-67 and the Summer of 1967. He also was Supervisor of the University of Massachusetts Department of Speech Education Services Agency and Managing Editor of the journal The Report for that year. As part of his Master of Fine Arts program he was involved in acting, directly, set-making and other related stage and backstage activities. The Masters program was both theory and performance oriented and required both a thesis and the direction of a major performance. He completed his degree with a "straight A average" in the Spring of 1967 and that summer managed some 30 to 35 semi-professional performers in a ten-week, three-play summer theatre presentation at the University of Massachusetts Theatre.

In the Fall of 1967 Wilker entered the doctoral candidacy program at the University of Iowa while also working there as Business Manager for the University of Iowa Theatre. The latter position gave him responsibility for organizing and managing the University Theatre and the Studio Theatre. The present University of Iowa Theatre complex was partially completed and he had nothing to do with either the planning or construction process involving that facility. His year at Iowa was not a happy one. He disliked the people and the emphasis of the doctoral program thoroughly. The latter was oriented totally toward "theory and criticism". Wilker comments that he "wrote 32 original papers in the one year spent there-- the school required that any paper be submitted on a topic never covered before in the history of the school." He decided to transfer to a graduate program better suited to his objectives and applied for admission to the University of Illinois.

Feeling naively confident of their abilities, he and a friend decided to get some practical experience in the Summer of 1968 and the two founded, managed and operated a summer theatre-- the Annie Russell Theatre-- in Winter Park, Florida. His friend was a Financial Manager and he was the Managing Director. The two "entrepreneurs" found a financial backer, got Rawlins College in Winter Park to provide the Annie Russell Theatre (400 seats) as a facility, and ran a summer theatre program which turned out to be a financial disaster. Sobered by this excursion into the practical world, Wilker returned to graduate study at the University of Illinois in a joint academic and employed-worker role. His arrival coincided with the completion and imminent opening and dedication of the Krannert Center for the Performing Arts-- a \$24M, poorly designed and constructed center which consisted of five theatres (unworkable from a functional point of view as they were not sound insulated from each other), which lacked classroom/practice room/support space to make it a viable performing arts complex. The facility covered three square blocks, had a roof which leaked in many places, had equipment which was "outmoded and bizarre", and had as its Director (John Burroughs) "a controversial person who

did little of the day-to-day management of the Center and spent most of his time and energy directly plays in which his wife played the leading role." Wilkins came to the facility as Administrative Assistant to the Director, but actually ran the internal affairs of the complex since he was responsible for the publicity, box office, rentals, and liaison with other Departments of the University.

The complex ran into immediate problems. Once built, the University provided no further funding and expected the operation would support itself. Wilker had to use ticket income to fund all programs and activities. The University provided neither dollars nor moral support to the Center and Wilker found himself in a position where he was dealing with the student organization responsible for programming university programs trying to get a "survival percentage of each ticket sold" since the student organization processed all money received through student fees or outside ticket sales. The only other programming done for the facility was through the relationship of John Burroughs with the Philadelphia Orchestra and the plays he directed for his wife.

Discouraged by what seemed to be an unproductive situation, Wilker started a search for another association and uncovered a position as Director of Theatre and Instructor (Assistant Professor on obtaining his doctoral degree) at the University of Delaware. The position gave him responsibility for administration of production program budget and management of theatre facilities and activities on the University of Delaware Campus. He remained in that position for four years and during that time initiated and directed the tour of a major production company throughout England; directed and managed a Children's Theatre Company which toured Pennsylvania, Maryland and Delaware; taught Theatre Management, Acting and American Theatre History; directed the University of Delaware Performing Arts Series; and backed and managed professional arts performances on campus as well as initiating and supervising the integration of these performances with academic programs. He also engaged in other secondary activities such as serving as the Executive Director of the Delaware Summer Festival of the Arts from 1971 through 1974 (a responsibility for organizing and managing a festival of theatre, dancing and music throughout the State) and from 1973 through 1977 also served as coordinator for all National Endowment for the Arts funded dance programs in Delaware. The Summer Festival Executive Director responsibility put him in charge of a resident theatre company which produced four plays in repertory each summer. It also made him responsible for a touring Summer Children's Theatre Company which was formed each summer from performers selected from universities and collages throughout the State and gave 60 performances over the ten week summer. He also booked dance and musical groups and conducted high school workshops throughout the State in theatre, dance and music.

Starting with the time he joined the University of Delaware, Wilker had been active in the Greater Wilmington Development Council. The Council had discovered an old opera house which had been built in 1871 by the Masonic Order but had fallen, in the almost 100 years of its existence, into a state of deterioration. The owners were on the verge of selling the building for demolition and reuse of the land for other purposes. The Council decided to launch a program to preserve the building and to restore it to a usage closely aligned to its original purpose. Wilker became deeply involved in the effort. He provided the leadership needed to organize a program to develop the financial resources to acquire the building and to the necessary reconstruction and restoration work to make it a viable performing arts center again. As an initial fund raising device, the Council developed the plan to have a one hundredth birthday party for the building, publicized the event on a statewide basis, invited performers from every recognized performing group in the State to attend the party and stage a ten minute performance, and sold 1200 tickets in a 17 minute box office opening two weeks before the date of the birthday party.

The strength of the response and the subsequent success of the birthday party performances gave Wilker and others the encouragement they needed. With his leadership, they formed a legal entity which was incorporated and chartered to buy the building from the Masonic Order, to organize a community effort to gain assistance and funds for restoring the building, and to book a full schedule of performances into the restored theatre. Much of what was accomplished was done by Wilker personally. He was able to negotiate a purchase in which the Masonic Order turned title of the property over to the corporation in return for an agreement that the corporation would put \$1M a year into the restoration of the building for a five year period and an agreement that the Masonic Order would be provided space forever in the building for the sum of \$1 per year. Wilker then got community effort to both clean up the building and contribute to a funding which eventually raised \$6M for a capital fund to support the corporations commitment. He was successful in building a strong statewide interest and support-- a support which was so significant that the corporation started a second theatre in another part of the State as an affiliate to the Grand Opera House. They opened in 1976; had 200 performances in the performing year 1976-77; performed at a 95% "sold out" figure; and were designated The Delaware Center for the Performing Arts.

Wilker served as the Designated Executive Director for the Grand Opera House, Incorporated from 1971 to 1977. The period 1971 to 1974 was a part time division of his time to his three major responsibilities as Director of Theatre and Assistant Professor at the University of Delaware, as Executive Director of the Grand Opera House, Incorporated, as Executive Director of the Delaware Summer Festival of the Arts. By 1974, however, Wilker had begun to realize that the University of Delaware was not going to be able to develop a truly superior program in theatre. The University was suffering a general loss of enrollment and was faced also with the increased cost involved in supporting a full-time quality theatre program.

He decided, therefore, to leave the University of Delaware and devote full time to his position as Executive Director of the Grand Opera House, Incorporated and did so at the conclusion of the Delaware Summer Festival of the Arts. This gave him the time to supervise the restoration effort and to take full responsibility for the operation of the center. He developed a plan for the restoration, personally represented the Corporation in the signing of the contracts, supervised the consultants and developed a coordinated program of commercial development pointed both toward sustaining long term interest in the center and also providing the earned income necessary to replace gifts in funding the Center in the future. The Center as it eventually emerged includes an art gallery and music theatre, a two story Victorian restaurant, a bookstore, a multi-purpose room for meetings and private parties, and space for an enclosed shopping mall which will access directly from the lobby. The commercial developments are expected to net \$300,000 dollars a year-- the amount considered minimal to support the performing arts programs. The center runs the full range of programs in all performing arts. It is the home for The Delaware Symphony, The Delaware Ballet, The Wilmington Opera Society and expects to have further organizations with it in the future.

With the completion of the project in 1977, Wilker considered his commitment to "see the project through" satisfied and felt free to consider the repeated requests of George White of the Eugene O'Neill Association that he join them as one of three Vice Presidents of the Eugene O'Neill Foundation. The Eugene O'Neill Theatre Center in Waterford, Connecticut is a multifaceted organization committed to stimulating the American theatre. It operates a National Playwrights Conference which brings 12 of the most promising young playwrights to the Center where they see their plays acted by professionals, have an opportunity to be critiqued and to critique, and then rewrite the plays to incorporate the changes. The Association also operates the National Theatre for the Deaf-- a traveling theatre company of actors who are deaf and who perform to both deaf and hearing audiences. The Association also sponsors cultural arts and education programs, maintains the Eugene O'Neill house as the Eugene O'Neill Library and Theatre Collection, and holds a National Theatre Institute at which 30 undergraduates in theatre arts are invited to be residents at the center for one semester in order to work with professionals, attend workshops and seminars for half of the time and spend the additional half time on tour with performing companies.

Wilker as one of three Vice Presidents of the Foundation has a specific area of responsibility. The two other Vice Presidents are in charge of administrative and fund raising areas. It is Wilker's job to try to find new areas in which earned income may be derived by the Foundation and to disseminate arts information to the various segments of the population whose interest, appreciation and sophistication might be impacted. Toward these purposes Wilker develops consulting engagements for a fee for the broad range of talent



available at the Foundation; he makes industrial presentations aimed toward providing contracts for the Foundation to develop and provide visual/musical sales or advertising presentation for commercial clients; he develops television programs which can be distributed to schools or other appropriate organizations by video cassettes; and he has license to explore and develop programs in any other area which offers promise of earning income which would contribute to the support of the Foundation and its activities. One of his key efforts is determining how an adequate distribution program can be developed, financed and managed for their educational/television series. He currently has a project under way for such a developmental and demonstrative purpose.

In a parellel but unrelated activity, Wilker has exercised the right given him by the Eugene O'Neill Foundation to undertake consulting engagements on his own. He founded a consulting company in 1977 which provides him the appropriate vehicle for offering consulting time on marketing and managing programs for facilities in the arts area. He currently has a consulting contract with Springfield, Massachusetts on the viability of a civic center with a 10,000 seat Arena. His contract is to do a market study to see what can and should be done and then do a management study of how the facility should be run. The study in the Springfield area also includes a study of how an existing Symphony Hall could be renovated and how the Arena and Symphony Hall could be managed effectively and jointly. Additional consulting projects include a fund raising and management study for the Strand Theatre in Ithaca, New York; a renovation study for a theatre in Schenectedy, New York; a contract to conduct a "retreat to expand the minds of the Board of the Cleveland Playhouse before they get into the planning stage for a projected expansion program"; and a new project with Disney Productions which will start May 15, 1978 and will involve his spending some of his time on the West Coast.

Wilker and his wife married in 1966 and have two children-- a boy who is 7 and a girl who is 4. His wife worked professionally as an English teacher at the college level before the children were born and now is employed as an editor for several publications. She enjoys her professional activity and it is hoped that her interests and skills might be transferred to any community the Wilkers might move to in the future. He is considered to be an excellent candidate for the position of Executive Director for the Kentucky Performing Arts Center. He has excellent personal skills; is experienced in all or most of the significant aspects of that position; has had a broad range of arts experiences in the community; has combined this with a significant exposure to academic life and a doctoral level education which suits him particularly well for the management of a Department within a University setting; and has a high degree of motivation and attraction to the Louisville-based Executive Director position. He is presented as a candidate with the understanding that any final offer of the position should be made contingent on and following a more fully conducted referencing than has been done at present.

JRS:r  
May 18, 1978

HEIDRICK AND STRUGGLES, INC.  
*Management Consulting - Executive Selection*

LAWRENCE J. WILKER

PERSONAL

Residence: 24 Oakridge Drive  
Old Lyme, Connecticut 06371

Telephone: (203) 434-5315

Age: 35 (August 16, 1943)

Height: 6'1"

Weight: 190 lbs

Marital Status: Married, two children

EDUCATIONAL BACKGROUND

University of Massachusetts, Amherst, Massachusetts,  
Bachelor of Arts, Economics and Theatre, 1965

University of Massachusetts, Amherst, Massachusetts,  
Masters of Fine Arts, Acting/Directing, 1967

University of Illinois, Urbana, Illinois,  
Doctor of Philosophy, Theatre/Theatre Administration,  
1973

CAREER EXPERIENCE

1977 to Present  
EUGENE O'NEILL MEMORIAL THEATRE FOUNDATION  
Waterford, Connecticut

VICE PRESIDENT

DIRECTOR  
NATIONAL THEATRE FOR THE DEAF

1971 to 1977  
GRAND OPERA HOUSE, INCORPORATED  
Wilmington, Delaware

EXECUTIVE DIRECTOR

1973 to 1977  
NATIONAL ENDOWMENT FOR THE ARTS (STATE)  
Wilmington, Delaware

STATE COORDINATOR  
DELAWARE

1971 to 1974  
DELAWARE SUMMER FESTIVAL OF THE ARTS  
Wilmington, Delaware

EXECUTIVE DIRECTOR

CONFIDENTIAL EXECUTIVE SUMMARY

on

ARCHIE A. SARAZIN

CANDIDATE FOR THE POSITION

of

EXECUTIVE DIRECTOR  
KENTUCKY PERFORMING ARTS CENTER  
LOUISVILLE, KENTUCKY

MAY 1978

ARCHIE A. SARAZIN

Archie A. Sarazin is a highly visible, well known and respected Managing Director of a major performing arts center. He is an obvious and logical target in a search to attract an Executive Director for a similarly sized and prestigious facility such as the Kentucky Performing Arts Center. He was a "nominee" and not an "applicant" and was uncovered early in the search process both by the Selection Committee and by our firm. He does not want his willingness to explore the Executive Director position to be misconstrued as declaring an intention to leave his present position as Managing Director of the Milwaukee County Performing Arts Center. Any position other than the one he now fills would be interesting only if it offered an added challenge beyond that in his present position; a location attractive because of its size; already present cultural and climate attractions; likelihood of success as shown by prior planning and the availability of adequate resources for both the capital funding and later operational functioning; and an opportunity to improve his long term financial position by a sufficient increase in compensation to make relocation worthwhile. Since all of these conditions seem to be met by the Executive Director position for the Kentucky Performing Arts Center, Sarazin was willing to meet for a personal discussion and further exploration of possible mutual interest.

Sarazin has a wealth of practical knowledge in depth about running all aspects of performing art centers except actual management of the architectural and construction phases. He is confident to a point where he can be described as having a "well developed ego"; has a personal style which is a bit cocky and brash and reflects a considerable amount of hard-nosed aggressiveness; and has developed a comfortable-- almost lethargic-- way of life in Milwaukee as he "knows the turf and the people well and has his job organized to a point where things go pretty well without his presence." On the one hand, Sarazin finds this to be a satisfying style as he enjoys (and refers frequently in his conversation to) his personal friendships with the Governor of the State, the Mayor of the City, other key politicians in the local and state government, the senior level executives who are his golfing partners or luncheon friends, and the performing stars who he books through his various facilities. On the other hand, he is disturbed by the lack of continued challenge or continued excitement in Milwaukee. As he says himself, he feels he "has reached a plateau as the Center is programmed fully and there is no further space into which it can grow." He is willing to start anew in another location in order to regain the excitement of building further and again.

Sarazin was born in Minneapolis. His father was a salesman who abandoned his mother when Sarazin was born. His mother remarried but that did not last. The two marriages left her with nine children which she then raised herself. Sarazin completed high school in 1956 and then joined a carnival and spent the next three years traveling the country as part of one or another carnival or working as a fruit picker following the crops. He married briefly in 1959; returned home to Minneapolis; enrolled at the University of Minnesota;

attended for three years obtaining an Associate of Arts degree and then continuing on one additional year; funded his education through part time employment and student loans; and developed an interest in theater arts-- an interest which led to his being offered the position of House Manager for the University of Minnesota Theater in the student year 1962 to 1963. His position gave him responsibility for operating the "front of the house" including the box office of a 600 seat theater. The Tyrone Guthrie Theater was under construction at the time and Sarazin was asked by the Director to move to the position of House Manager for the new facility when it was completed. The new theater had 1437 seats; had been built at a cost of \$3 million; had been funded for the capital construction phase by the Walker Foundation; and was owned and run by an independent Board of Trustees. Sarazin remained at the Tyrone Guthrie for three years serving as House Manager for all of that time and during the last year having an additional assignment as Public Relations Assistant/Audience Development Director. The last year was particularly interesting since he worked for Bradley Morison who wrote the classic text "In Search of an Audience".

Sarazin's effectiveness in his audience development position led to his being offered a similar position with the Milwaukee Repertory Theater in Milwaukee, Wisconsin. This theater also was owned and run by a Board of Trustees and was dependent upon season subscriptions for its funding. The theater was in trouble. The Association had sold only 2000 season tickets and was able to fill seats in their 300 seat theater at a "far less than break even percentage." Sarazin remained as Audience Development Director for two years and left the organization then only because he had sold over 4000 season subscriptions and the theater was running at 95% capacity. There was no room left to sell so Sarazin began to search for another position in the Milwaukee area.

Sarazin joined the Milwaukee County Performing Arts Center in 1969 as Administrative Assistant. It was his responsibility to contract the space and negotiate with the stagehands and operating engineers to provide the on-stage and maintenance help required by the facility. He became Assistant Managing Director of 1971 with broadened duties including some responsibility for fund raising and broader control in the area of facility management. The Managing Director left because of illness in September of 1973 and Sarazin was designated Acting Managing Director. The former Managing Director died in December of 1973 and the Board of Trustees started a selection and interviewing process which developed a panel of 12 finalists including Sarazin. He was selected as Managing Director from this panel in February of 1974 and has remained in that position since then.

The Milwaukee County Performing Arts Center was completed in 1969 at a cost of \$12.5 million in "1969" money. The capital funding was raised from gifts from 4,000 donors (\$10 million) with the remaining \$2.5 million coming from the County of Milwaukee. The Center has a complex ownership. Land owned by the County of

Milwaukee was used for the Center but a parking structure for 704 vehicles was built by the City of Milwaukee on an adjoining piece of property owned by the City. The Center consists of three theaters: Uilein Hall (a multipurpose theater with 2381 seats); the Todd Wehr Theater (a 500 seat theater and concert hall); and the Charles P. Vogel Hall (a recital hall with 481 seats). The Harry Lynde Bradley Pavillion also is part of the Center and has banquet facilities for up to 500 people and bar and restaurant facilities for 125 people. The Performing Arts Center is one of three facilities under the direction of a 15 person Board of Directors of the Milwaukee County War Memorial Center, Incorporated. One of the complications resulting from the complex ownership and management of the Performing Arts Center is that Sarazin submits an annual budget which has to pass through eight steps of review before it receives final approval.

Sarazin is active in many community organizations and also has received national recognition for his performance as Managing Director of the Performing Arts Center. He was named Arts Administrator of the Year for notable achievements during the 1975-76 season by Arts Managements magazine. He currently serves on the Board of Directors of Artreach Milwaukee-- an organization to assist handicapped to attend in-theater performance. He also served in 1977 as Consultant-Panelist for the Special Projects Division of the National Endowment for the Arts and as Director-at-Large for the Greater Milwaukee Convention and Visitors Bureau, Incorporated. He is described by his peer group as a "very competent person" and as "an expert in facilities managment and booking performances." The more critical of his peer group would say that Sarazin is "a businessman who runs a performing arts facility" and would either state of imply that he "lacks graces and knowledge in the arts area himself." Despite this question or criticism, Sarazin obviously has been able to relate effectively to arts professionals and to the sources of funding who support arts professionals and their activities and programs.

It is likely that Sarazin is the least motivated toward the Executive Director, Kentucky Performing Arts Center of the four finalists under consideration. He is, however, willing to discuss futher the possible mutual interest which might develop on the part of the Search Committee and on his part as a result of further meetings and more detailed discussions. He is presented as a candidate for the above position. As with all candidates, no firm offer should be extended until we have completed our in-depth referencing.

JRS/r  
May 19, 1978

ARCHIE A. SARAZIN

PERSONAL

Residence: 3122 E. Kenwood Boulevard  
Milwaukee, Wisconsin 53211

Telephone: (414) 273-7121

Age: 39

Height: 5'10"

Weight: 160 lbs

Marital Status: Divorced, no children

EDUCATIONAL BACKGROUND

University of Minnesota, Minneapolis, Minnesota,  
Associate of Arts, 1963

CAREER EXPERIENCE

1969 to Present MILWAUKEE COUNTY PERFORMING ARTS CENTER  
Milwaukee, Wisconsin

1974 to Present MANAGING DIRECTOR

1973 to 1974 ACTING MANAGING DIRECTOR

1971 to 1973 ASSISTANT MANAGING DIRECTOR

1969 to 1971 ADMINISTRATIVE ASSISTANT

1966 to 1968 MILWAUKEE REPERTORY THEATER  
Milwaukee, Wisconsin

AUDIENCE DEVELOPMENT DIRECTOR

1963 to 1966 TYRONE GUTHRIE THEATER  
Minneapolis, Minnesota

1965 to 1966 PUBLIC RELATIONS ASSISTANT

1963 to 1965 HOUSE MANAGER

CONFIDENTIAL EXECUTIVE SUMMARY

on

MILTON RHODES

CANDIDATE FOR THE POSITION

of

EXECUTIVE DIRECTOR  
KENTUCKY PERFORMING ARTS CENTER  
LOUISVILLE, KENTUCKY

MAY 1978



MILTON RHODES

Milton Rhodes is an attractive, bright, high-energy, responsive and perceptive individual with a personal style which communicates quickly the feeling that he is a person of high integrity and sincerity and a diligent and dedicated worker in his position as Director of the Arts Council in Winston-Salem, North Carolina. His is one of the few Arts Council Director positions in the United States where the usual program and community cultural development responsibilities are combined with the responsibility for operating a cultural complex. Although much smaller in size, the Winston-Salem complex has "in miniature" the kind of facility and program management responsibility which should give good background and preparation for the position of Executive Director for the Kentucky Performing Arts Center.

Rhodes was born in Great Falls, Montana. His father and mother-- natives of South Carolina-- were living there temporarily as it was the United States Air Force duty station of his father. As soon as his father returned to civilian life, the family returned home to Estill, South Carolina. His father went to Clemson and Durham Universities; completed his education as a Doctor of Veterinary Medicine; and established a practice in North Charleston, South Carolina. His mother also completed college when Rhodes was four or five years old earning a Bachelor of Arts degree in History from Winthrop College. Rhodes lived in North Charleston through high school; was active in sports (Captain of the teams in track, football and basketball); and was President of the Student Body. He obtained an athletic scholarship to Wofford College, played varsity football there all four years of his college period, and "had a good time".

During the summer between his Sophomore and Junior years at Wofford, Rhodes obtained a summer job as "counselor and singer" at the Brevard Music Center Company. In addition to his administrative duties as a counselor, Rhodes also sang in the Opera Company. This latter experience gave him an early opportunity to recognize that he "did not have the necessary talent to be a professional performer." He also, however, recognized that "he loved the arts and had a flair for the business side of the activity" and that he was capable of "grasping the big scene in a way many performers cannot do." He decided to study in an "arts management curriculum" on entering his Junior Year at Wofford and shifted to an English major and an Economics minor thinking these would be the best available courses to help in his chosen career. He partially supported his college expenses beyond those covered by his scholarship by working as a paid soloist at a church and as lead male singer at a local girls school. As seems to be a typical pattern for him (he comments), he "really got involved in too many things and got overcommitted."

Rhodes had met his wife-to-be during his summer employment at Brevard. She was a Winston-Salem native who was attending the North Carolina School for the Arts. They were married two weeks after he completed his Bachelor of Arts degree in 1967. He and his

wife returned for the summer to Brevard where he worked the season as Business Manager for the Brevard Music Center. That fall, they moved to New York City and he enrolled in the Masters of Fine Arts program at New York University. He had learned of this program during his senior year at Wofford and had been able to obtain a scholarship which would supplement the student loan program support available and "get them through the first year." Both years of the program involved internships. He spent the first year at what he considers to have been insignificant and non-contributing "lackey" jobs at what then was called New York Philharmonic Hall and now is known as Alice Tully Hall. He received \$60.00 a week from his work and his wife also worked to help support the two of them. Her work was at the Episcopal Diocese of New York.

The second year internship in the New York University Program required paid full time employment in a fine arts program away from New York City. Rhodes learned through his wife's family associations in Winston-Salem that the Winston-Salem Symphony Association was on the verge of employing a full time Business Manager for the first time in its history. The University agreed that such employment would fulfill the internship requirement and Rhodes applied for and was employed to fill the position. He spent 1968 and part of 1969 working in the position; received payment of \$3500 for the year; used part of it to pay off his student loan debt to New York University; got his Masters of Fine Arts diploma; and then he and his wife "went to Europe and blew the rest of it."

Rhodes knew he was about to be called up for military duty as he had accepted a commission as a Second Lieutenant obtained through the Reserve Officer Training Program at Wofford College. He had received a deferment while in graduate school but was obligated for a two year period of active duty starting sometime in 1969. He was called to active duty immediately on his return from Europe; was sent to the Finance Officer Basic Course at Ft. Benjamin Harrison in Indianapolis, Indiana; was scheduled for duty in Vietnam; but was "redlined" by the Colonel in charge of the church choir at Ft. Benjamin Harrison who took him off the overseas shipment roster and had him assigned permanently to the Headquarters Staff as Aide-de-Camp to the Commanding General. Rhodes spent the rest of his military service in Indianapolis serving as the General's Aide-de-Camp with an assignment which consisted primarily of showing foreign military students around the country making sure that they visited the "cultural activity centers of the United States."

As time approached for his return to civilian life in 1971, Rhodes started looking for a position and learned that there was a vacancy as Executive Director of the Arts Council in Winston-Salem. His year as Business Manager of the Winston-Salem Symphony Association had given him considerable favorable visibility and he was hired for the position which he now has held for six years. On joining the Arts Council, Rhodes inherited a staff of three people, a

charter to provide a United Arts Fund financing for the various member agencies looking to the Council for funding, responsibility for a 400 seat community theater with some related ancillary space, and the challenge to "involve the community and it's leaders in constructive ways which will have an impact on their appreciation of and support for arts programs." In the past six years, Rhodes has provided the leadership and guidance which has increased the productivity of the United Arts Fund drive by 22% to 23 % per year and has brought it from a goal achievement of \$125,000 in 1971 to \$400,000 in 1977. His organization has grown from 3 to 42 or so including CETA positions. He now has 41 member organizations in the Council and raises funds for 22 of them. His organization has developed outreach for the arts programs which have taken arts to the community and have reached the people in ways which have increased their appreciation of what the arts can do for life. This has been done through festivals, through touring groups to shopping centers, through promotion and advocacy, and through constant creative attention to the recognition of opportunities for outreach type activities. Rhodes comments that it is his belief that some 2% of the entire population in Winston-Salem knew about the Arts Council in 1971. He now believes that some 55-60% know about the Art Council's programs and have been exposed to them. He has been successful in gaining involvement of community leaders and today has a broad representation of active community leadership which is motivated and interested in the art base. These include top corporate executives, second and third echelon people in businesses, the leaders in the ethnic groups, the local media and the leadership in the various performing and visual arts organizations.

A major portion of Rhodes' responsibility deals with his management of the current Performing Arts Center, efforts to develop the funding for a new facility, running and programming activities, and working in the search for grants and other sources of funding for both programs and facilities support. The present 400 seat theater is used as a community theater, as the home base for a touring children's theater and as the major theater used by film organizations for their programs. It is also used in a secondary way by a Gospel Men's Fellowship Group and Women's Gospel Fellowship Organization, for dance recitals, for corporation meetings and for other similar group activities. The facility was used 346 days last year with many of the days involving multiple usage. There also are seven arts and crafts teaching spaces in the performing arts center; a large rehearsal hall used regularly by the Winston-Salem Symphony Association for rehearsals and which also is rented out for shows, parties, Chamber of Commerce meetings and other usages; a 1200 square foot art gallery which acutally is a multi-purpose area since paintings are shown on the walls but the floor space is used as shared office space by seven of the affiliated groups; and the facility also provides separate office space for the United Way and the Chamber of Commerce.

There has been an effort to get a new community facility which will serve as a multi-purpose Performing Arts Center and Visual Arts Gallery. Rhodes has been the "behind the scene" orchestrator of

these efforts over the past six years. Community support is strong and it seems quite likely that some success will be realized in the near future. Similarly, Rhodes has been successful in finding grant money on a matching basis. He currently has a Major Challenge Grant from the National Endowment for the Arts in the amount of \$700,000. Some of this is on a three to one matching formula and other parts are on a four to one matching formula. Rhodes currently operates a \$1.8M annual budget not counting grants (\$2.5M with grants). He is particularly proud of the way in which he has used CETA employees to extend his budget. He runs a major portion of his outreach program through the use of CETA performers. These performers are used extensively in the street festivals and in the mobile programs which shuttle from one shopping center to another through the use of a truck mounted flat bed stage.

Rhodes has an excellent reputation among his professional peer group. He is regarded as "very competent-- a fine person." He also is described by those who know him as "heavily oriented toward programming and funding and especially successful at working with the community". He is highly motivated and responsive to needs. The result is a continuing tendency on his part-- which he acknowledges-- to "become involved in too many things". He says of himself that he "gets over extended-- finds it hard to say no"-- and that the areas of performance which suffer are "his follow through commitments and his obligations to his family." He is trying to develop some better time management techniques, is paying more attention to the organization of his office and is attempting to do a better job of delegating to his subordinates. This is one of only two negatives in his candidacy for the position of Executive Director for the Kentucky Performing Arts Center. The other actual deficiency in his experience is that he has not seen a construction program all the way through the various phases of planning and implementation. He is a relatively strong personality, however; is very hard working and accomplishment oriented; and would rise to the occasion when faced with the necessity to do so.

Rhodes is very "excited by the program planned for the Kentucky Performing Arts Center and by the rightness of it for Louisville. He is quite well informed about the plans and their status as Alan Cowen was his Assistant before moving from Winston-Salem to Louisville. He was particularly pleased when informed that he had been nominated as an individual who should be considered for the position of Executive Director, Kentucky Performing Arts Center. He does not consider himself to be an "applicant" but is eager to be considered as "a nominee". He is presented as a candidate for the above position. As with all candidates no firm offer should be extended until we have completed our in depth referencing.

JRS:sar  
May 19, 1978

MILTON RHODES

PERSONAL

Residence: 414 Hawthorne Road, N.W.  
Winston-Salem, North Carolina

Telephone: (919) 727-0915

Age: 33

Height: 5'10"

Weight: 165 lbs

Marital Status: Married, two children

EDUCATIONAL BACKGROUND

Wofford College, Spartanburg, South Carolina  
Bachelor of Arts, 1967

New York University, New York, New York,  
Master of Fine Arts, 1969

CAREER EXPERIENCE

1971 to Present  
ARTS COUNCIL  
Winston-Salem, North Carolina

DIRECTOR

1968 to 1969  
WINSTON-SALEM SYMPHONY ASSOCIATION  
Winston-Salem, North Carolina

BUSINESS MANAGER  
(Graduate School Internship)

1967 to 1968  
NEW YORK PHILHARMONIC HALL  
New York, New York

(Graduate School Internship)