

OFFICE OF THE GOVERNOR  
FRANKFORT, KENTUCKY 40601

JULIAN M. CARROLL  
GOVERNOR

October 12, 1977

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

Dear Jerry:

It is a pleasure for me to appoint you as Chairman of the Louisville-Jefferson County Cultural Complex Task Force and an ex-officio member of the Committee. I am confident you will serve with distinction and make a valuable contribution to the important work of this body. Your commission is enclosed. Also enclosed is a copy of the Executive Order establishing the Louisville-Jefferson County Cultural Complex Committee and Task Force.

With best regards, I remain

Sincerely,



Julian M. Carroll

Enclosure

October 19, 1977

Dr. James Coleman  
3630 Breckinridge Lane  
Louisville, Kentucky 40213

Dear Jim:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

The first meeting of the Task Force will be from 4:00 to 6:00 p.m. on October 27 in the 37th floor dining room of the First National Tower. I hope that you will be able to attend this very important meeting. At the meeting, two consultants will speak to us about developing the Cultural Complex area.

The Task Force Committee is composed of more than thirty members. It is virtually impossible for us to work as a committee of the whole with such large numbers, therefore we shall appoint smaller subcommittees to collect specific information about various aspects of the Complex development, and we shall ask some Committee members to serve on an individual basis as the need arises.

The Cultural Complex Committee, chaired by Gordon Davidson, will meet with the Task Force Committee October 27. Please call Mrs. Alice Stanton at 588-6907 to inform her whether you shall attend the meeting.

Sincerely yours,

Jerry W. Ball

JWB:ars



*Finished draft*

UNIVERSITY OF LOUISVILLE  
LOUISVILLE, KENTUCKY 40222

SCHOOL OF MUSIC  
OFFICE OF THE DEAN

9001 SHELBYVILLE ROAD

October 19, 1977

Dr. Dario Covi  
2019 Grasmere Drive  
Louisville, Kentucky 40205

Dear Dario:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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2019 Grasmere Drive  
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Sincerely yours,

Jerry W. Ball

JWB:ars

October 19, 1977

Ms. Nash Cox  
400 Wapping Street  
Frankfort, Kentucky 40601

Dear Nash:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

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October 19, 1977

Mr. A. Wallace Grafton, Jr.  
4000 Napanee Road  
Louisville, Kentucky 40200

Dear Skip:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

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October 19, 1977

Mr. Mike Grisanti  
Country Lane  
Louisville, Kentucky 40207

Dear Mike:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

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October 19, 1977

Dr. Albert Harris  
1404 S. Third Street  
Louisville, Kentucky 40208

Dear Bert:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

JWB:ars



October 19, 1977

Mr. William T. Beam, II  
51 Calumet Road  
Louisville, Kentucky 40207

Dear Bill:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

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October 19, 1977

Mr. Richard Austin  
530 Ridgewood Road  
Louisville, Kentucky 40207

Dear Mr. Austin:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Jerry W. Ball

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October 19, 1977

Mr. Robert Adelberg, Jr.  
94 Valley Road  
Louisville, Kentucky 40204

Dear Bob:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

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October 19, 1977

Mrs. Alberta Allen  
4020 Glenview Avenue  
Glenview, Kentucky 40025

Dear Alberta:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Sincerely yours,

Jerry W. Ball

JWB:ars



Gerald D. Hines Interests 2100 Post Oak Tower Houston, Texas 77027 Area Code 713, 621-8000

October 26, 1977

Mr. Gordon Davidson  
Wyatt, Grafton & Sloss  
2800 Citizens Plaza  
Louisville, KY 40202

Dear Mr. Davidson:

Thank you for giving Gerald D. Hines Interests (Hines) the opportunity to submit to the Cultural Complex Committee a brief outline of the responsibilities that Hines would agree to undertake in the development of the new State of Kentucky mixed-use Cultural Complex in downtown Louisville. We propose that Hines be designated for specific responsibilities in two areas:

- I. Development Manager for the entire mixed-use project
- II. Owner/Developer of those parcels within the project which would be selected for development by the private sector.

In the role of Development Manager, Hines would become the leader of the development team which might be composed of an architect, an urban economist and consultants specializing in the cultural center, theater, acoustical, lighting, electronics and audio/visual and landscaping fields. It would be Hines' responsibility, with the consultants, to be sensitive to the needs of the cultural community in Louisville by blending those specific cultural requirements of opera, ballet, orchestra and others with significant architectural design at a reasonable construction cost and minimum operating expense.

Further, Hines' responsibility would include the preparation of a Master Plan for the project which would insure the inclusion of open and inviting areas (during both day and night) which would be appealing to users of the Center as well as offer the best land utilization for the many cultural, or public, as well as private uses within the development. As Development Manager Hines would guide the team, including approvals at various checkpoints by the Cultural Complex Committee (Committee) beginning with the

conceptual phases (including the definition of size and scope) of the project and continuing through the construction of the project and, finally to the beneficial occupancy by users or tenants of the various elements of this mixed-use development.

In the role of Owner/Developer, Hines would undertake to identify and secure commitments from commercial and retail users approved by the Committee such as: restaurants and food service facilities, music, art supply and book stores, cinema facilities, specialty shops, office space and residential areas. When these commitments were secured, Hines would design, construct, own and operate these complementary phases of the project in a manner and quality satisfactory to the Committee.

Hines proposes that a Memorandum of Understanding be prepared for approval by the Committee. This Memorandum, which would lead to the final report of recommendations to the Governor, would outline the tasks to be accomplished as well as the identification and definition of responsibilities of each member of the team. This general agreement would suggest the period of time required to complete the above tasks and would be subject to the approval of a detailed Master Development Agreement by all parties within sixty days of acceptance of the Memorandum of Understanding.

The Master Development Agreement would include detailed and complete descriptions of the following items:

- I. Tasks to be accomplished by the team members
- II. Identification and responsibilities of all team members
- III. Statement of the period of time required to complete this pre-development work (possibly 9-12 months)
- IV. Schedule of fees for all professional services

We believe the implementation of the above process and organizational structure is critical to the timely completion of the report containing the recommendations to the Governor, because the enormous quantity of detailed work prepared by the Development Team for approval by the Committee at preselected checkpoints. This pre-development process must allow for certain periods of time during which modifications to submitted material resulting from Committee recommendations can be incorporated into the body of the report.

In this respect, it may be helpful to review the following outline of tasks which may be required during this 9-12 month period.


TASK ONE:        Initial concepts of Project Development Components

TASK TWO:        Identification of Prospective Major Cultural and Commercial Users

- TASK THREE:      Analysis of Alternative Proposals with Representatives from the Public Sector
- TASK FOUR:      Preparation of the Project Proforma Financial Analysis
- TASK FIVE:      Preparation of the Financing Program and Funding Schedule
- TASK SIX:        Site Reuse Plan and Standards for Development
- TASK SEVEN:     Prepare Project Development Controls
- TASK EIGHT:     The Finalization of the Preferred Site Proforma and Development Financing Program
- TASK NINE:      Preparation of Publicity Graphics, Project Model and Public Cost/Benefit Analysis
- TASK TEN:        Assist Cultural Complex Committee in Preparation of Final Report to Governor

Mr. Davidson, I look forward to discussing this proposal with you in the near future.

Very truly yours,

  
RICHARD G. HANSON  
Vice President

/jb



UNIVERSITY OF LOUISVILLE  
LOUISVILLE, KENTUCKY 40208

UNIVERSITY COLLEGE

October 26, 1977

October 31, 1977

Dr. Milton I. Patrie  
Assistant to the Dean  
University College  
Belknap Campus  
Louisville, Kentucky 40208

Dear Dr. Patrie:

Thank you for your telephone call and follow-up letter of October 26. We are aware of your interest and experience and appreciate your willingness to aid in our efforts to provide the finest possible facilities for the arts.

We are in the process of organization and will certainly keep your offer in mind as our needs become more clearly defined.

Sincerely yours,

Jerry W. Ball

JWB:ars

As a Louisville spectator and performer for a decade, I am convinced that a performing arts facility is long overdue. The next few months will make demands on those chosen to represent our citizens concerned with the arts. As a civic duty, I hereby volunteer my brief professional training and practical experience so that this one-time opportunity may bring into reality the very finest facility of its kind that can be imagined.

I eagerly anticipate your response to this.

Yours sincerely,

Milton I. Patrie  
Asst. to the Dean

- cc: Gordon B. Davidson
- L.B. Hottenbach III, Jefferson County Judge Executive
- Harvey T. Stovall, M.D., Mayor, City of Louisville
- Dean Wendell G. Kayburn, University College





UNIVERSITY OF LOUISVILLE  
LOUISVILLE, KENTUCKY 40208

UNIVERSITY COLLEGE

October 26, 1977

Dean Ball  
School of Music  
Shelby Campus  
University of Louisville  
Louisville, Ky. 40222

Dear Dean Ball:

To confirm our Tuesday phone conversation, I am intensely interested in assisting those charged with planning for our performing arts center.

My professional background has sensitized me to concerns such as visibility and acoustics, that is to the needs of the spectator. Further, experience in music and drama extending back to the sixth grade, in facilities from gymnasiums to carefully-designed concert halls, makes me quite aware of the need for facilities to facilitate and enhance the work of the performer.

As a Louisville spectator and performer for a decade, I am convinced that a performing arts facility is long overdue. Indeed the next few months will make demands on those chosen to represent our citizens concerned with the arts. As a civic duty I hereby volunteer my blend of professional training and practical experience, so that this one-time opportunity may bring into reality the very finest facility of its type that can be designed.

I eagerly anticipate your summons to duty.

Yours sincerely,

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Asst. to the Dean

cc: Gordon B. Davidson  
L.B. Hollenbach III. Jefferson County Judge Executive  
Harvey I. Sloane, M.D., Mayor, City of Louisville  
Dean Wendell G. Rayburn, University College

October 31, 1977

Dr. Milton I. Patrie  
Assistant to the Dean  
University College  
Belknap Campus  
Louisville, Kentucky 40208

Dear Dr. Patrie:

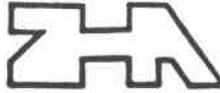
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ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

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

November 1, 1977

Mr. Leonard Marshall, Chairman  
Subcommittee for Developer Selection  
Louisville Cultural Arts  
Complex Committee  
Louisville Trust Bank  
One Riverfront Plaza  
Louisville, Kentucky 40202

Dear Mr. Marshall:

Enjoyed the opportunity of meeting with the Cultural Arts Complex Committee and Task Force on October 27th in Louisville and discussing the merits of the proposed project. In response to your request, I am enclosing some descriptive information on the firm of Zuchelli, Hunter & Associates, Inc. (ZHA).

Our firm provides a complete range of technical analysis services such as market analysis, financial analysis, cost benefit analysis and other forms of technical analysis which are usually referred to as the field of "urban economics". In addition, ZHA's senior level professionals all have had extensive experience in large scale real estate development with private sector developers. We use this experience to direct the technical analysis and planning work towards the development of economically feasible plans and proposals. A prime example of the effectiveness of this approach is contained in the attached brochure depicting our direction of the Flint New Life Revitalization Program, a \$300 million revitalization comprising six projects. Four projects are now under construction.

The firm specializes in carrying development ideas and plans beyond feasibility analysis into actual implementation. ZHA provides a complete range of programming and packaging services designed to carry a proposal through the necessary predevelopment activities to construction. In most of our work we combine technical studies, project management services and packaging services to achieve implementation. Consistent with the presentation on October 27th, Zuchelli, Hunter & Associates desires to be retained under a subcontract arrangement through Gerald D. Hines Interests of Houston, Texas, as the project's development and programming consultant.



Mr. Marshall

November 1, 1977

Our organization is heavily engaged in several large-scale mixed-use projects that contain many similar circumstances. Several are mentioned below for your information and a listing of references is attached. We are extremely proud of the national reputation afforded ZHA and urge you to call several former or current clients to inquire about our professional credentials.

- In Greenville, South Carolina, ZHA is involved in negotiating a \$36 million complex comprising a high-rise office tower (I.B.M.) and a Radisson Hotel (supported by ancillary retail and services) in joint venture with the city's civic/convention center and municipal parking facilities. Upon designation of Carter & Associates of Atlanta, Georgia as developer, the city, directed by ZHA, has successfully assisted in the syndication of a \$5 million investor group, prepared the essential Land Disposition Agreements (including management and maintenance agreements, and catering agreements), secured Council approval for debt financing and initiated land acquisition.
- In Iowa City, Iowa, prominence is being given ZHA for directing the resolution of the downtown renewal problem, resulting in successfully obtaining 43 bids on 13 reuse parcels, directing the formulation and authorization of funds for the provision of pedestrian mall improvements, utilities and the financing for two municipally owned parking structures (approximately 1,300 cars). Negotiations with the principal redevelopers to determine obligations between parties, default procedures and similar arrangements are now underway. Sensitive concerns as to provisions of publicly held facilities tied directly to privately constructed uses (hotel and retail galleria) are paramount in the negotiations.
- In Flint, Michigan, ZHA is continuing its involvement in completing the New Life Revitalization Program comprising six public/private projects. Four projects, totalling \$200 million, are under construction and two are in advanced planning stages. Activities involved negotiating and obtaining nearly \$16 million in State housing funds, committing nearly \$20 million in private grant contributions, securing necessary public plan approvals (City, A-95, federal, etc.) and soliciting and obtaining private

Mr. Marshall

November 1, 1977

redeveloper involvement, as appropriate. Proposed next steps to implement a Radisson Hotel/civic complex (including a continuing education center) and the construction of Autoworld ( a museum proposed for sponsorship by General Motors and the Mott Foundation) involve syndicating an investor group, negotiating for the construction and operation of the public facilities and finalizing the design, funding and land acquisition of the planned Autoworld Center.

Other corporate activities involve revitalization of four, contiguous theaters in Cleveland; department store complex in Eau Claire, Wisconsin; motel/civic center in Louisiana; and the recently announced \$80 million complex (office, retail and 400-room Hilton Hotel) in Richmond, Virginia.

In essence, the firm's involvement in activities, both in terms of nationally prominent complexes and specific uses planned, affords a diversity of exposure to the techniques and procedures to be utilized in the Louisville situation.

We look forward to continuing our discussion and are prepared to submit, at the appropriate time, a detailed proposal for services. If any additional information or materials would prove helpful, please call me at your convenience.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.

  
Donald R. Zuchelli  
President

DRZ:jg

Enclosure

11/2/77

MEMO RE: Visit to Denver Center for Performing Arts  
1444 Welton Street - (1-303-893-4000)

FROM: Baylor Landrum

MET WITH: Richard Collins, Executive Director  
Kenneth Goss, Assistant

Brief description of project (see attached pamphlet)  
Auditorium Theatre (old building) - refurbished for opera, etc.  
(seats 2,200)

I. CONCERT HALL (new, to open 3/78) Cost \$13 million  
seats 2700, essentially for orchestra  
thrilling "surround hall" with seats on various levels,  
some behind the orchestra.  
Architect: Norman Pfeiffer of Hardy, Holzman & Pfeiffer,  
who also did hall in Minneapolis.  
Defect: 1. No rehearsal area provided.  
2. Too specialized (adaptable for little else  
than symphony orchestra).

II. THEATRES (4) (new, to open 3/79) Cost \$12 million  
1. seats 700 (equipped)  
2. seats 600  
3. seats 260  
4. seats 150  
Architect: Kevin Roche of Roche, Dinkeloo of Hamden, Conn.  
(New Haven)  
Defect: Should be minimum of 1,000 seats.

Also - 1,800 car parking, financed by City.  
- Galleria (covered area, lots of glass) with shops.

Editorializing by B. Landrum:

Dick Collins (est. age 40) had not had specific, exact experience when hired; came on board about 6 mos. (?) ago.

he is paid:	Salary	\$45,000.
	Pension	<u>5,000.</u>
		\$50,000.

Strong opinion to get executive director on board as soon as possible; no suggestions as to prospects.

Please with Norm Pfeiffer  
Thrilled with Kevin Roche

Other possible architects:

Caudill, Rowlett & Scott of Houston  
Geddes Brecker of Philadelphia

Acoustics expert: Lyle Yerges

Office at Chicago airport  
(per Fitzhugh Scott, architect at Vail & Milwaukee)

Ken Goss at Denver offered help in details on contracts with architect and contractor. He has lived with, and found caveats, in those contracts.

Concept of a reliable developer "leading the team" in Louisville's Phase I has merit, per Dick Collins and Fitzhugh Scott. The pragmatic view can mean a lot.

Also, the larger the project, the greater the impact and the better long-range prospect for success. Let's go as far as we can, geographically, for planned development; if purchase too expensive, how to control future growth of the wide area?

Non-Pertinent information:

Bob DeAngelo was bounced from Tulsa. Why?

November 2, 1977

Mr. Lawrence D. Clark  
Electrical Workers Union Local 369  
P.O. Box 13085  
Louisville, Kentucky 40213

Dear Mr. Clark:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

The Task Force Committee is composed of more than thirty members. It is virtually impossible for us to work as a committee of the whole with such large numbers, therefore we shall appoint smaller subcommittees to collect specific information about various aspects of the Complex development, and we shall ask some Committee members to serve on an individual basis as the need arises.

We are in the process of organization and will keep you informed as our structure becomes clear.

Sincerely yours,

Jerry W. Ball

JWB:ars



November 2, 1977

Mr. James S. Barger  
Greater Louisville Building and  
Construction Trades Council  
1240 S. Jackson Street  
Louisville, Kentucky 40203

Dear Mr. Barger:

Congratulations on your appointment by Governor Carroll to the Cultural Complex Task Force Committee. By now you should have received a letter from the Governor with information about your appointment and information about the duties of the Task Force Committee.

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Jerry W. Ball

JWB:ars

November 2, 1977

TO: Betty Lou Amster  
Allan Cowen  
Carol Miller

For your information, as of October 27 there are three new members on the Cultural Complex Task Force:

James S. Barger (better known as Steve Barger)  
Greater Louisville Building and  
Construction Trades Council  
1240 S. Jackson Street  
Louisville, Ky. 40203                      Tele: 635-2915

Position: Business Manager

Lawrence D. Clark  
Electrical Workers Union Local 369  
P.O. Box 13085  
Louisville, Ky. 40213                      Tele: 368-2568

Position: Business Manager and Financial Secretary

Joseph Warren  
Pipefitters Local Union 522  
1315 Berry Blvd.  
Louisville, Ky. 40215                      Tele: 361-8492

Position: Business Manager

*Alice R. Stanton*

November 11, 1977

Mrs. Rosemary Tucker  
Office of the Director  
Krannert Center  
Urbana-Champaign,  
Urbana, Illinois 61801

Dear Mrs. Tucker:

Thank you so much for your willingness to help our Task Force Committee with information about job descriptions and administrative structure.

Dr. Albert Harris and his designer Mr. Michael Hottois of the University of Louisville will be arriving at the Ramada Inn-Champaign the evening of Wednesday, November 16, in order to be at the Krannert Center early the next morning. They are anxious to tour the facilities and talk with as many of your personnel as possible.

We're certain the visit will be a profitable one for them, and appreciate your efforts to smooth their path.

Sincerely,

(Mrs.) Alice R. Stanton  
Task Force Staff

November 11, 1977

Dr. Albert Harris  
Belknap Campus  
University of Louisville

Dear Dr. Harris:

A reservation for a double room has been made at Ramada Inn Champagne (800-228-2828) for Wednesday night, November 16 - late arrival and guaranteed - so it will be held past 6:00 p.m.

The confirmation number is: 315114410.

The Director of the Krannert Center is Michael Brotman. Arrangements were made with Mrs. Rosemary Tucker of his office for your visit on Thursday, November 17.

The telephone number of the Krannert Center is: 217-333-6700.

Do have a safe trip.

Sincerely,

(Mrs.) Alice R. Stanton

November 14, 1977

Mr. Leonard Marshall  
Board Chairman and Chief Executive Officer  
Louisville Trust Bank  
Riverfront Banking Center  
1 Riverfront Plaza  
Louisville, Kentucky 40202

Dear Mr. Marshall:

Miss Carol Miller mentioned you were interested in seeing a report of the Design-In Conference held in Cincinnati.

The attached material is a copy of my very rough notes which were not intended to be shared. However, I am glad to send them to you and hope you will find them useful.

Sincerely,

(Mrs.) Alice R. Stanton  
Task Force

enc.

**AMERICAN SCENIC COMPANY, INC. MANUFACTURERS AND DISTRIBUTORS**

HOME OFFICE: P. O. BOX 283 ■ 11 ANDREWS ST. ■ GREENVILLE, S. C. 29602 ■ (803) 269-8200

BRANCH OFFICE: P. O. BOX 825 ■ 830 DAWSON DR. ■ NEWARK, DELAWARE 19711 ■ (302) 731-9585

COSTUME DIVISION: P. O. BOX 283 ■ 701 E. McBEE AVE. ■ GREENVILLE, S. C. 29602 ■ (803) 271-4260

November 14, 1977

Reply To: Greenville

Newark

Dean Jerry Vall  
University of Louisville  
Shelby Campus  
Louisville, Kentucky 40222

Dear Mr. Vall:

We have learned that you or your organization has become involved in the planning and development of an arts facility in your area. American Scenic Company is in a unique position to assist you in this effort.

Without cost or obligation, we can assist in the design and layout of auditoriums, theatres, arenas, art centers, TV studios and playhouses in new or renovated buildings. We would be glad to meet with you and/or your committee or, if you prefer, work from your drawings to develop budget figures and specifications.

We have worked on many projects and our knowledge and experience will, we believe, prove of invaluable assistance. Please write or call us.

Looking forward to hearing from you, I remain

Sincerely yours,

AMERICAN SCENIC COMPANY, INC.

  
H. D. Prickett  
President

HDP/gz

**"DEPENDABLE STAGE EQUIPMENT SINCE 1920"**

STAGE CURTAINS — RIGGING — SCENERY — CYCLORAMAS — WINDOW DRAPES

STAGE LIGHTING & DIMMERS — TV STUDIO EQUIPMENT

Rec'd 11-18-77

RUSSELL JOHNSON ASSOCIATES/CONSULTANTS COLLABORATIVE  
ARCHITECTURAL ACOUSTICS • THEATRE CONSULTING & PLANNING • MUSIC PERFORMANCE ACOUSTICS • SOUND SYSTEM SPECIFICATIONS

919 ANSONIA STATION, NEW YORK CITY, 10023, U.S.A. TELEPHONE: (212) 799-3049

15 November 1977

Ms. Alice R. Stanton  
University of Louisville  
Shelby Campus  
Louisville, Kentucky 40222

Dear Happy Alice,

I hope you enjoyed design-in day as much as I did.

Our group here in Manhattan would like to be of service on the Louisville project.

I have an excellent track record (both before and since I left BBN in Boston in 1969) in combining both good symphony acoustics and good opera, musical comedy, and speech acoustics in one auditorium. Examples include the National Opera House in Manila; the Opera House of the National Arts Centre in Ottawa; the Centennial Hall in Winnipeg; Grand Theatre in Quebec City; Hamilton Place (the Great Hall and the Studio Theatre) in Ontario; Syracuse (opened recently); and others listed in the printed information I'm enclosing. We are currently working on the early phases of a 2300-seat major facility in Toronto; and another current project is a major facility seating 1200 in Iran.

If you have any questions, please let me know.

Cordially,

*RUSH RUSS*

# The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

November 16, 1977

MEMO TO: Gordon Davidson  
FROM: Barry Bingham, Sr.

I have had a long talk by telephone with President Thomas Spragens of Centre College, Danville. I asked for his confidential advice on the architectural firm of Taleisen Associates of Scottsdale, Arizona. This is the firm formerly headed by the late Frank Lloyd Wright. The only Louisville building designed by the firm is the Lincoln Income Life Building.

Taleisen designed the concert hall at Centre, which has been praised by critics and artists who have performed there. There seems to be general agreement that it is very good acoustically, as well as being a handsome and dignified edifice. It recently was the site of the Verdi Festival, and of a performance of "Macbeth" by the Kentucky Opera Company.

Spragens reports that he has nothing but good things to say about the design of the hall. Confidentially, however, he said that the firm is much less strong on performance than on design, and that it was necessary in Danville to have a local firm keep a sharp eye on every detail of the operation.

Further, he told me that the member of the firm with whom he dealt directly has left the firm to set up an office on his own in Scottsdale. His name is Vernon Zwabach. He was also project manager for a hall the firm designed in Sarasota, Florida, which Spragens feels has been a success. Other halls with which he is familiar are at the University of Akron (Caudill Rowlett Scott of Houston, architects), and one at the University of Iowa on which I have no other information. I gathered from Spragens that he thinks Zwabach was the strong man of the Taleisen firm, though Wesley Peters, ex-husband of Frank Lloyd Wright's daughter and of Stalin's daughter, is the senior member.

BB  
B.B.Sr.

cc: Mrs. Dann Byck  
Mrs. Fielding Rubel  
Mr. Albert Klein  
Mr. Dan Ulmer  
Dr. Jerry Ball  
Mr. Frank Hower



# The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202  
AREA CODE (502) 582-4501

November 16, 1977

MEMO TO: Gordon Davidson  
FROM: Barry Bingham, Sr.

I talked by telephone today with Norris Houghton, Dean of the Division of Theatre Arts, State University of New York at Purchase, N.Y. He is one of the experts in the field whose advise I had sought on architects who are especially competent in designing theatres and concert halls.

Dean Houghton urges us to consider interviewing the firm of Hardy Holzman Pfeiffer Associates of New York. His particular contact there is Hugh Hardy, with whom he worked personally on the planning and construction of the Robert G. Olmsted Theatre at Adelphi University, Garden City, N.Y.

This is a small theatre on a college campus. Houghton stresses its functional virtues, however, as indicative of the architects' concern. Writing of it in "Progressive Architecture," Houghton spoke of the "felicitous environment created at Adelphi University by Hardy Holzman Pfeiffer," saying that "it derives principally from the emphasis placed on the spatial relationships between performers and spectators."

A much larger hall designed by the same firm is Orchestra Hall in Minneapolis (2,545 seats). Here there was a St. Paul firm of architects as consultants. I am getting information on this facility from Minneapolis. The firm also did the new Playhouse in the Park in Cincinnati. Houghton speaks highly of both projects. He adds that Hugh Hardy is easy to work with, and willing to listen carefully to the ideas of the "client."

BB

B.B.Sr.

cc: Mrs. Dann Byck  
Mrs. Fielding Rubel  
Mr. Albert Klein  
Mr. Dan Ulmer  
Dr. Jerry Ball  
Mr. Frank Hower

# The Courier-Journal The Louisville Times

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

November 16, 1977

Mr. Gordon Davidson  
Wyatt, Grafton and Sloss  
Citizens Plaza  
Louisville, Kentucky 40202

Dear Gordon:

I have taken some actions in connection with the search for an architectural firm for the arts center project, and I will give you a brief resume.

I have written to the following people for confidential advice on firms they believe we ought to consider, without of course asking for a specific recommendation:

Roger Stevens, head of the Kennedy Center in Washington, who has been involved for many years with professional theatre projects.

Ada Louise Huxtable, architectural editor of The New York Times (explaining that we are chiefly concerned with the proper functioning of theatres and concert halls from the standpoint of acoustics, sight lines, etc.).

Norris Houghton, head of the Department of Theatre Arts at the State University of New York in Purchase, and a founder of the Phoenix Theatre.

President Thomas Spragens of Centre College, for a confidential report on the college's relations with the firm of Taliesen Associates, Frank Lloyd Wright's old outfit. They built the successful performing arts center in Danville.

I have also written to the following theatres, which seem to some degree relevant to our project. In each case I have addressed the public relations officer or manager, as indicated in the report "New Places for the Arts," published by the National Endowment for the Arts. I have requested material about the halls they represent, to be circulated among the committee members:

- Akron. Performing Arts Hall. Caudill Rowlett Scott, architects.
- Houston. Jesse H. Jones Hall. Caudill Rowlett Scott.
- Birmingham. Civic Center. Geddes, Brecker, Qualls and Cunningham.
- Hanover, N.H. Hopkins Center. Harrison and Abramovitz.

Milwaukee. Performing Arts Center. Harry Weese and Associates.  
Minneapolis. Orchestra Hall. Hammel, Green and Abramson.  
Washington. Arena Stage and Kreeger Theatre. Harry Weese and Assoc.  
Atlanta. Memorial Arts Center. Toombs, Amisano and Wells.

I am sending a copy of this letter to the other sub-committee members. I would be happy to seek information on any projects in other cities which they think might be of interest to us. Also, I hope they will make contacts of their own and share with the rest of us any useful data they may obtain.

We will have a chance to talk further about these matters when we meet on November 28.

With best regards,

Yours sincerely,



Barry Bingham, Sr.

cc: Mrs. Dann Byck  
Mrs. Fielding Rubel  
Mr. Albert Klein  
Mr. Dan Ulmer  
Dr. Jerry Ball ✓  
Mr. Frank Hower



ZELLERBACH AUDITORIUM & THE PLAYHOUSE  
STAGE ENTRANCE, ZELLERBACH HALL  
BERKELEY, CALIFORNIA 94720

November 16, 1977

Mr. Barry Bingham, Sr.  
The Courier-Journal  
Louisville, Kentucky 40202

Dear Mr. Bingham,

Thank you for your letter of November 14. I was unaware of the pamphlet "New Places for the Arts," but pleased to know, approaching our tenth anniversary that we still qualify for inclusion.

I enclose copies of a brochure (our only), designed primarily for technicians, and a copy of our opening week program. In the October, 1971 issue of Theater Design and Technology, the Journal of the U.S. Institute for Theater Technology, there is a brief article about the building. I am personally quite happy with Zellerbach as a working booking house; I was Stage Manager or Production Stage Manager in New York during the opening seasons of the Delacorte, Vivian Beaumont, and Public Theaters, and I assure all who ask that Zellerbach is the best theater I've ever worked in. I think its simplicity is the key, and that the consultants did fine work, along with the architects.

At some point you may wish to contact the International Association of Auditorium Managers; its Facility Consulting Board works with committees such as yours from feasibility studies to opening. You might want to get further information from Don Johnston, past President of the Association, at the Kentucky Fair and Exposition Center. The Association, incidently, will hold its annual Conference in Louisville July 23-27, 1978.

I wish you all success in your endeavors.

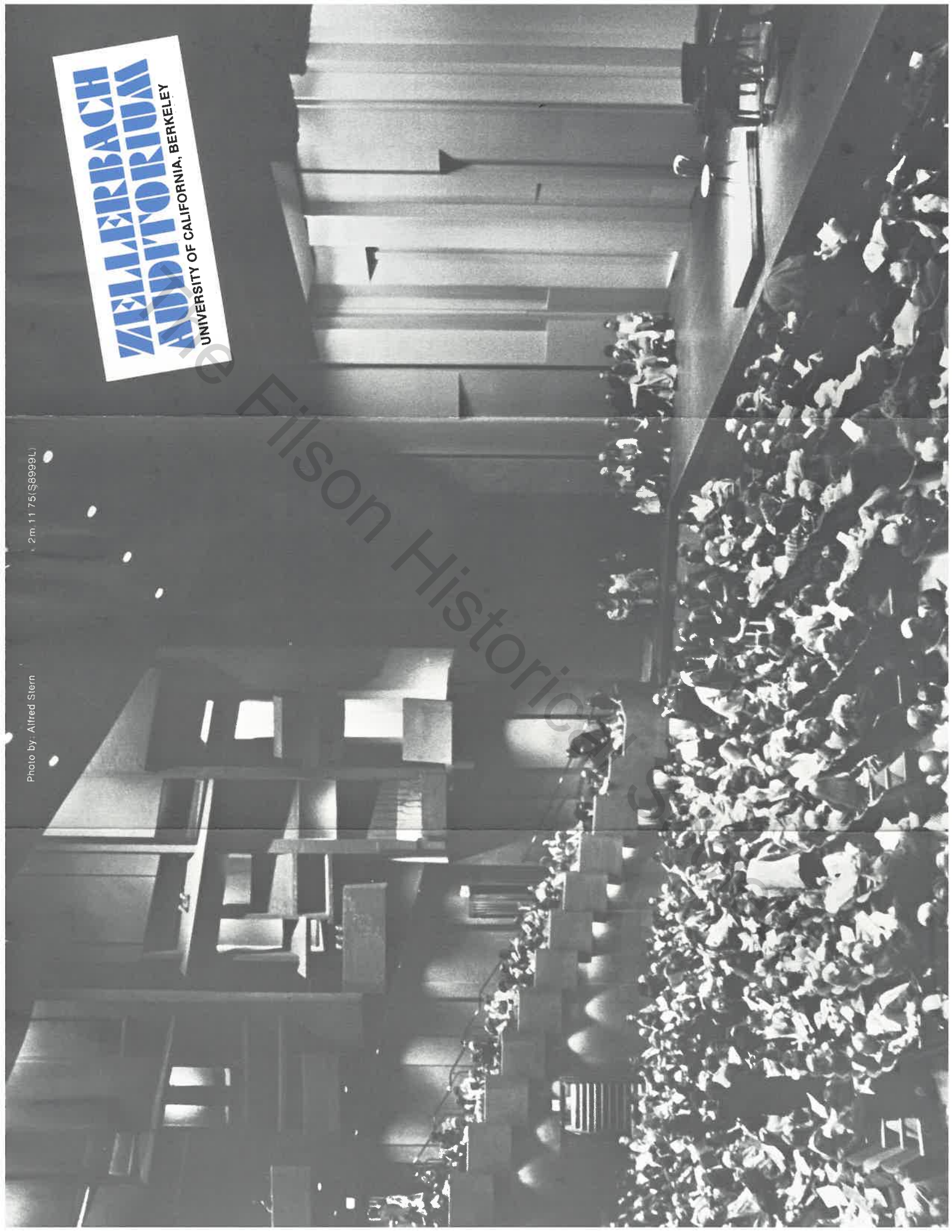
Sincerely,

Russell McGrath, General Manager

Photo by: Alfred Stern

2m 1175(\$8999L)

**MEMORIAL AUDITORIUM**  
UNIVERSITY OF CALIFORNIA, BERKELEY





# ZELLERBACH AUDITORIUM

Zellerbach Hall, named in honor of the late Mr. and Mrs. Isadore Zellerbach, was inaugurated in 1968 as part of the Centennial observance of the University of California. It contains a 2,015-seat Auditorium and a 500-seat multiforum theatre. The smaller Playhouse is used primarily as a facility for the campus Department of Dramatic Art but is occasionally available for other events.

The Auditorium is a proscenium style theatre, with orchestra pit, equipped for all major forms of theatrical production. The pit can hold a symphony orchestra, and the stage accommodates the presentation of grand opera, ballet, symphonies, and dramatic events. Chamber music has also been presented in the Auditorium with great success.

Backstage and support facilities are comparable to those in such theatres as the War Memorial Opera House (San Francisco), the City Center (New York), the Brooklyn Academy, the Queen Elizabeth (Vancouver), the Dorothy Chandler Pavilion (Los Angeles), and the John F. Kennedy Center (Washington, D.C.). Zellerbach Auditorium has accommodated such large companies as the Joffrey Ballet, the Stuttgart Ballet, Maurice Béjart's Ballet of the Twentieth Century, the Royal Swedish Ballet, the National Ballet of Canada, and the Stars of the Bolshoi Ballet. It has also been the setting for such stage presentations as Jean-Louis Barrault's *Rabelais* and Tony Richardson's production of *Hamlet*, with Nicol Williamson. The facility is also used for public lectures, conferences and ceremonial events. Despite the magnitude of its stage and the complexity of its machinery, Zellerbach Auditorium is a surprisingly intimate theatre.

## Stage Dimensions

Proscenium width: 63' (usually masked to 40-44')  
Proscenium height: 30' (usually trimmed to 22-24')  
Curtain to rear wall: 50'  
to last set of lines: 48'  
to edge of pit: 2' (12'-wide pit can be raised to stage level)  
Off left space: 12'  
Off right space: 30'  
Grid height: 80'

## Facilities

Loading dock S.R., 15' from stage, trailer height; doors 12' high by 16' wide  
One stage-level star dressing room; seven additional dressing rooms (36 spaces) one flight down, S.L., with monitors and page system; availability occasionally limited.

## Equipment

Counterweight line-sets available: 38 out of 50, on 9' centers; Fly rail S.L.  
Act Curtain Slice (S.L. pull)  
Four sets black velour legs and borders, plus hard portal frame  
Light and sound control booths at rear of mezzanine, with headset and cue light communication.  
Available amps: 1000, 3-phase; patch panel and company switch S.R.  
Dimmers: 30 @ 6K, 30 @ 12K  
Available instruments: up to 150; more available, depending upon requirements of adjacent Playhouse.  
Follow-spots: 2 Super Trouters (charge items)  
Stereo sound system, with up to 4 A-7 speakers (advance request necessary)  
Pit piano: 6' Mason Hamlin Grand (charge item)  
Music stands: up to 50 (with lights), depending upon requirements of the Playhouse  
Orchestra chairs: up to 180, depending upon requirements of the Playhouse  
Flat black particle board floor, not raked; black dance lino available

## Seating

2015 seats (orchestra, 1059; mezzanine, 565; balcony, 391)

## Parking

Underground garage (limited, fee parking), campus fee lots, or city streets.

Truck parking on Dana Court by special arrangement.

## Directions

U.S. Interstate 80 to Ashby Avenue exit, East two miles to Telegraph Avenue, North on Telegraph one mile to Bancroft Way. West one block to Dana Court, North 50 feet to first driveway on right.

Stage entrance: North side of building, opposite Alumni House.

## Telephones

House staff: (415) 642-5550  
Backstage pay telephone: (415) 848-9757

## Mail Address

Zellerbach Auditorium  
Stage Entrance, Zellerbach Hall  
University of California  
Berkeley, CA 94720  
General Manager: Russell McGrath.



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COSTUME DIVISION: P. O. BOX 283 ■ 701 E. McBEE AVE. ■ GREENVILLE, S. C. 29602 ■ (803) 271-4260

November 16, 1977

Reply To: Greenville

Newark

Jack M. Firestone  
333 West Broadway  
Louisville, Kentucky 40202

Dear Mr. Firestone:

We have learned that you or your organization has become involved in the planning and development of an arts facility in your area. American Scenic Company is in a unique position to assist you in this effort.

Without cost or obligation, we can assist in the design and layout of auditoriums, theatres, arenas, art centers, TV studios and playhouses in new or renovated buildings. We would be glad to meet with you and/or your committee or, if you prefer, work from your drawings to develop budget figures and specifications.

We have worked on many projects and our knowledge and experience will, we believe, prove of invaluable assistance. Please write or call us.

Looking forward to hearing from you, I remain

Sincerely yours,

AMERICAN SCENIC COMPANY, INC.

*H. D. Prickett*

H. D. Prickett  
President

HDP/gz

**"DEPENDABLE STAGE EQUIPMENT SINCE 1920"**

STAGE CURTAINS – RIGGING – SCENERY – CYCLORAMAS – WINDOW DRAPES  
STAGE LIGHTING & DIMMERS – TV STUDIO EQUIPMENT

**AMERICAN SCENIC COMPANY, INC. MANUFACTURERS AND DISTRIBUTORS**

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COSTUME DIVISION: P. O. BOX 283 ■ 701 E. McBEE AVE. ■ GREENVILLE, S. C. 29602 ■ (803) 271-4260

November 17, 1977

Reply To: Greenville

Newark

Mr. Bruce Yenawine  
Louisville School of Art  
100 Park Road  
Anchorage, Kentucky 40223

Dear Mr. Yenawine:

We have learned that you and your organization has become involved in the planning and development of an arts facility in your area. American Scenic Company is in a unique position to assist you in this effort.

Without cost or obligation, we can assist in the design and layout of auditoriums, theatres, arenas, art centers, TV studios and playhouses in new or renovated buildings. We would be glad to meet with you and/or your committee or, if you prefer, work from your drawings to develop budget figures and specifications.

We have worked on many projects and our knowledge and experience will, we believe, prove of invaluable assistance. Please write or call us.

Looking forward to hearing from you, I remain

Sincerely yours,

AMERICAN SCENIC COMPANY, INC.

*H. D. Prickett*

H. D. Prickett  
President

HDP/gz

**"DEPENDABLE STAGE EQUIPMENT SINCE 1920"**

STAGE CURTAINS — RIGGING — SCENERY — CYCLORAMAS — WINDOW DRAPES

STAGE LIGHTING & DIMMERS — TV STUDIO EQUIPMENT



17 November 1977

Mr. Jack M. Firestone  
333 West Broadway  
Louisville, Kentucky 40202

Dear Jack:

I appreciated your help at the Design-In Conference and hope that it was as informative for you as it was for me.

We are interested in the Performing Arts Center and will be making a promotional effort with Mr. Lawrence Melillo, an architect from the Louisville area. Please let me know if we can send you any additional information.

I am enclosing a brochure regarding the scope of services that TAC provides.

Very truly yours,

THE ARCHITECTS COLLABORATIVE Inc.



James E. Burlage, AIA, RIBA  
Vice President and Managing Director

JEB:pjn

Enclosure

17 Nov 1977

Hopkins Center  Dartmouth College, Hanover, New Hampshire 03755

OFFICE OF INFORMATION, MARION BRATESMAN, DIRECTOR, 646-2315

Dear Mr. Bingham:

Your letter has just arrived this morning as I am on my way out of town until Monday, and since I know that you are under some pressure to complete your report I am sending a few pieces of material along which I hope will be useful for the moment.

On page 43 of the souvenir brochure which was prepared before the Hopkins Center opened, you will find the architect, Wallace Harrison, acoustic consultants and all others who were responsible for the physical plant.

Also enclosed are copies of a recent general piece about the Center so that your committee will have an idea of how all of the arts work together under one roof .. and our current calendar piece for December with a front view of the building .. and the typical scene of busloads of children arriving from a very wide region.

There are other pieces of material which I shall gather as soon as I come back and send to you .. some of it will be our new fund raising brochures which dramatically demonstrate why we need more space .. and any other pieces which might be helpful.

Joe Clark of Louisville, Class of '78 at Dartmouth, has worked in this public relations office for two years, and when he goes home for Christmas on December 10, I will give him a collection of color slides and other photographs to show you which might be useful. Meantime if there's any way in which he could be helpful in meeting with you to tell you first hand about the Hopkins Center, I know that he'll be delighted to do it.

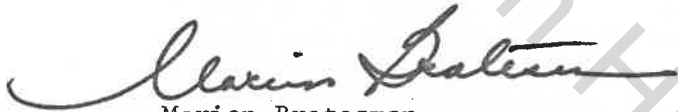
Thanks you so much for writing to ask about the Center, and we will be in contact again in a few days. If there is any possibility that you and your committee could visit the Center, we would be delighted to show you the entire

complex and arrange meetings with Peter Smith, Director of the Center and other department directors.

I am sending a copy of this note to Joe Clark so that he will be reminded to deliver some materials to you. His home address in Louisville is 921 Iola Road, and his telephone is 895-3177.

It's a delight to hear from you and to know that you are going to build your arts center, and when I share this information with our Director, Peter Smith, when he returns next Monday there will undoubtedly be more information which he will think of to send. As you probably know, we have a number of Dartmouth Alumni in Louisville, and this together with our personal fondness for your city, makes this a genuine pleasure to be called upon.

Sincerely,



Marion Bratesman  
Director of Information

Mr. Barry Bingham, Sr.  
Chairman of the Board  
THE COURIER JOURNAL  
THE LOUISVILLE TIMES  
Louisville, Kentucky 40202

November 17, 1977

Enc: souvenir brochure  
floor plans  
Air New England reprint  
December at the Hop

Over a recent egg salad on rye, a rather remarkable idea occurred to me: ADD SALT. Not to the egg salad so much (a little pickle relish would have solved its problems), but more importantly to the entire nation, which currently fritters away millions of valuable man/woman-hours every day on an untapped natural resource known as the lunch break.

Consider the staggering amount of time spent on drinking martinis and calculating tips, paying bills and returning library books. There's a far, far better usage for those 60 noon minutes, if only the idea can be spread. Hence, ADD SALT: The Association Dedicated to Doing Something About Lunch Time. Let me illustrate with a week's worth of examples:

Monday's hour, for logical starters, could be invested in viewing a theater-size screening of one segment of *America*, Alistair Cooke's insightful study of our first 200 years. For Tuesday there's a collection of black-and-white and sepia photographs displaying the perception and technical skills of a promising young artist.

Wednesday noon is a musical interlude; enjoy a concert featuring student and community performers. Thursday brings 12:30 REP, an imaginative one-act play timed at 50 minutes to fit the lunch hour schedule. And Friday, REP again, this time with a different offering. Or perhaps a leisurely stroll through one of several art exhibits. The choice is yours.

Quite forgivably, you may have assumed that the ADD SALT theory is applicable only a) if you are in New York or Boston and b) if you can afford to spend one week's salary on one week's lunch hours. Happily, not so. By no means do you have to be in New York or Boston. In truth, if you were, you still might not be able to put together that kind of lunch-week, and guaranteed you couldn't do it for \$1.50. (\$1 for the *America* film and 25 cents for each REP performance, assuming you went twice. Concert and exhibits are free.)

Pie-in-the-sky though it sounds, such a lunch hour festival is presently very alive and exceptionally well done.

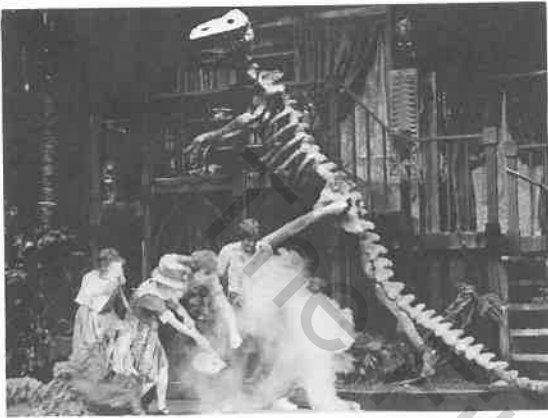
It is all happening at the Hop.

Reprinted from the fall 1975 issue of *Flying Your Way*, the inflight magazine of Air New England.

Hanover, New Hampshire, seems a surprising place to find facilities and productions of metropolitan proportions, yet that's exactly where it's happening . . .

# at the hop





Theater, art, and music at the Hop. Left, a scene from this summer's production of *The Downstairs Dragon*, center, one of several galleries; right, the acclaimed Concord String Quartet.

The Hop is Hopkins Center, Dartmouth College's contribution to the creative and performing arts. This well-centered center dominates the New Hampshire town of Hanover, a few miles to the north of Lebanon, and quite symbolically bridges a piece of real estate that links New England town to Ivy League community. Students, area residents and visitors alike find a welcome at the Hop's doors and within them a variety of facilities and programs virtually unsurpassed by any arts institution of comparable size.

The building itself yields a clue to its contents. Five soaring arches bring to mind the Metropolitan Opera House in New York's Lincoln Center, so it is less than a surprise to find that the centers Lincoln and Hopkins (not to mention the U.N. building) sprang from the same visionary mind.

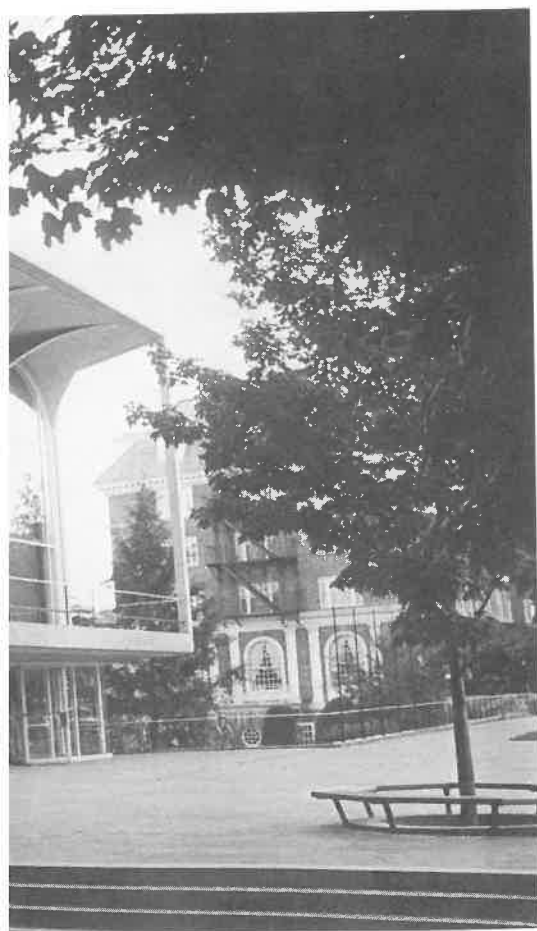
"We were very fortunate in dealing with an architect who had no need to build himself a monument or make some sort of grandiose statement," explains the Hop's director Peter Smith. "Wallace Harrison took an unusual personal interest in designing the Center. Not

in any degree was it just another job to him. From the beginning he worked with a very pragmatic approach; this was a building that was going to be *used*."

And, as it happens, studied. Three years of construction and \$8 ½ million produced a center that in its brief 13-year lifespan has become a model for similar facilities around the world. A basic tour of its 4 ½ acres requires about an hour and a half at a brisk pace. At a pokier and/or nosier rate, you could probably put in a full day's work trying to see it all.

Correction: "seeing it all" would more likely encompass permanent residence. For the Hop is not simply a fascinating building; it is a living, growing, nearly non-stop tapestry of happenings. Except for December 25, the one day each year it is closed, Hopkins Center takes on its charge to create and perform at a gallop.

As to the end product — simply name your pleasure. Theater? The energetic and imaginative Dartmouth Players Company manages a wide variety of major productions each season in addition to its daily "12:30 REP" schedule. Back, around



*Campari in hand, discreetly brown bagged, the great Italian tenor Luciano Pavarotti bursts onto the Lebanon ramp en route to Hopkins Center.*



and under stage is a complex of supporting facilities which turns out everything from wigs and costumes to complete sets. All are custom-tailored to the individual production in line with the Center's policy that every major production be mounted as an entirely new enterprise from the stage floor up.

Stage floor up, incidentally, leads nicely to the 450-seat Center Theater with its three-part elevator arrangement for bringing up an orchestra or expanding the acting platform. The smaller Warner Bentley Theater ingeniously combines a stage and an arena for theater in the round, square, and oval. Spaulding Auditorium (900 seats) offers one of the most acoustically-perfect rooms in the world for the Center's flourishing music program. From renowned concert soloists to symphony orchestras, the Center boasts a continuing presentation of significant music and artists. Much of the current excitement in this field stems from the Concord String Quartet, now in a 3-year residency at the College, which has been hailed as one of the four brilliant quartets in the country today.

Dartmouth Film Society presentations and concerts share the Spaulding Auditorium . . . downstairs the Faulkner Recital Hall's 150 seats are filled for weekly Noon Concerts . . . the Garden Court becomes a summer place for theater and music out of doors. Yet much of the artistic feast offered at the Hop comes not from its theaters and halls, but simply in getting from A to B. The College's impressive art collection is so substantial that you could spend a delightful afternoon discovering part of it sprinkled through the Center's corridors and lobbies and never realize that, like an iceberg, a good 90 per cent of it remains in sub-surface storage at any given time.

More in the tour-de-force category, major exhibitions of individual artists and showings from other collections have attracted some



one million visitors to the Hop's three galleries and Barrows Print Room. An artist-in-residence program offers students an opportunity each term to observe the processes and products of individual creativity at first hand.

But what of group creativity, if that can be accepted as a fair synonym for education? The Hop is, after all, an important arm of an educational enterprise, a teaching building, a kind of laboratory for the arts. And so in a surprisingly large non-public section of the Center, in lecture rooms and workshops and studios, the business of educating in the arts is conducted. Impressive seems too slim a word to describe the visual studies area, or the huge woodworking and metalworking studios. Honeycombed through the lower floors are the music library and a series of practice rooms that at last count housed 29 Steinways.



It seems sensible, then, to conclude that the Hop's primary focus of attention rests on students enrolled in the departments of art, music and drama. Sensible, yes, but not quite accurate. For implicit in the Hopkins Center's task to create and perform is a third element: to be enjoyed. By students on and behind the stage. By the larger student contingent in the audience. By local folk who make the Hop a center for friendships and new experiences. By visitors who delight in finding talent of metropolitan proportions in a handsome New England village.

For 3 years now, the Hopkins Center's richly varied schedule of events has annually topped the 500 mark, clearly showing that on most days there would be more than one performance or showing a person could enjoy. Evening, matinees, lunch hours, too — the place it is happening is the Hop.



# the hop: how it happens

*His crisp, clipped words and pointed rhythm quickly define Peter Smith as an Englishman, belying a North American career that spans 19 years of his energetic life. For the past 6½ years, Smith has shepherded the fates and fortunes of Dartmouth's Hopkins Center as its director, a role especially suited to overview.*

*The Hop, as Smith sees it:*

"If you examined the Ivy League as it was in 1960, my guess is that you would not find one really good theater or one excellent concert hall. Where facilities did exist, they were largely the result of one person's having had a great enthusiasm for some aspect of the arts and the money to do something about it.

"I don't think Dartmouth College was much different from the others in not using general funds on buildings for the arts. And no one put up the money to do it for them. Actually, if there had been a good theater or concert hall here, anything that was really good, the Center would not have come into existence as it did. The fact that all the arts were unprovided for meant that they could all be brought under one roof; which meant that what seemed to be a sorry state of affairs was in truth a blessing in disguise, since one of the great strengths of the Center is its comprehensiveness.

"By the late 50's Dartmouth had become a major institution in this country, with a distinguished faculty, a wonderful library, and a reputation for athletics and for love of the outdoors disproportionate to its size. The biggest single missing component in an education for the 'good life' was the arts. So when the Hopkins Center came into being, many people assumed either there was a faceless 'Mr. Hopkins' with that necessary enthusiasm and money, or that the Rockefellers underwrote the entire project since Nelson is an alumnus. Neither assumption is accurate.

"The Rockefeller family did indeed sponsor the largest single gift to the building fund, a seven-figure donation which covered one-eighth of the building costs. Almost all of the rest of the capital was produced, however, through a united and concerted effort on the part of the whole Dartmouth family. What we had in effect was a 3-year act of faith on the part of the building and fund raising committees, who shared in the College's underlying beliefs that the arts were worthy of their support and that anything worth doing was worth doing well.

"Mr. Hopkins, far from faceless, was the very visible and deeply loved eleventh president of Dartmouth College. Through a term that spanned both World Wars, President Hopkins functioned as the architect of the modern Dartmouth, and in a sense his objective of creating a great institution was achieved with the building of Hopkins Center, which stands as a fitting tribute to a great man.

"A large part of the impetus behind it must have been the College's realization that the arts must mean a lot to some people because even in adverse circumstances, the very talented do not give up. The persistence of the Dartmouth Players and particularly Warner Bentley, who had been a central figure in drama at the College for three decades, must have been a considerable factor. Appropriately, Warner became the first director and inspired the Center's work through the first half of its life.

"At the time of its inception there was a quite conscious effort made to establish Hopkins Center as a kind of crossroads place for the entire student body. In locating the student post office in the Hop, the College clearly intended to concentrate a part of every student's attention on that building during a part of every day. The most modest claim you can make in behalf of the Center is that as a result of the scope and variety of its successes, and every student's exposure to them because of the 'tender trap' the post office represents, it is virtually impossible for a student to go through Dartmouth and not know that the administration of the College considers the arts to be important. That in itself sets us apart from most institutions.



Top right: a young audience gets into the act; above left: internationally known director Joseph Losey plans lighting design for his production of Clifford Odets' *Waiting for Lefty*; above right: members of the Modern Jazz Quartet rap with students; below: the Hop is an artistic festival, in galleries, corridors, lobbies.



**Peter Smith**  
**Director, Hopkins Center**



"In a given 4-year period, the Center in one way or another gives our students an opportunity to become acquainted with a very wide range of facets of the arts. Yet involvement beyond the student body is not just accidental. I guess without exception every one of the non-teaching functions that goes on at the Hop is open to the public. At least half of almost every audience is composed of people not from the student community. The fact that we see ourselves providing for a widely diversified kind of audience certainly makes for a more diverse and interesting program. The response of the community provides us a great deal of stimulation, which points up another element of our rather unusual attitude toward programing.

"Very few arts centers bear the responsibility of a 'monopoly' as we do. Dartmouth is a small institution, yet in terms of professional involvement in the arts we have the responsibility of providing for a very large number of square miles. Colleges located in metropolitan centers know that they do not have to do this or that or the other thing because somebody else, someplace else, will be doing it.

"Nor is there any period of maximum intensity. Maximum intensity is with us 48 out of 52 weeks every year. The quiet four occur at exam time and in the gap between the winter and spring terms. This state of affairs creates a relationship to the College which is probably unique in the country. If there were some way of quantizing activities and resources, I think you would find that as a percentage of total activity of the College and as a percentage of such things as human energy, budget and square feet, the Hop is proportionately bigger in relation to Dartmouth College than any other arts center is to its host institution.

"Dartmouth is a small institution and so constituted that anybody with energy and talent can really find himself as busy and challenged as he wants to be. That surely applies to us at Hopkins Center. Work which is not easy but which nevertheless is capable of being done is the only worthwhile kind. I think most of us at the Hop consider ourselves, very fortunately, to be doing just such work."

Dartmouth Historical Society



# DECEMBER & CHRISTMAS

## AT THE HOPKINS CENTER

THIS WILL BE a shorter introduction than is usual at this time of year. As it happens, because all but one of the December events fall outside term-time, this announcement will not be going to Dartmouth student mailboxes, and it seems best therefore not to continue this month my writing about why the Center is here.

Let me simply welcome all of you—as last year we welcomed the travellers in those buses in the picture on the cover—to another Christmas season at the Hop. And I hope you won't mind if I repeat one paragraph from my 1976 Christmas greeting, since it says something which I think should be said, and which I realize I cannot, after only twelve

months' further reflection, put any better! Here it is:

This is a good time of year for a reminder that while life may be short, the life of a work of art is long indeed: children laughing at the antics of clowns, the singing of carols, the beauty of boys' voices in candlelight procession, even without the loving re-creation of the past in *The Christmas Revels*, all of those would be parts of our season. And they would all remind us that though our life is short the life of the arts is wonderfully long, that we have a link with our forbears from centuries ago in our laughter and our excitement, in being moved to tears by the beauty of a simple song, in experiencing the thrill of senses aroused by passionate words or

graceful (or disgraceful) movement; in contem-

plating a work of sculpture, an image preserved, imagined, transformed. We go back beyond the origins of the season we celebrate, back to the origins of our very humanity.

So! When we at the Hopkins Center send you the compliments of the season, we send with them our thanks for giving us the chance to spend our lives in the company of the arts.

PETER SMITH  
*Director*

Photograph by Mark Abramson; use of the photograph for this purpose has been made possible by an anonymous gift from a friend.

**Address Changes:** To assure continued arrival of the Month at the Hopkins Center, please inform the Center of any changes in address.

**Gallery Hours:** Hopkins Center galleries, 11-4 and 10 daily; 2-5 p.m. Sundays and vacations. Carpenter Galleries, 10-4 Monday through Friday, 2-5 Saturdays, 2-5 Sundays. Wilson Hall, 9-6 Monday through Friday, 11-4 Saturdays, 2-5 Sundays.

**Box Office** opens on the day of performance. Tickets are not refundable.

reservations will be placed on sale at the time the performance is otherwise announced. Unpaid performance announcements are listed in the newsletter. Tickets must be picked up or paid for by 5:00 p.m. on the day of performance. Actual on sale dates are listed prior to each event. Tickets are not refundable.



THE HOPKINS CENTER  
DARTMOUTH COLLEGE  
HANOVER, N.H. 03755

Return postage guaranteed

**Hopkins Center Hours:** Sunday through Thursday 7:30 a.m. to 11:00 p.m., Friday and Saturday 7:30 to midnight, vacations 7:30 to 5:00 p.m. except when there is an evening event.

**Box Office Hours and Ticket Policy:** The Box Office is in the O. J. Buck Lobby at the main entrance of the Center, and is open from 9:00 a.m. to 5:00 p.m., Monday through Friday, and 12 noon to 5:00 Saturdays. Door sales for individual events begin approximately forty-five minutes prior to performance at the place of performance. Tickets may be ordered by phone—(603) 646-2422—or mail beginning approximately ten days prior to each event. Actual ON SALE dates are listed in the newsletter. Tickets must be picked up or paid for by 5:00 p.m. on the day prior to the performance unless otherwise announced. Unpaid reservations will be placed on sale at the time the Box Office opens on the day of performance. Tickets are not refundable.

**Gallery Hours:** Hopkins Center galleries, 11-4 and 7-10 daily; 2-5 p.m. Sundays and vacations. Carpenter galleries, 10-4 Monday through Friday, 11-4 Saturdays, 2-5 Sundays. Wilson Hall, 9-5 Monday through Friday, 11-4 Saturdays, 2-5 Sundays.

**Address Changes:** To assure continued arrival of the Month at the Hopkins Center, please inform the Center of any changes in address.

### The Annual Carol Sing

Friday the 16th at 4:30 p.m.

THE HOPKINS CENTER BALCONY

The oldest of the Hopkins Center's Christmas traditions is, in fact, as old as the Hop itself. Once again Paul Zeller will lead the children's choir as they sing from the Balcony, and the rest of us gather in the plaza below, for the sixteenth year of this happy event. Stop by on your way home from work or shopping and join in the celebration of the season. Children who would like to sing with the choir should gather in the Top of the Hop at 4:15, and will be treated after the Carol Sing to cookies and hot chocolate courtesy of the Friends of Hopkins Center who cosponsor this traditional gathering.

### The Prince Street Players

IN

### Cinderella

Monday the 12th at 1:00 p.m.

Tuesday the 13th at 9:00 and 11:00 a.m. and 1:00 p.m.

Wednesday the 14th at 9:00 and 11:00 a.m.

Thursday the 15th at 11:00 a.m. and 1:00 and 7:00 p.m.

Friday the 16th at 9:00 and 11:00 a.m.

CENTER THEATER

Reserved seats \$3.00. All students and children \$2.00. (Please

**NORTHWEST COAST INDIAN ART** Specific topic to be developed by the museology seminar students of Tamara Northern, Curator of Anthropology. *Wilson Hall, East Gallery, December 9 through March 12.*

**THE SEARCH FOR AN ANCIENT ARCTIC PAST** A retrospective view of Professor Elmer Harp Jr.'s thirty years of archaeological research in the Canadian North, featuring remnants of prehistoric Eskimo cultures in the form of diverse archaeological artifacts, as well as the field methods employed to uncover them and to reconstruct their cultural context. *Wilson Hall, West Gallery, through December.*

# Christmas at the Hopkins Center

## TICKET ORDER FORM

ORDERS *MUST* BE ACCOMPANIED BY CHECK OR MONEY ORDER

Mail orders using this form will be accepted beginning Monday, November 21. Tickets will *not* go on sale over the counter or by telephone until Wednesday, November 30, at 9:00 a.m.

**The Christmas Revels** December 10 at 2:00 and 8:00 p.m.  
December 11 at 2:00 and 8:00 p.m.

Preferred date ..... Time .....

Alternate choice ..... Time .....

..... Tickets at \$3.50 \$.....

..... Students & children at \$2.00 \$.....

**Cinderella** December 12 at 1:00 p.m.  
December 13 at 9:00 and 11:00 a.m. and 1:00 p.m.  
December 14 at 9:00 and 11:00 a.m.  
December 15 at 11:00 a.m. and 1:00 and 7:00 p.m.  
December 16 at 9:00 and 11:00 a.m.

Preferred date ..... Time .....

Alternate choice ..... Time .....

..... Tickets at \$3.00 \$.....

..... Students & children at \$2.00 \$.....

**The Boychoir of Princeton** December 13 at 8:00 p.m.

..... Tickets at \$5.00 \$.....

..... Students & children at \$2.50 \$.....

TOTAL ENCLOSED \$.....

NAME .....

ADDRESS .....

CITY ..... STATE..... ZIP.....

TELEPHONE NUMBER .....

Please hold tickets until performance

Please mail tickets: I enclose a stamped, self-addressed envelope

Make checks payable to HOPKINS CENTER

Mail to: Hopkins Center Box Office, Hanover, New Hampshire 03755

## A Christmas Concert

BY THE  
**Dartmouth College Glee Clubs**  
WITH GUEST SOLOISTS

Thursday the 1st at 8:00 p.m.  
ROLLINS CHAPEL

Unreserved seats \$3.00/Non-Dartmouth students \$2.00/Dartmouth students \$1.50. Tickets are on sale by mail and at the box office from November 21 for this event.

The Glee Clubs almost-annual Christmas concert is a packed-house event that really ushers in the holiday season. The centerpiece for this year's program is Vivaldi's beautiful *Gloria*, a work neglected for more than two centuries after his death, and now one of the most popular works in the choral repertoire, and for very good reason. We can also expect a number of other seasonal works from the Glee Clubs and their guests, some familiar and others less so, and of course the traditional audience participation part, in which we can look forward to joining the Glee Clubs for such old favorites as *Silent Night*, *O Come All Ye Faithful*, *Angels We Have Heard On High*, and *The First Noel*. But be sure to get your tickets early, because this one always sells out.

## The Christmas Revels

Saturday the 10th at 2:00 and 8:00 p.m.  
Sunday the 11th at 2:00 and 8:00 p.m.

SPAULDING AUDITORIUM

Reserved seats \$3.50. All students and children \$2.00. (Please see the order form in this newsletter for information on ordering tickets.)

It has taken the Christmas Revels just two seasons to become a tradition here, as they've been in Cambridge for seven years now. The audience response to their particular brand of Yuletide revelry has been fantastic, and each year we add another performance to try to keep pace with the demand for tickets. We're delighted to welcome them back for their third Hopkins Center season and four happy performances. Old fans know that the Revels are a kind of collage or kaleidoscope of seasonal celebrations from many times and places, but this season offers a new twist: the theme is Victorian. They describe it, in fact, as "a Victorian variety show." The elements are those you know and love—the carols with audience participation, the munitimers' play, the traditional dances, the children's choruses—but they've been transposed to a sort of upstairs/downstairs mode, with the opening outdoor scenes of street urchins and ruffians,

see the order form in this newsletter for information on ordering tickets.)

In the seven years our favorite Prince Street Players have been coming to the Hopkins Center, this is the first time they have repeated a play: five years ago, they gave six delightful performances of *Cinderella*, and this year they bring it back for a well-deserved encore and a whole new generation of children. The big difference is that this season we've scheduled eleven performances: every year we add more, but somehow the audience grows even faster. And it's no wonder, because their productions are such a delight, even for adults. What could be more enchanting, too, than this most famous and universal of all fairy tales? It exists in more than five hundred versions, of which the Prince Street people use the Perrault, which predates the Brothers Grimm by a century or so, and is the only one, they tell us, that includes the fairy godmother, the pumpkin coach and the glass slipper, and also has a happy ending even for the wicked stepsisters.

## The Boychoir of Princeton

Tuesday the 13th at 8:00 p.m.  
SPAULDING AUDITORIUM

Reserved seats \$5.00. All students and children \$2.50. (Please see the order form in this newsletter for information on ordering tickets.)

The Friends of Hopkins Center present this very special concert for the season as a benefit event for various Hop activities. It's been nearly three years since we had a boychoir here, and we are very pleased to welcome now one of the world's outstanding ones. The Boychoir of Princeton was founded nearly forty years ago in Columbus, Ohio, and, despite the fact that they have been in Princeton since 1950, was known till recently as the Columbus Boychoir. By any name, though, their superb reputation stands. They bring us tonight a program for the Christmas season, complete with candlelight procession, traditional carols, classical Christmas music for boychoir by Schumann, Mozart, and others, and a staged cantata. It promises to be a delightful evening, indeed, with these twenty-eight very talented boys and their director, Donald Hanson.

## The Story Hour

Friday the 16th at 3:30 p.m.  
FACULTY LOUNGE

Traditions breed traditions, and this fourth Story Hour will include the fourth reading of Russell Hoban's *Emmet Otter's Jug-Band Christmas*. Without being pushy, Peter Smith suggests that children younger than five or older than ten may find the

## Looking Ahead

January 6

ARTHUR HALL AFRO-AMERICAN  
DANCE ENSEMBLE

Tickets on sale from December 28

January 7

WILLIAM PARKER  
Tickets on sale from December 29

## In the Galleries

**LIGHT IN ART** Selections from Dartmouth's permanent collection which demonstrate how artists from diverse periods and cultures have used light in their art. The exhibition will include both European and American works in different media, ranging from the sixteenth to the twentieth centuries—from Giacinto Brandi to Dan Flavin. *Jaffe-Friede, Strauss, and Barrows Galleries, December 2 - January 29.*

**NINETEENTH-CENTURY CHILDREN'S CLOTHING FROM THE HENRY WILLIAMS COSTUME COLLECTION** Nineteenth-century children's clothing and accessories from the seldom seen Henry B. Williams collection. Included will be play clothes as well as exquisitely made, seemingly functionless garments of the well-dressed child. *Barrows Windows, December 2 - January 29.*

**JACOBI PLACE, PORTRAIT OF A PHOTOGRAPHER** Lotte Jacobi, born in 1896 in Thorn, Germany, has resided in Deering, New Hampshire, since 1955. "Jacobi Place" is home to one of America's great photographers, a woman who has known and photographed many of our century's leading intellectuals, artists, and performers. The exhibition contains photographs of Mrs. Jacobi at work by Peter A. Moriarty, and includes selected works from her portfolio as well. The edited catalogue of transcripts of conversations with Mrs. Jacobi accompanies the exhibition. *Beaumont-May Gallery and Lower Jewett Corridor, through January 8.*

**CLASSICAL TREASURES** A recently acquired Roman sarcophagus fragment from the third century A.D., formerly in the collection of the Earls of Pembroke at Wilton House, will be at the center of a selection of artifacts from the Mediterranean world. *Rotunda, December 9 through January 22.*

**PERMANENT COLLECTION** A selection of European and American paintings, drawings and sculpture from the nineteenth centuries by such artists as Gior-

The Filson Historical Society





**Morse/Diesel, Inc.**

150 East Broad  
Columbus, Ohio 43215  
Phone: 614/224-1800

New address below  
Construction/Consulting

November 17, 1977

The Courier Journal  
The Louisville Times  
Louisville, Kentucky 40202

Attention: Mr. Barry Bingham, Sr.,  
Chairman of the Board

Dear Mr. Bingham:

Pursuant to our recent conversation, I am enclosing a copy of an article that appeared in the New Yorker magazine relating to the renovation of Avery Fisher Hall at Lincoln Center. The article primarily centers around Professor Cyril M. Harris of Columbia University, a renowned acoustical consultant. However, Morse/Diesel is mentioned since we were the contractor retained to do the complete renovation. I believe you will find the article very interesting and informative.

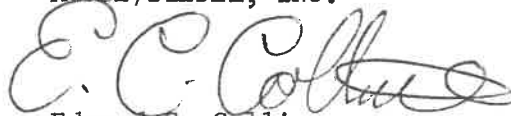
As I indicated, Morse/Diesel, Inc. would be very interested in participating as Construction Consultant or Construction Manager for the proposed Cultural Arts Center in Louisville.

You may even be interested in having a meeting with Mr. Carl Morse, Chairman of the Board of Morse/Diesel, Inc., regarding your approach to the selection of the Architect for this project. Mr. Morse probably has been personally involved, one way or another, with every major architectural firm in the United States, and I am sure would be more than willing to provide you with the benefit of his evaluation of the architectural firms you are considering.

I will contact you prior to one of my upcoming visits to Louisville to review this matter.

Very truly yours,

MORSE/DIESEL, INC.



Edward C. Collins  
Vice-President

ECC/sr

Enclosure

400 South Front Street, Columbus, Ohio 43215

**WELTON BECKET ASSOCIATES ARCHITECTS**

200 WEST MONROE STREET  
CHICAGO, ILLINOIS 60606  
312 346-4460 CABLE WURDBECK

October 27, 1977

Mr. Gordon Davidson  
Chairman  
Cultural Complex Commission  
c/o Wyatt, Grafton & Sloss  
28th Floor, Citizens Plaza  
Louisville, Kentucky 40202

Re: Performing Arts Center

Dear Mr. Davidson:

It was a pleasure speaking with you last week about the proposed Performing Arts Center for the City of Louisville. We would sincerely appreciate the opportunity to participate in your design competition.

While the Welton Becket practice is highly diversified in terms of building types, we have been deeply involved in the design of performing arts centers and public assembly facilities including theaters, exhibition buildings, arenas and conference centers. Among those projects are the Los Angeles Music Center, a three building center for performing arts; the Saginaw Civic Center, with a 2,200-seat music hall/theater, a sports arena with 7,000 seats, and a 1,000-seat assembly/convention hall; the Milwaukee Exposition and Convention Center, a two level structure occupying 400,000 square feet; the Grand Ole Opry in Nashville, Tennessee, featuring a 4,350-seat theater and a full size network television studio located in the Opryland entertainment park. Currently under construction are the \$190 million World Trade Center in Moscow, U.S.S.R., featuring a 490,000 square-foot exhibit center, auditorium, concert hall, theaters, office building, hotel, apartment building, retail shops, restaurants and a 600-car parking structure.

October 27, 1977

Our continued involvement in theater design has kept us abreast of the most current trends in the American theater as well as the most up-to-date equipment to service those needs.

We are proud of the recognition we have gained for our design capabilities which are represented by over 150 design awards, and also of our record of meeting our clients' time schedules and budgets. A survey of our work over the last five years shows actual construction costs to be within one percent of our preliminary estimates.

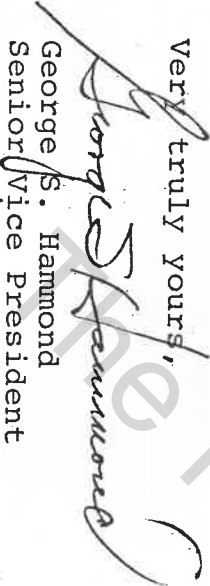
Our Chicago office includes planners, architects, engineers and interior designers that can provide the disciplines required for the successful completion of your project. We are fortunate to have Arthur M. Love as our Director of Design. Mr. Love has been with our firm for over 15 years and has been involved in the majority of our firm's public assembly projects, including: The Los Angeles Music Center; The Grand Old Opry House; The Saginaw Civic Center; Milwaukee Exposition and Convention Center; Nassau County Coliseum; Eisenhower Civic Center and, currently, civic centers for Fond du Lac, Wisconsin and Danville, Illinois.

This broad base of experience has made him highly skilled in the analysis of space needs and the development of creative design solutions. The design of all of our projects are under the direction of Mr. Love; however, his responsibilities are of a primary nature with regard to Performing Arts or public assembly projects. A copy of his resume is included in this brochure.

Our previous involvement in the Citizens Plaza project and our present work on the Hyatt Regency Hotel in Louisville have made us aware of the forward progress being made in the downtown redevelopment and we would like very much to continue to be a part of the growth of Louisville.

We would welcome the opportunity to meet with you to discuss our capabilities in more detail and to learn how we may be of service to you. If you need additional information, please feel free to contact our office at any time.

Very truly yours,

  
George S. Hammond  
Senior Vice President

GSH:nd



October 21, 1977

Mr. Lawrence P. Melillo  
Architect  
643 West Main St.  
Louisville, Ky. 40202

Re: Cultural Complex

Dear Larry:

This will acknowledge receipt of your letter of October 19, indicating your interest in the Cultural Complex project.

As you know, the Committee and Task Force have not finalized any guidelines for the architectural selection process, but we shall be pleased to keep your letter on file and notify you at the appropriate time.

I speak for all of the Committee and Task Force members in expressing our appreciation for your interest in this project.

Cordially,

Chairman  
Cultural Complex Committee

GBD/mh

LAWRENCE P. MELILLO, P.S.C. AND ASSOCIATES • ARCHITECTS AND URBAN DESIGN  
643 WEST MAIN STREET • LOUISVILLE, KENTUCKY 40202 • (502) 587-1512  
MEMBER OF THE AMERICAN INSTITUTE OF ARCHITECTS

October 19, 1977

Mr. Gordon B. Davidson  
500 W. Jefferson St.  
Citizens Plaza  
28th Floor  
Louisville, Kentucky 40202

Re: Performing Arts Center  
Louisville, Kentucky

Dear Mr. Davidson:


This is to advise that this office is most interested in the above project and is now forming a collaboration of the best talent available.

This collaboration will be finalized shortly and the names will be forwarded to you.

If there is a procedure to follow in submitting proposals, please advise.

Yours very truly,

LAWRENCE P. MELILLO, P.S.C. & ASSOCIATES

  
Lawrence P. Melillo  
Architect

LPM/em

October 17, 1977

Mr. Bruno P. Conterato  
Fujikawa Conterato Lohan and Associates  
One Illinois Center  
Chicago, Il. 60601

Dear Mr. Conterato:

I very much appreciated your thoughtful letter of October 12 regarding the planned Cultural Complex in Louisville.

Please know that I shall bring your suggestion to the attention of the Committee charged with responsibility in planning and selection of the architect. We are seeking, and are most grateful for, all the help that we can get.

I shall also make known, the interest of your firm in being considered for the architectural competition.

I am most grateful to Mr. Lampton for notifying you, and appreciative of his kind remarks and assistance in this project.

Cordially,

GBD/mh

cc: Mr. Dinwiddie Lampton

FCL

FUJIKAWA CONTERATO LOHAN AND ASSOCIATES

ONE ILLINOIS CENTER CHICAGO, IL 60601 TELEPHONE 312/565-1212 TELEX 25 3465

JOSEPH FUJIKAWA A.I.A.  
BRUNO CONTERATO F.A.I.A.  
DIRK LOHAN A.I.A.

JOHN BOWMAN A.I.A.  
DOUGLAS JOHNSON  
GERALD JOHNSON A.I.A.  
ARTHUR SALZMAN A.I.A.  
IAN LEA  
EDWIN DENSON A.I.A.  
SANDOR MARTON

October 12, 1977

Mr. Gordon B. Davidson  
Attorney at Law  
Citizens Plaza  
Louisville, Kentucky 40202

Dear Mr. Davidson:

Mr. Dinwiddie Lampton sent me the articles appearing in the Louisville Times and the Courier-Journal in reference to the proposed performing arts center. I think that the utilization of the particular site is a masterstroke; it is indeed fortunate that the City of Louisville is being influenced and guided by far-sighted individuals who have recognized its potential. In conjunction with the Riverfront Plaza, the parking facilities, and the overall re-birth of Main Street, the wisdom of the choice will become increasingly self-evident.

My congratulations to you in regard to all of the effort you have already put into this project and my best wishes in tackling the continuing work.

After reading the articles, I thought that a few comments would be in order. While they are passed on as personal observations, some may strike responsive chords.

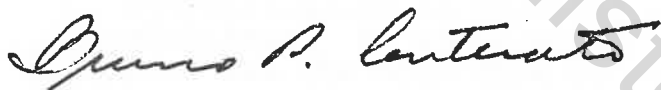
1. The architect chosen to plan this center need not be an "expert" in performing arts centers. Rather, he should be imaginative, innovative, and experienced in pulling together and orchestrating a team of experts.
2. No project of this importance should be undertaken without utilizing all of the myriad of specialized consultants --

acoustical, lighting, set-design, film projection, etc. -- to name a few. Consequently the architects mission is to evaluate and organize the recommendations of his team into a cohesive solution. Most of the best designs in every building type has been executed by architects who had little or no track record in that particular type but who were chosen because of their overall ability. In other words, having done a dozen of a given building type is no guarantee of expertise.

3. I think that an association with local architects is important. They can provide the all-important knowledge of local conditions, on-site representation, and the professional link to the community.

As you can well imagine, our office is extremely interested in the project. I would like to have the opportunity to meet with you and your committee at the appropriate time.

Sincerely,



Bruno P. Conterato

BPC/kg

Historical Society

**AMERICAN SCENIC COMPANY, INC. MANUFACTURERS AND DISTRIBUTORS**

HOME OFFICE: P. O. BOX 283 ■ 11 ANDREWS ST. ■ GREENVILLE, S. C. 29602 ■ (803) 269-8200

BRANCH OFFICE: P. O. BOX 825 ■ 830 DAWSON DR. ■ NEWARK, DELAWARE 19711 ■ (302) 731-9585

COSTUME DIVISION: P. O. BOX 283 ■ 701 E. McBEE AVE. ■ GREENVILLE, S. C. 29602 ■ (803) 271-4260

November 17, 1977

Reply To: Greenville

Newark

Ms. Alice R. Stanton  
University of Louisville  
Shelby Campus  
Louisville, Kentucky 40222

Dear Mr. Stanton:

We have learned that you and your organization has become involved in the planning and development of an arts facility in your area. American Scenic Company is in a unique position to assist you in this effort.

Without cost or obligation, we can assist in the design and layout of auditoriums, theatres, arenas, art centers, TV studios and playhouses in new or renovated buildings. We would be glad to meet with you and/or your committee or, if you prefer, work from your drawings to develop budget figures and specifications.

We have worked on many projects and our knowledge and experience will, we believe, prove of invaluable assistance. Please write or call us.

Looking forward to hearing from you, I remain

Sincerely yours,

AMERICAN SCENIC COMPANY, INC.

*H. D. Prickett*

H. D. Prickett  
President

HDP/gz

**"DEPENDABLE STAGE EQUIPMENT SINCE 1920"**

STAGE CURTAINS – RIGGING – SCENERY – CYCLORAMAS – WINDOW DRAPES

STAGE LIGHTING & DIMMERS – TV STUDIO EQUIPMENT



# KENTUCKY CULTURAL COMPLEX

November 18, 1977

MEMO TO: Cultural Complex Task Force Committee

FROM: Jerry W. Ball, Chairman

This memo is to provide information about the recent activities of the Cultural Complex Committee and various members of the Task Force Committee.

The Cultural Complex Committee met November 7 and will meet again November 28. At the meeting, two subcommittees were appointed: one to recommend plans for the development phase of the Complex and the other to make recommendations about the kind of design competition that would best suit the needs of the Complex.

We are planning on a programmer being selected by the middle of December. As soon as the programmer is selected, we shall begin immediately to meet with each Arts unit to discuss program needs in the new facilities, including the performance areas, office space, rehearsal space, classroom space, studios, etc. The program phase of the planning will probably take at least two months to complete. The completed program will be the document used by the design architects to develop their plans for the Complex.

The University representatives of the Task Force met November 8. The following is a brief outline of the meeting:

1. The architectural programmer should be available as soon as possible.
2. The University use of the performance areas of the Center will be minimal.
3. A University sponsored series on a large scale should be considered.
4. Use of the Complex as a learning laboratory for students is essential for its success.

**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

November 18, 1977

The Arts groups representatives of the Task Force met November 8. The following is a brief outline of the meeting:

1. Choice of the development manager should be made soon.
2. Search for the Executive Director will begin immediately.
3. Design competition final plans have not been made.
4. Designated contacts from each Arts agency are necessary for adequate programming of space needs.

The Business representatives are scheduled to meet November 23.

We plan to continue scheduling meetings with each representative group of the Task Force Committee as quickly as possible. If you need to talk with me before your group meets, please call me at 588-6907.

With best wishes for the Thanksgiving Holidays.

ars



approved -  
Monday 11-18-77  
date

MEMO TO: Cultural Complex Task Force Committee

FROM: Jerry W. Ball, Chairman

This memo is to provide information about the recent activities of the Cultural Complex Committee and ~~some~~ <sup>various</sup> members of the Task Force Committee.

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3. A University sponsored series on a large scale should be considered.
4. Use of the Complex as a learning laboratory for students ~~in cooperation with the unions involved~~ is essential for its success.

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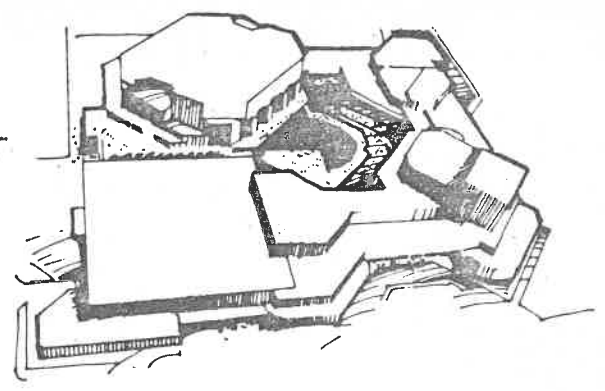
At. O.K. to print  
JB

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With best wishes for the Thanksgiving Holidays.

The Filson Historical Society

NUMBER ONE CIVIC CENTER PLAZA, BIRMINGHAM, ALABAMA 35203



E. A. Jones, Executive Director  
Don L. Hawkins, Assistant Director

November 22, 1977

Mr. Barry Bingham, Sr.  
Chairman of the Board  
The Courier-Journal  
The Louisville Times  
Louisville, Kentucky 40202

Dear Mr. Bingham:

Thank you for your letter of November 14 requesting information about the Birmingham-Jefferson Civic Center. The enclosed pamphlets and brochures describe the history of the development of this facility, including the architectural competition which at the time, was the largest of its kind ever held.

For detailed information on such matters as acoustics and sight-lines, let me suggest that you contact the principal architect direct. He is George Qualls, of the firm Geddes Brecher Qualls Cunningham.

I would also invite you to contact Mr. Goodloe Rutland, the Chairman of the Civic Center Authority, or Mr. E. A. "Casey" Jones, Executive Director of the Civic Center, if you think they can be helpful.

The proposed Kentucky Center for the Arts seems to be an exciting project. I wish you and your committee the best of luck in recommending an architect.

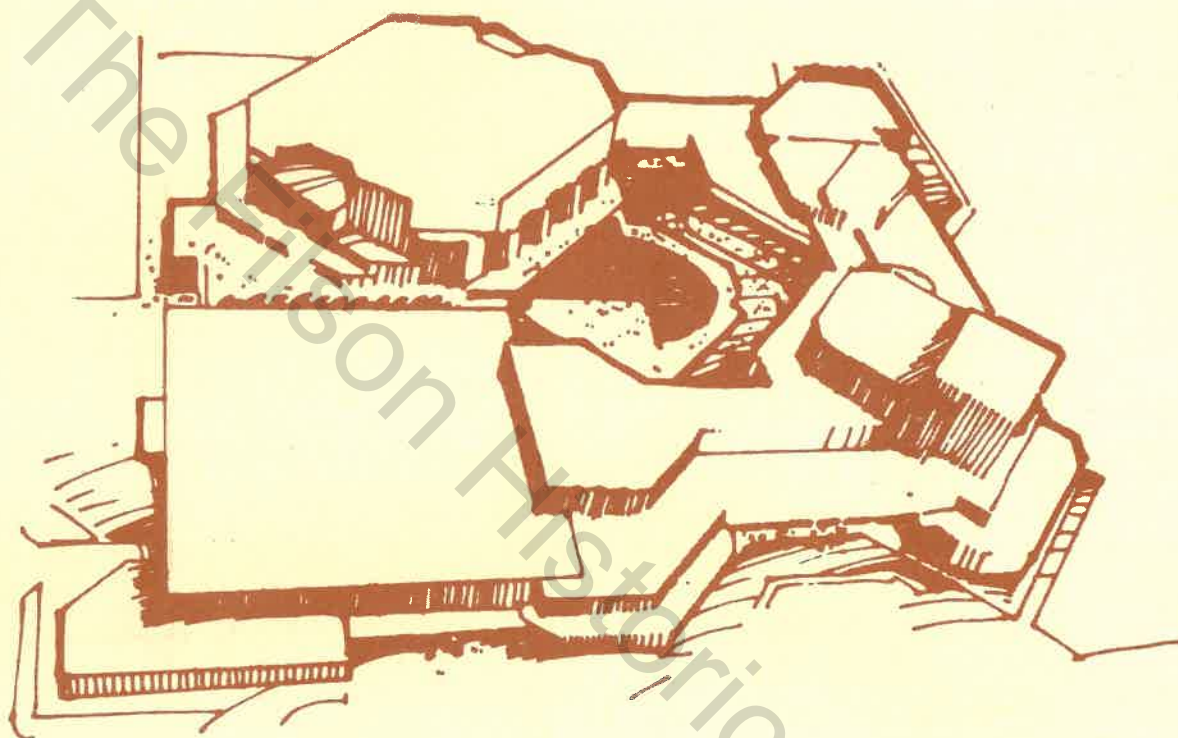
Sincerely yours,

*Donald A. Brown (d.m.)*

Donald A. Brown  
Director of Communications

/lm  
Enclosures

CC: Goodloe Rutland  
E. A. Jones



The Birmingham - Jefferson  
Civic Center

The Birmingham-Jefferson Civic Center Authority was created by Act No. 547 of the Regular Session of the 1965 Alabama Legislature. The Act charged the Authority with the responsibility to construct and manage a Civic Center.

The original Act provided for six Board members, with one to be the President of the Jefferson County Commission, one to be the Mayor of the City of Birmingham, and three to be elected by the members of the Jefferson County, Alabama Legislative Delegation, with one of these to be a resident of the area generally described as the Bessemer Cut-Off, and one to serve a one year organizational term. The two appointed by reason of their office, and the two elected to full terms by the Jefferson County Alabama Legislative Delegation, then voted to elect the fifth full term Board member.

The law specifically prohibits any member of the Board receiving any compensation for his or her services. It does, however, allow for reimbursement of any expenses incurred on behalf of the Civic Center.

In 1972 the Act (547) was amended to increase the Board from five to nine members. The President of the Jefferson County Commission and the Mayor of the City of Birmingham serve as members. The other seven members of the Board are elected by the Jefferson County Legislative Delegation and serve four year staggered terms.

The present members of the Birmingham-Jefferson Civic Center Authority, and their office, are as follows:

Mrs. J. M. Boggan, Director  
Mrs. Frank E. Boyd, Jr., Director  
Mrs. L. C. Conradi, Secretary  
Mr. Tom Gloor, Director  
Mr. Elias Hendricks, Director  
Mr. John R. Lathram, Treasurer  
Mr. Raymond Rose, Vice Chairman  
Mr. Goodloe Rutland, Chairman  
Mayor David Vann, Director

Financing of the construction of the Center is being provided principally from the sale of bonds. The debt service for these bonds, as well as for the expenses of operating the Center, is provided from the rental of various facilities at the Center, and more particularly from tax revenues paid to the Authority. Under Act 405 passed in the 1967 Regular session, the Civic Center receives not less than \$100,000 per month from the Sales Tax. Under Acts 524 and 525 passed in the 1965 Regular Session, the Authority receives approximately \$100,000 per month in Lodging and Tobacco Taxes. The law provides that, if in any month the combined income for Lodging and Tobacco Taxes is less than \$100,000, the

amount of Sales Taxes paid to the Authority is increased in an amount equal to the difference between the amount of the Lodging and Tobacco Tax and \$100,000. The Authority is assured of a minimum income of \$200,000 per month or \$2,400,000 per year from these taxes with which to meet debt service and expenses.

For the financing of the Coliseum, the City of Birmingham agreed to make yearly payments from revenue sharing funds totaling \$4,950,000. The Jefferson County Commission agreed to make payments totaling \$5,950,000. The City of Birmingham also agreed to underwrite a \$10,500,000 bond issue by leasing the Center from the Civic Center Authority, then entering into a contract with the Authority to manage and operate it. The rent the City will pay, in addition to the cash contributions totaling \$4,950,000, will be equal to the interest and principal of the bond issue.

In addition to the income from taxes and rentals, the Authority generates interest income on funds it has invested.

In May of 1966, the Authority, along with 50 of Birmingham's leaders, held a press conference at the Plaza Hotel in New York City announcing the architectural completion. It is, to date, the largest Class A competition ever held under the auspices of the American Institute of Architects.

On April 3, 1967, it was announced at a breakfast in Birmingham attended by 1000 citizens, that the firm of Geddes, Brecher, Qualls & Cunningham of Philadelphia, Pennsylvania, had been selected by the judges as presenting the best design. The judges were: Max Abramovitz, FAIA, graduate of the University of Illinois and Columbia University. He is presently (1975) with the firm of Harrison and Abramovitz whose outstanding works include Philharmonic Hall, Lincoln Center, and the ALCOA Office Building in Pittsburgh; Harold Burris-Meyer, Director of the University Theatre, Florida Atlantic University and co-author of many books on Theatres and Auditoriums; John Fernald, Fellow of the Royal Society of Arts, London; Gyo Obata, AIA who has among his important projects the Space Museum for the Smithsonian Institution and the IBM Research Center in Los Gatos, California; John Carl Warnecke, FAIA, whose designs have won 27 national and regional awards in recent years and was appointed to the Commission of Fine Arts by the late President John F. Kennedy.

The Civic Center is located between 9th and 11th Avenues North, and 19th and 21st Streets North, a four block area comprising approximately 23 acres. The land was acquired from the Housing Authority of the Birmingham District at a cost of \$1.13 million as part of an urban renewal program.



## THE EXHIBITION HALL

175,000 square feet; 100,000 square feet open space on main floor

### Facilities:

Large room with ceiling height of 25 feet, divisible into increments of varying size (total of 100,000 square feet of space on main floor).

Loading dock with uncrating and crating space, temporary storage and custodial facilities.

Red Carpet Lounge with tables and wet bar, suitable for receptions for up to 800 people

15,000 square feet outdoor exhibition garden

Lobby space for registration, show manager's offices and meeting room for 200 people, auditorium style

Catering available for up to 10,000 people

11 meeting rooms on second floor, with combined total space of over 20,000 square feet and kitchen facilities

Until the opening of the Exhibition Hall, Birmingham had no facility large enough to accommodate a large convention or trade show. The Concert Hall and Theatre can be used for larger sessions of many conventions, and the Coliseum will provide a meeting place for very large groups, but the Exhibition Hall is a natural, built with enough versatility to accommodate almost any need a convention, or trade show might encounter.

The main hall has Mercury Vapor or Quartz lighting systems in the 25' high ceiling for flexibility in lighting. Columns are located on 90' centers. There is unlimited floor load capacity on the main floor. Utilities are located in floor boxes on 30' centers throughout the main floor and consist of 120V, 208V, and 480V three phase electrical connections, tempered water, drains, air pressure and telephone connections. Natural gas is located in most columns throughout the main hall.

The Exhibition Hall has two fully equipped kitchens, and in the past has served 3500 hot meals in only 18 minutes at a seated dinner. Over 1800 plates may be prepared in advance, and kept warm. There are two permanent bars available: the Red Carpet Lounge and one opening onto the garden area at the South end of the main floor. Portable bars on casters are available also. There are two permanent snack bars. A roll-up door, measuring 22' x 38' opens onto the main floor from 9th Avenue North for vehicle entry for unloading and display. There is also a loading dock off 21st Street North.

Total construction cost of the Exhibition Hall was \$6,664,253.37. It was built by Brice Building Company of Birmingham.

## CONCERT HALL

2,964 seats

### Facilities

Stage 170 feet wide, 85 feet deep (featuring specially designed vinyl stage surface, with "cushioned" effect, for dance)

Proscenium: 42 feet to 60 feet wide, 28 feet high

Demountable orchestra shell

Orchestra pit: 60 feet wide x 15 or 25 feet deep on two hydraulic lifts (This area also may serve as thrust or double thrust of stage)

Four stars' dressing rooms

Eight principals' dressing rooms

Two chorus dressing rooms (50 persons each)

Green Room with serving bar for receptions

Performers' Lounge

Orchestra Rehearsal room (features floor surface identical to stage area, acoustical wall backing, acoustical ceiling tile, and acoustical curtain), with acoustic potential being equivalent of stage

Dance Rehearsal Room (features floor surface identical to stage area) with rehearsal bar and mirrors

Instrument storage room, locker and wash room adjacent

Stage manager's office

Stage crew locker rooms

Underground loading dock

Scene shop and storage area

General storage

Ticket booths

Gross volume, 5,600,000 cubic feet; building gross, 229,000 square feet; ground coverage 157,400 square feet.

Entering the Concert Hall, one is immediately aware of the feeling of great space and openness. The lobbies are actually several levels of foyers, linked by broad staircases and elevators, and wide picture windows overlooking a Piazza and the Coliseum. These different leveled foyers lead patrons to the seating areas of the Concert Hall.

There are three levels of seating in the Concert Hall (see diagram on seating); Orchestra (featuring Continental Seating Section), Grand Tier, and Balcony. The maximum distance from the stage to seating is 125'.

The house area of the Hall is stunning. The hall is

asymmetrical. Very shallow and very high. Shafts of seating jut dramatically down from either side of the Balcony, one longer than the other. Ceilings and walls, painted dark blue, seem almost to disappear, producing an uncrowded look. Sleek white woodwork — actually the framing and support for the cantilevered seating areas, creates a stark contrast of lines, angles and curves.

The Concert Hall has an intricate acoustical design, whose double ceiling, (along with another roof of thick, precast concrete, to eliminate any possibility of noise filtration from aircraft), reverberation chambers, louvers, 360-degree sound, plus reinforcement and sound effect systems can be adapted especially for music or speech, either dry or resonant, in which, through a tape-loop relay, stage and speaker sound reach the audience simultaneously. To eliminate outside vibrations, the ceiling and balconies do not touch the walls. The acoustic design of the house is by Bolt, Beranek and Newman.

To get backstage you go through any blue door. (There are well over a hundred doors in the backstage area so they are color-coded; blue doors lead to the stage, green doors indicate hallways with dressing rooms, yellow doors are either rehearsal or dressing rooms, and black doors indicate an exit).

The impact on entering the bare stage is the vastness of space. There's enough room for a full-sized NBA basketball court. Your eye travels upward 100 feet—ten stories — to the overhead gridiron, which has 78 battens from which to "fly" scenery. Eight more battens are electrified, carrying Fresnels and ellipsoidal spots. Usually the electric cables of such battens are all-too-visible; at the Concert Hall, these cables roll-up automatically on drums above the gridiron.

On the hindmost batten, and extending around both sides is a pale, blue cyclorama drop that will be seen in theatrical and dance performances. Lit from below and above, it provides a shadowless background. The Theatre, also, has an identical cyclorama.

Almost four stories up is the fly gallery on both sides of the stage and at the back wall. An ordinary ladder takes you up to it. Or you can use the "manlift", a mini-elevator, not designed for the fainthearted. Just step on the 18" square platforms attached to a continuous vertical belt, grab a hand hold, and up you go, through a circular hole in the gallery floor, and hop off, quickly.

On stage left, the fly lines terminate in neat counter-weighted rows at the gallery pinrail. On the right at the same level is a large "patch panel" that makes it possible to connect any of the hundreds of lights on stage or in the house to any of the 78 dimmer

control units. The dimmers themselves are in a nearby room that must be kept specially air-conditioned, since they are operated on a thermocoupling system. They are fed by four 12,000 watt inputs.

Back down at stage level is another patch board. A road show portable lighting board can be tied into the house system at this point, eliminating the maze of cables that occasionally clutter up a backstage area.

All of these control units provide an almost infinite variety of lighting at many locations in the hall: the eight overhead battens, side lighting, portable footlights, strip lights, locations in the baffle wings outside the proscenium, side-to-side banks of lights in the two ceiling coves in the auditorium, plus another full row built into the front of the balcony, and various spotlight positions.

The main control station is at the back of the auditorium, in a soundproof room. Here the lighting director of a show can see the results of his actions. He also has the ability to pre-set five scenes in advance on a computer.

The distinguished, multi-award winning Jean Rosenthal started the lighting design before her death. Clyde Nordeimer of her firm and the renowned H. Poindexter finished the design. All of the equipment is Kleigl. The final light inventory will total 460 lights for both the Concert Hall and Theatre stages.

Another of the three rooms at the rear of the hall is the audio control center, nerve center of a highly flexible sound system. That part of it most directly affecting the audience originates with stage microphones at any of many locations. This also enables the operator to be in visual contact with the stage, which is invaluable, as many sound effects are based on visual cues.

Fed and balanced by audio engineers in the control room, the sound emerges from a series of Altec speakers under the balconies and in the two ceiling coves. To eliminate any echo effect, the sound signals reaching these speakers have a tape-loop relay; stage and speaker sound reach the audience simultaneously.

There is one other, completely separate sound system in each of the two halls. It provides communication among many "working" locations — pinrail, audio and light controls, two stage manager locations, patch panel, dimmer room, spotlight positions, ceiling coves and the "bridge" high above the stage from which lights are adjusted before a show.

The middle of the three glass-fronted rooms at the back of the Concert Hall house film projectors.



One unusual feature of both halls is their "deluge curtain", which replaces the old-time iron or asbestos fire curtain. If sensors detect a temperature of 160 degrees, a sheet of water comes down across the proscenium, protecting the audience.

Another feature of both houses is that there are double doors leading from stage areas into corridors and double doors leading from corridors into the rehearsal areas. From the stage areas of both halls, leading to scene shops and loading dock, there is a metal roll-down door, with another metal door isolating the stage areas completely from any outside noise filtration.

## THEATRE

1,070 seats, convertible from proscenium form to three-quarter arena

### Facilities:

Stage 140 feet wide, 48 feet deep (featuring specially designed vinyl surface with "cushioned" effect, for dance)

Proscenium: width 40 feet to 70 feet, height 22 feet to 28 feet

Forestage on two hydraulic lifts. Castored seat wagons may be used with proscenium form or stored to create three-quarter arena form.

Two stars' dressing rooms (two persons each)

Four principals' dressing rooms (four persons each)

Two chorus dressing rooms (20 persons each)

Green Room with small serving bar, for receptions

Drama rehearsal room

Dance rehearsal room

Stage manager's office

Stage crew locker rooms

Underground Loading Dock

Carpentry Shop

Scene Shop

Paint Shop

Costume Shop

Seamstress' Shop

Set storage

Costume storage

Prop storage

General storage

The orchestra shell, designed especially for the Birmingham Symphony, is in various sections that are moved about on air cushions, so that one man may move a two-ton load easily. More importantly, the shell can be "tuned". The top of the shell is in two different sections, and is made of perforated aluminum and plywood, with a structural steel frame.

The Concert Hall stage has the ability to adapt from straight proscenium to thrust and double thrust effects. This same thrust area also serves as the orchestra pit. When this area is not used for orchestra pit or thrust stage, seating, which is on castored wagons and stored beneath the stage, can be placed on the lift to add six rows of seating.

Gross Volume: 2 million cubic feet; building gross, 75,000 square feet, ground coverage, 39,250 square feet.

## THEATRE

The Theatre, at 1,070 seats, a third of the Concert Hall, possesses smaller dimensions. Yet, quality and flexibility are just as evident.

The Theatre is suitable for almost any kind of presentation. It's built-in intimacy is perfect for theatre, dance, films, and meetings, which ties in perfectly with the Exhibition Hall's attraction to large conventions as a hall for speaker presentations.

The Theatre, as the Concert Hall, has multi-level lobby areas, with bars available in these areas. One unique feature is that instead of coat check facilities, there are lockers available in the main lobby area, so that you may individually check your belongings, and retrieve them after the performance.

The Theatre stage has the ability to adapt from straight proscenium opening to thrust theater to three-quarters theater in the round. This is achieved by two hydraulic stage lifts, one for the thrust effect and one for the round. If the larger stage is needed, castored seat wagons containing 200 seats simply lower to slide them underneath the first several rows, out of sight. This same area may also be used as the orchestra pit.

The ceiling directly over the forestage can be flipped out of the way, with set rigging and lighting coming from the grid above.

There are two rehearsal halls, which duplicate the main stage.

The Theatre is now the home of the Birmingham Children's Theatre.



## COLISEUM

16,500 permanent seats, over 19,000 total

### Facilities:

Arena floor of 33,000 square feet, with 1,500 portable seats to add to permanent seating capacity; ice rink built to NHL specifications

First Aid Room

Two enclosed service docks

Central ticket office

One Concession Stand per 800 persons

Ticket booths

Locker, change room for 30 employees

Team dressing rooms

Two trainer's rubdown rooms

Practice rooms

2 Hockey Locker Rooms

2 Basketball Locker Rooms

5 dressing rooms

Designed for indoor track and field events

400 seat restaurant

Alabama Sports Hall of Fame

Stage Manager's office

Paint Shop

Carpentry Shop

Lighting repair and storage

Indoor Animal Storage area (for circus, horseshows, etc.)

### Administrative Offices

Located in bridge between Concert Hall and Exhibition Hall

## COLISEUM

A formidable structure, the Coliseum towers almost 100 feet high, or about as tall as the flyloft of the Concert Hall. Patrons reach the doors by coming up long incline ramps or stairs.

The Coliseum, with 16,500 permanent seats and up to 19,000 with portable seating, employs in its roof some of the longest structural steel trusses ever used in this Country. The biggest of these is 300 feet long, 20-24 feet high and perhaps a foot wide.

Hanging over the main arena is a giant, central scoreboard. From the main press box, reporters are able

to walk by private stairway to a special press room adjoining the team locker rooms for interviews.

A Super Box for dignitaries is located across the arena, opposite the press box. There are also five VIP boxes around the top. These are small, private viewing areas with space for eight persons, which are rented by the year.

The ice-making system for the ice rink is a permanent fixture, installed in the floor. The pipes are turned on to start the freezing, and the water sprayed over them, and the ice can be built to the depth needed.

The ice floor is left in place throughout hockey season. When other events play there during that time, a temporary, insulated floor is placed over the ice.

The Coliseum is able to accommodate all indoor sports, including indoor track, tennis, basketball, hockey, the circus, and just about any event imaginable, other than baseball or football.

The Coliseum opening in September of 1976 completed the Civic Center Complex, which surrounds a Central Piazza—a lighted garden area with benches and fountains.

## MECHANICAL PLANT

Beneath the polish and the flair of the Civic Center is an underground city; heavily wrapped pipes, tunnels, conduits, ladders, passageways, and ducts. They connect to a central control point which keeps the complex warm or cool, watered and lighted.

Within the Mechanical Plant, located at the corner of 11th Avenue North and 19th Street, is a small, climate-controlled operations center containing specially built computer consoles. These sophisticated electronic wizards would instantly alarm the event of break-in or fire. They can start or stop the utilities anywhere in the complex.

The temperature in any building can be regulated by pushing a button; temperatures, utilities and humidity may be pre-set and programmed for a week. Back-up systems include 60,000 gallons of fuel oil, extra pumps, and emergency generators.

There is a mechanical technician on duty 24 hours every day.

Visitors are somewhat surprised by the brightly painted pipes in the mechanical center. This was not done for reasons of decor. The color allows each one to be tracked back to its origin.

To give a general idea of the massive job the mechanical crew has, one of their many duties is changing the light bulbs in the Concert Hall/Theatre — all 20,000 of them.

Below you will find a list of information needed by the Box Office when filling mail order requests. If you will follow these guidelines when ordering tickets by mail, your ticket order will be filled and returned to you promptly.

The Central Ticket Office is open from 9:00 A.M. to 5:00 P.M. weekdays and Saturday 10:00 A.M. to 4:00 P.M. The ticket windows at the Civic Center open one hour before show time if you wish to purchase tickets at the door.

-----  
Make checks and money order payable to Central Ticket Office and mail with a self-addressed and stamped envelope plus 50¢ per TOTAL ORDER for handling to:

For ticket information and availability call 251-4100.

Central Ticket Office  
1001 19th Street North  
Birmingham, Alabama 35203

Your name \_\_\_\_\_

Your address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Show \_\_\_\_\_

(If more than one show, please indicate time of show you wish to attend.)

Seating Preference \_\_\_\_\_

2nd Choice \_\_\_\_\_

(All mail order requests are filled in the order they are received at the Box Office, with the best seats going to those who order early. If a seating area is not specified, box office personnel will give you the best seats available. If you have specified a location, or a second choice, and these areas are filled, the box office personnel will try to seat you as close as possible to your desired location.)

Price per ticket \$ \_\_\_\_\_ How many tickets \_\_\_\_\_

Total amount enclosed \_\_\_\_\_  
-----

**ART ADVISORY COMMITTEE**

The Civic Center Authority has created an Art Advisory Committee to make recommendations to the Board on art works for the Civic Center. If you, or your club or organization are desirous of making such a contribution to the Civic Center, please contact Mrs. Frank E. Boyd, Jr., Chairman of the Committee.

**Event Mailer**

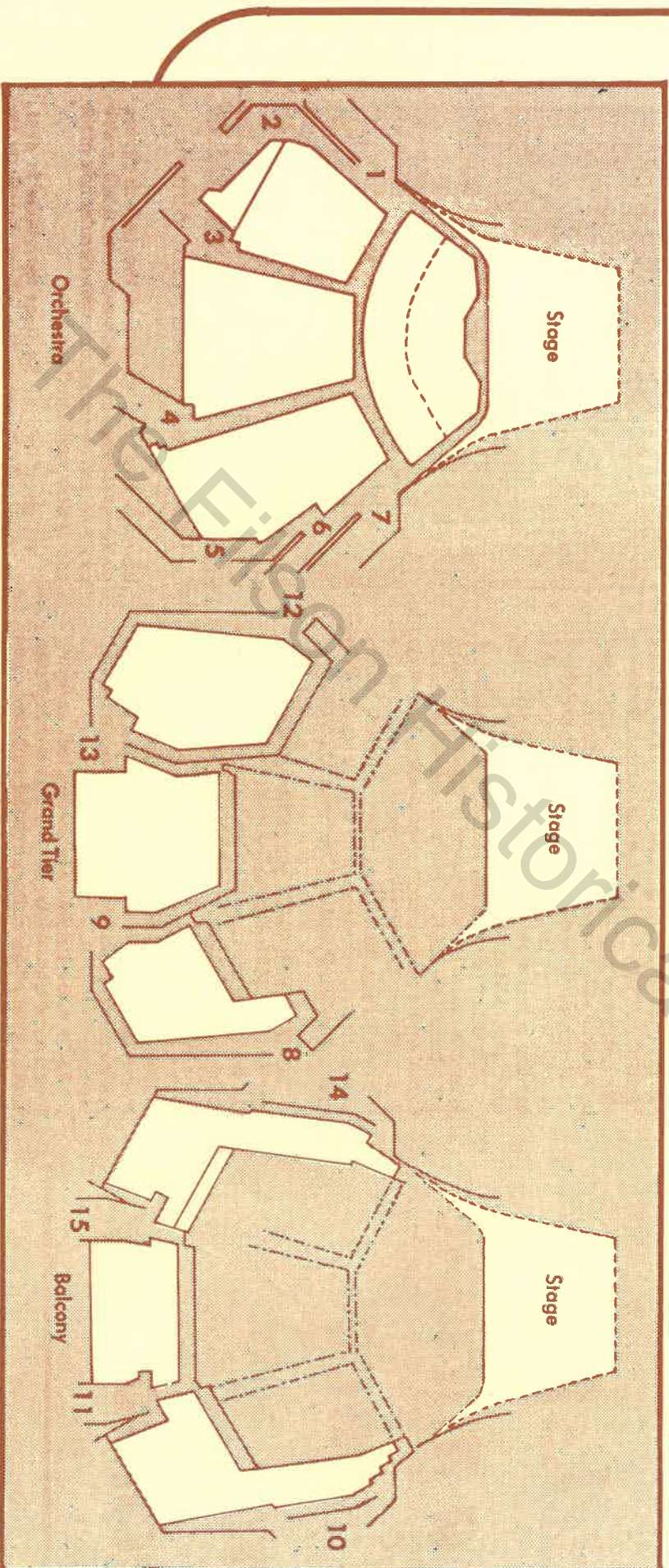
If you would like to receive a listing of the Civic Center events, please give your name and address to the tour guide after the tour, or contact the Civic Center, and we will be happy to send you a sample mailer, and details.



## How do you find your seat?

To find your seat in the Concert Hall, which has several levels, you will not have any difficulty if you "go by the numbers." Your reserved seat ticket will have "Portal 2" or "Portal 12" or a similar number on one end. The diagrams below show you where those entrances into the auditorium are. They will also be helpful when you buy tickets, too.

Elevators on both sides of the Concert Hall are available to those who need them. Trained ushers will assist you in any way possible.





# History of Birmingham-Jefferson Civic Center

MARCH, 1974

The Birmingham-Jefferson Civic Center Authority was created by Act No. 547 of the Regular Session of the 1965 Alabama Legislature. The Act charged the Authority with the responsibility to construct and manage a Civic Center.

The original Act provided for six Board members, with one to be the President of the Jefferson County Commission, one to be the Mayor of the City of Birmingham, and three to be elected to the Board by the members of the Jefferson County, Alabama Legislative Delegation, with one of these three to be a resident of the area generally described as the Bessemer Cut-Off, and one to serve a one-year organizational term. The original members of the Board were Cooper Green, President, Jefferson County Commission; Albert Boutwell, Mayor, City of Birmingham; John Lathram of Bessemer; Tram Sessions, Alex S. Lacy and Hugh Morrow, III of Birmingham.

The law specifically prohibits any member of the Board receiving any compensation whatsoever for his services.

In 1972 the Act was amended to increase the Board membership from five to nine, with the President of the Jefferson County Commission, the Mayor of the City of Birmingham, and a resident of the Bessemer Cut-Off to be members of the Board, and the other six to be elected by Jefferson County, Alabama Legislative Delegation.

The ex-officio members of the Board are Cooper Green, President of the Jefferson County Commission, and George Seibels, Jr., Mayor of the City of Birmingham, who is serving as Vice Chairman of the Board. The other seven members were elected by the Jefferson County Legislative Delegation on November 25, 1972, and are serving terms as follows:

Mrs. L. C. Conradi—3 years, Secretary  
Elias Hendricks—3 years  
John R. Lathram—2 years, Treasurer  
Johnnie C. Morris—4 years, Assistant Treasurer  
Mrs. John Rembert—2 years, Assistant Secretary  
Raymond Rose—4 years  
Goodloe Rutland—4 years, Chairman

Financing for the construction of the Center is being provided from the sale of bonds. The debt service for these bonds, as well as for the expenses of operating the Center, is provided from the rental of the various facilities at the Center, and more particularly from tax revenues paid to the Authority. Under Act 405 passed in the 1967 Regular Session, the Civic Center receives not less than \$100,000 per month from Sales Taxes. Under Acts 524 and 525 passed in the 1965 Regular Session, the Authority receives approximately \$100,000 per month in Lodging and Tobacco Taxes. The law provides that, if in any month the combined income for Lodging and Tobacco Taxes is less than \$100,000, the amount of Sales Taxes paid to the Authority is increased in an amount equal to the difference between the amount of the Lodging and Tobacco Tax and \$100,000. The result is that the Authority frequently receives \$100,000 from Sales Taxes and slightly more than \$100,000 in Lodging and Tobacco Taxes, all of which it may keep. However, it is assured of a minimum income of \$200,000 per month or \$2,400,000 per year with which to meet expenses and debt service.

In addition to this income from taxes, the Authority generates interest income on money it has invested, including approximately \$100,000 per year on the \$2,086,500 bond reserve fund required under the 1970 bond issue.

In May of 1966, the Authority along with 50 of Birmingham leaders held a press conference at the Plaza Hotel in New York City announcing the architectural competition. It was announced as a Class A competition, which leads to commissioning of the winning architect.

On April 3, 1967, it was announced at a breakfast in Birmingham, attended by 1000 citizens, that the firm of Geddes, Brecher, Qualls and Cunningham of Philadelphia, Pennsylvania had been selected by the judges as the best design. The judges were: Max Abramovitz, FAIA, graduate of the University of Illinois and Columbia University. Presently with the firm of Harrison and Abramovitz whose outstanding works include Philharmonic Hall, Lincoln Center, and the ALCOA Office Building in Pittsburgh; Harold Burris-Meyer, Director of the University Theatre, Florida Atlantic University

and co-author of many books on Theatres and Auditoriums; John Fernald, Fellow of the Royal Society of Arts, London; Gyo Obata, AIA, among his important projects are the Space Museum for the Smithsonian Institution and the IBM Research Center in Los Gatos, California; John Carl Warnecke, FAIA, whose designs have won 27 national and regional awards in recent years, and was appointed to the Commission of Fine Arts by the late John F. Kennedy. To date this competition stands as the largest Class A competition ever held.

The Civic Center is located between 9th and 11th Avenues North, and 19th to 21st Streets North, including four square blocks. The land was acquired from the Housing Authority of the Birmingham District at a cost of \$1.13 million, as part of an urban renewal program.

Already completed is a Central Mechanical Plant having 3950 tons of air conditioning capacity and 69,000 pounds of steam per hour for heating.

The cost of the Mechanical Plant was \$1,942,263.00. It was built by Brasfield and Gorrie.

The Exhibition Hall is a 100,000 square foot facility with a 15,000 square foot protected outdoor exhibition space, designed to accommodate trade shows and conventions all on one level. The main hall has Mercury Vapor or Quartz lighting systems in the 25' high ceiling for flexibility in lighting strengths. Columns are located on 90' centers. There is unlimited floor load capacity on the main floor. Utilities are located in floor boxes on 30' center throughout the main floor and consist of 120V, 208V and 480V three phase electrical connections, tempered water, drains, air pressure and telephone connections. Natural gas is located in most columns throughout the main hall.

Lobby space is available for convention registration and show managers offices are available.

Adjacent to the main floor is the Red Carpet Lounge which is suitable for receptions for groups up to 800.

There are eleven meeting/banquet rooms seating from 90 to 1400 people auditorium style and 55 to 850 banquet style.

The Exhibition Hall has complete banquet facilities and has in the past served 3500 hot meals in only 18 minutes.

The total construction cost of the Exhibition Hall was \$6,664,243.37 and was built by Brice Building Company. The Exhibition Hall was officially opened on December 19, 1971, celebrating the 100th anniversary of the founding of Birmingham.

In May 1970, the Concert Hall/Theatre contract was awarded to Brice Building Company for \$18,320,000. The buildings are to be completed by July, 1974.

The Concert Hall has 2,960 total seats and is

designed for any type concert presentation. The performing stage is 90 X 62 with 60 sets of lines. The proscenium opening is a maximum of 90' wide X 28' high. The building is equipped with two super troupers and a full compliment of stage lighting controlled by a 10 scene preset dimmer board. The orchestra pit is on two lifts allowing for up to 110 musicians. When the orchestra is on stage, seats are placed on the lifts adding approximately 150 prime seats to the house.

The Theatre has 1,020 seats and can be used for either proscenium or thrust stage presentations. The orchestra pit is on two lifts and can be raised to stage level eliminating 200 seats for thrust stage productions.

Both houses have two rehearsal halls which duplicate the stage floor. The Symphony rehearsal hall is designed to accomplish the same frequency responses to the musicians ear that will be heard on stage.

A scene shop is located at the rear of the Theatre. Truck docks are located under 11th Avenue North so that stage scenery can be unloaded directly on to stage level.

In August of 1970, the Civic Center Authority issued bonds in the amount of \$23.1 million at 7½ per cent interest. The bonds were 30 year bonds with a 5 year recall. The monies derived from the bond sale plus the monies received from taxes prior to construction were enough to pay all indebtedness for land, architectural fees, engineering fees and construction through completion of the Concert Hall/Theatre.

The Center will be complete with completion of the proposed Coliseum and the central open area (Piazza). Financing for the Coliseum and the Piazza will be provided by lease payments from the City of Birmingham and County of Jefferson under a lease agreement dated August 28, 1973, under which the City and the County each will make three annual installment payments of \$1,650,000 to the Authority for a total of \$9,900,000, and the City thereafter will pay whatever amount is required to amortize up to six and a half million dollars in bonds over a term of 30 years.

The Coliseum is being designed to seat more than 16,500 persons for ice hockey, with substantially more seats for events requiring less space, such as basketball, boxing, wrestling, etc. The Coliseum will accommodate all indoor sports, including indoor track, tennis, the circus and just about any event imaginable, other than baseball or football.

The Coliseum will have a deluxe restaurant and, also, house the Alabama Sports Hall of Fame.

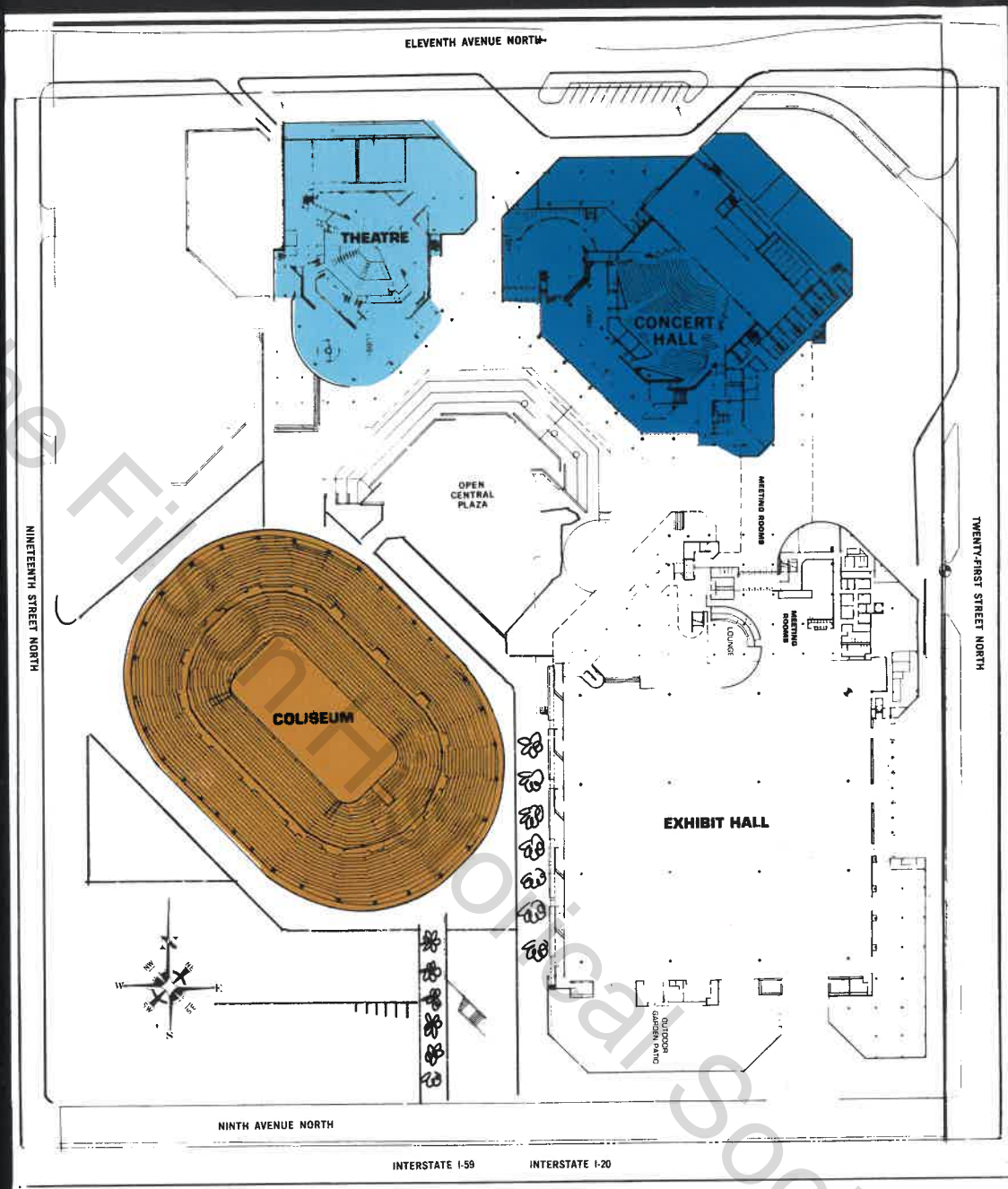
The budget for completion of the Civic Center, including specifically the Coliseum and the Piazza, is \$15,000,000.

Completion of the Coliseum and the Piazza is expected sometime in the late spring or early summer of 1976.

**birmingham-jefferson  
civic center**







### CONCERT HALL

3,000 seats. For symphony, opera, ballet or theatre. Can also serve as a large meeting hall; connected directly with meeting room area. Complete backstage rehearsal and dressing facilities.

### THEATRE

800 seats proscenium style; 1,000 seats semi-arena style. For smaller-audience theatrical and musical productions or assemblies. Flexible stage, allowing proscenium or thrust arrangements. Complete backstage and shop facilities.

### COLISEUM

16,500 permanent seats and up to 19,000 seats with portable seating.

For further information, contact  
E. A. "Casey" Jones.  
The Birmingham-Jefferson Civic  
Center, No. 1 Civic Center Plaza,  
Birmingham, Alabama 35203  
(205) 328-8160

Rec'd 11-28-77



THE AMERICAN INSTITUTE OF ARCHITECTS

November 23, 1977

Alice Stanton  
University of Louisville, Shelby Campus  
9001 Shelbyville Road  
Louisville, Kentucky 40222

Dear Mrs. Stanton:

Thank you for placing an order for AIA publications at the Arts Centers Design-In that was held in Cincinnati.

I have mailed your copy of THEATRE DESIGN by Izenour today. I am afraid there was a confusion as to what price you were charged. Harold Glover, AIA Staff, quoted a price of \$34.00. The correct price should have been \$42.50. Mr. Glover did not understand that we had to add on the \$8.50 for postage and handling charges as the book is so heavy. You will be invoiced for \$42.50 instead of \$34.00. The publisher informed us that the retail price has increased to \$60.00, so the attendees of the Conference still got a good buy!

Please return the book if you decide you do not wish to keep it and we will issue you a Credit Memo.

Thank you very much for your understanding.

Sincerely,

*Jessica Dax*

Jessica Dax  
Publications Marketing

cc: Harold Glover



DAVID L. BAKER  
*University Counsel*

11/23/77

Ms. Stanton:

Please forgive the delay; however, I had to confirm our conversation with Mr. Baker.

Mr. Baker believes that you would like to see the Personal Services Contract provided by the State since he believes that the State is funding the Performing Arts Center.

*Karen*

Karen Mudd

Att.

UNIVERSITY OF LOUISVILLE

GERALD D. HINES INTERESTS

2100 Post Oak Tower  
Area Code 713-621-8000

Houston, Texas 77027

November 23, 1977

Mr. Leonard Marshall, Subchairman  
Subcommittee for Developer Selection  
Louisville Cultural Arts Complex Committee  
Louisville Trust Bank  
One Riverfront Plaza  
Louisville, Kentucky 40202

Dear Mr. Marshall:

In response to the request of your subcommittee, the Hines team has estimated, by subtask element, the breakdown of Part One (Predevelopment Work Program) into categories attributing costs to the public and private sectors. The methodology employed was based on the concept that direct costs for programming the public uses could be divided into two categories: those involved directly with programming the Cultural Complex, and those activities related to the provision of public infrastructure essential to support the Complex. Supporting activities included determination of functional linkages, traffic and parking, design considerations, approval processes, etc. ✓

We have identified the private sector activities which are directly attributable to the exclusive benefit of the designated developer if the project is constructed as planned. These activities include the following: identification of tenant interests, programming the financial project aspects essential for private negotiations, identifying private interim and permanent financing sources, and the conduct of pertinent marketing studies. As reflected in the revised Memorandum of Understanding, Gerald D. Hines Interests is prepared to reimburse the Commonwealth for these activities, if our organization subsequently benefits through the construction of the project as planned. Additional language has been incorporated in the Memorandum of Understanding to describe our discussions regarding Hines' selection as Development Manager for the Cultural Complex as well as Developer of the commercial parcels of land.

Mr. Leonard Marshall  
Page 2

You will notice that the Part One budget has been revised by an additional \$9,000 to increase the intensity of effort of the project Urban Designer, reflecting the expressed concerns of your subcommittee. Accordingly, the revised budget for Part One is, as follows:

Consultation is now proposed for \$258,000 in lieu of \$249,000. This slight overall adjustment should prove sufficient to ensure proper treatment of the conceptual design considerations of the Project. We are, during this interim period prior to formal committee action on the Memorandum, preparing a listing of possible consultants for: (1) cultural programmer and facility planner; (2) urban designers; (3) traffic planning; and (4) engineering for submission to the Committee for selection. This interim action is necessary to comply with the expressed desire to initiate planning as soon as practical. Also, we are awaiting the "personal service" contract to be utilized by Hines to form the contractual arrangements between us.

If further discussion or clarification of any point is required, please contact this office at your convenience. We look forward to the full committee authorization to execute the revised Memorandum of Understanding and to submitting and executing the "personal service" contract for Part One activities in the near future.

Very truly yours,

RICHARD G. HANSON  
Vice President

/djb

cc: Mr. Donald R. Zuchelli

ESTIMATE OF ATTRIBUTABLE COST  
 BETWEEN PUBLIC AND PRIVATE SECTORS  
 PART ONE, PREDEVELOPMENT WORK PROGRAM  
 LOUISVILLE, KENTUCKY  
 CULTURAL COMPLEX PROJECT

	Part One Attributable Cost Components			Total Budget
	Direct Public Programming	Retarded Public Programming	Private Sector Programming	
Part One (Three Phases)				
Component Conceptualization	\$ 53,100	\$ 19,500	\$ 6,000	\$ 78,600
Analysis of Alternative Proposals	24,600	4,000	4,500	33,100
Plan and Program Schedule	51,700	12,000	21,500	85,200
Finalize Plan/Publicity	\$ 43,100	\$ 8,000	\$ 10,000	\$ 61,100
 TOTAL	 \$ 172,500	 \$ 43,500	 \$ 42,000	 \$ 258,000

The Foundation Historical Society

MEMORANDUM OF UNDERSTANDING

WHEREAS, The Commonwealth of Kentucky, hereinafter referred to as "Commonwealth" has announced the Administration's support for the construction of a Cultural Complex ("Complex") as an integral part of a public/private program to revitalize the Central Business District of the City of Louisville in an area more accurately defined on pages 2, 3, and 4 in Appendix "J" of the report by the Louisville Development Committee dated May 26, 1977 set forth in Exhibit A, attached to this Memorandum; and

WHEREAS, the Governor has appointed a Cultural Complex Committee, hereinafter referred to as "Committee", and a Cultural Complex Task Force, hereinafter referred to as "Task Force", to formulate the program and planning for the Complex, including recommendations relating to the design of such Complex and approval of the employment of the contractor for construction utilizing Commonwealth provided funding for the pre-development planning; and

WHEREAS, the Committee believes that the designated site area offers the opportunity to develop a combination of public and private buildings and uses; namely, a "mixed use" redevelopment project consisting, in part, of a performing and visual arts center (with rehearsal halls, storage, etc.), art studios, galleries, apartments, eating and entertainment complex, major office facilities, and a variety of public site improvements (parking garages, plaza extensions, malls, etc.); and

WHEREAS, following the initial recommendation of the previously described Committee proposing the implementation of the proposal through designation of a qualified developer team as most appropriate for the

citizens of the City of Louisville and the Commonwealth, and following extensive discussions between the parties to this Agreement, this Memorandum has been prepared for execution; and

WHEREAS, to accomplish the purpose herein described, the Committee has determined that the public interest can best be served by the execution of this Memorandum of Understanding with the Gerald D. Hines Interests of Houston, Texas, hereinafter referred to as "Hines", to supervise, subject to periodic approvals of all phases by the Committee, the planning, design and construction of the publicly owned elements of the Complex as well as the planning, design and construction of the privately owned portions of the Complex; and

WHEREAS, this Memorandum of Understanding serves as the preliminary agreement between the Committee and Hines, whereby both parties commit to take certain actions which will make the Cultural Complex a reality;

WHEREAS, the Committee has agreed, after approval of the Predevelopment Plan and acceptance of Hines' recommendations as part of the final report, to recommend to the Governor in its final report that Hines be selected as the Development Manager of the public components of the Complex as well as the Developer of certain parcels of land designated for commercial and private use within the Complex; and that Hines agrees to extend invitations to participate in the project to selected and qualified local investors and developers, where appropriate;

NOW, THEREFORE, for valuable consideration, described in Exhibit "B"

to this Memorandum, and mutual promises exchanged between the parties hereto, it is agreed as follows:

Section 1. Public Sector Commitments

A. The Commonwealth intends to develop as a component of the Complex a multi-Arts Center containing at least a 2,500-seat facility as well as other auditoria and ancillary facilities in support of the performing and visual arts groups. The sizes and arrangements of these and other facilities within the center will be determined pursuant to an analysis to be prepared by Hines under contract to the Committee and in cooperation with the Task Force, other subcontracted consultants, and advisory groups appointed to represent Commonwealth interests, the art and business community, and local public interests. It is intended, upon completion, that the components of the Complex will be owned by the Commonwealth and operated by the University of Louisville.

B. The Commonwealth intends to develop sufficient parking garage(s) or spaces as an integral part of the entire complex, underneath, adjacent, or contiguous to the proposed Performing Arts Center. Subject to the architectural programming by the Committee's designated developer, the parking facility will have direct access to other structures contained in the area by means of steps, elevators, or escalators for the parking level.

C. The Commonwealth intends or will cause the development of a suitable open space system, with the view to linking all surrounding and adjoining commercial and public centers to the Complex.

Section 2. Private Sector Commitments

A. Hines intends to cause the purchase or ground lease of

designated land from the Commonwealth or its agent in a manner consistent with applicable law on which to construct a number of buildings, as permitted in the Committee's Adopted Development Plan, which Hines intends to own and manage. The privately owned buildings to be constructed by Hines will include, but not be limited to, the provision of several large scale offices (employing up to 3,000 daytime persons), retail and entertainment outlets (movie theater, commercial or retail shops, small boutiques, art shops, galleries and outlets compatible with the philosophy of the Complex).

B. Hines will rehabilitate or cause to be rehabilitated several older buildings as offices for the art groups, rehearsal rooms, shops, apartments or other uses for artists, performers and others, in the area described in Exhibit A.

C. Hines agrees that the design of the private sector components of the Complex are of paramount importance to the City of Louisville and Commonwealth, and for that reason will allow the appropriate public agencies to exercise the approval rights (including Hines' selection of an architect) over the subsequent detailed design plans (approval procedures to be detailed in the aforementioned definitive agreements) of the private sector components. It is understood and agreed to by all parties that such approvals shall not be unreasonably withheld.

Section 3. Cooperative Commitment

The parties to this Memorandum intend to develop a project in which the public and private components complement each other as well as present a continuity of design. For this reason, the Com-



mittee intends to utilize the Development Management procedure to accomplish the planning, design and construction of the public improvements subsequent to the completion of the Predevelopment Work Program (see details below), including the parking facilities and pedestrian system, the Performing and Visual Arts Center and supporting public facilities deemed appropriate and approved by the Committee. Employing this procedure, the Committee shall execute a contract with Hines directing Hines to engage a Committee-selected architect or architects to prepare the appropriate documents for subsequent construction of the aforementioned public facilities. Upon award of each respective construction contract, Hines shall act as the Committee's Development and Construction Manager under a mutually acceptable fee arrangement. This contract shall include appropriate safeguards and approval points to assure the protection of public interests.

Section 4. Obligations to Complete the Predevelopment Work Program

It is understood that the Committee agrees to select Hines as the designated leader of the Development Team, under contract to the Committee, responsible for preparing an acceptable development plan utilizing appropriate acceptable consultants, as required, for the initial phase of predevelopment programming, as covered by this Memorandum. Hines shall perform and carry out or cause to be performed and carried out in a satisfactory and proper manner as determined by the Committee, the following Committee objectives:

- |                  |  |
|------------------|--|
| <u>TASK ONE:</u> | <u>Initial Concepts of Project Development Components</u>                |
| <u>TASK TWO:</u> | <u>Identification of Prospective Major Cultural and Commercial Users</u> |

- TASK THREE:        Analysis of Alternative Proposals with Representa-  
tives for the Public Sector
- TASK FOUR:        Preparation of the Project Proforma Financial  
Analysis
- TASK FIVE:        Preparation of the Financing Program and Funding  
Schedule
- TASK SIX:         Site Reuse Plan and Standards for Development
- TASK SEVEN:      Prepare Project Development Controls
- TASK EIGHT:      The Finalization of the Preferred Site Proforma  
and Development Financing Program
- TASK NINE:       Preparation of Publicity Graphics, Project Model  
and Public Cost/Benefit Analysis
- TASK TEN:        Assist Cultural Complex Committee in Preparation  
of the Final Report to Governor

It is the intention of Hines to subcontract with the firm of Zuchelli, Hunter & Associates, Inc., of Annapolis, Maryland, as its representative for consultation purposes for the phase of predevelopment programming. Other specialists in the fields of cultural arts programming, architecture, traffic and parking, acoustical and audio-visual planning and media presentation will be retained by Hines on behalf of the Committee, as appropriate and acceptable to the Committee.

It is the mutual intent of the parties to execute the consultation agreement between the Committee and Hines in an expeditious fashion consistent with the desire to report to the Commonwealth the Committee's recommendations in the latter part of 1978. It is understood that Hines shall submit a detailed Scope of Services for Committee review

and approval within ten (10) working days subsequent to the execution of this Memorandum (which is expected to be approved and executed by the Committee on or about December 5, 1977) calling for technical services and more definitive agreements to be prepared and executed at a later date.

The Memorandum of Understanding entered into on this day shall bind the parties hereto until such time as the documents enumerated in Exhibit B are executed.

This Memorandum of Understanding may be amended, in writing, by the mutual consent of the parties hereto.

IN WITNESS WHEREOF, the parties hereto have caused this Memorandum of Understanding to be executed the \_\_\_\_\_ day of \_\_\_\_\_, 1977.

WITNESS:

\_\_\_\_\_

GERALD D. HINES INTERESTS

BY: \_\_\_\_\_

WITNESS:

\_\_\_\_\_

GOVERNOR'S CULTURAL COMPLEX  
COMMITTEE, COMMONWEALTH OF KENTUCKY

BY: \_\_\_\_\_

## EXHIBIT B

### CONTRACT DURATION AND FEE SCHEDULE

A. It is the intention of the parties to this Memorandum of Understanding that they bind themselves to the covenants herein contained subject to the execution of more definitive agreements in a manner as set forth below:

1. The land disposition agreement which shall serve as the main agreement between the parties shall be executed not later than nine (9) months from the date of the execution of this Memorandum;
2. The Development Management agreement which shall designate Hines as the party to accomplish the design and construction of the public improvements contained in the project shall be executed by the Committee or its designee no later than nine (9) months from the date of the execution of the Memorandum;
3. The agreement related to the maintenance and operation of the common area facilities in the Project area shall be negotiated between the Committee or its designee with Hines and executed no later than nine (9) months from the date of the execution of this Memorandum.

B. Fee Schedule

It is estimated that the proposed Work Program as outlined above will be accomplished in nine (9) months from the date of execution of the service contract. Services to be performed will require approximately Two Hundred Fifty-Eight Thousand Dollars (\$258,000) to complete in a manner acceptable to the Committee. Compensation and

expenses would be handled by a contract between Hines and the Committee under a lump-sum contractual arrangement. It is anticipated, subject to Committee authorization, that subcontractual services of Zuchelli, Hunter & Associates, Inc. and other specialized consultants will be handled through a lump-sum arrangement. Billings for services by Hines will be presented to the Committee on a monthly basis with payments for such services to be made within thirty (30) days from the date of billing.

Cultural Arts Committee

Interim Staffing	\$ 4,400.00
Direct expenses (recruiting, travel and subsistence, reproduction, telephone, etc.)	6,000.00
Salary of Executive Director (four months, including fringe benefits moving expenses, etc.)	15,600.00
Architectural Design Competition	15,000.00
	<u>\$41,000.00</u>

Consultation: Predevelopment Work Program

<u>Developer/Management Responsibilities</u> (Coordination, legal, construction, cost estimates for public and private sectors, budgeting, tenant identification, financial analysis, scheduling and programming)	\$164,000.00
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Cultural Arts Programming and Facility Planning 35,000.00 ✓

Project Engineering/Acoustics Planning	15,000.00
Urban Design/Traffic Planning	34,000.00
Audio/Visual Products	10,000.00

Sub Total 258,000.00  
286,800.00

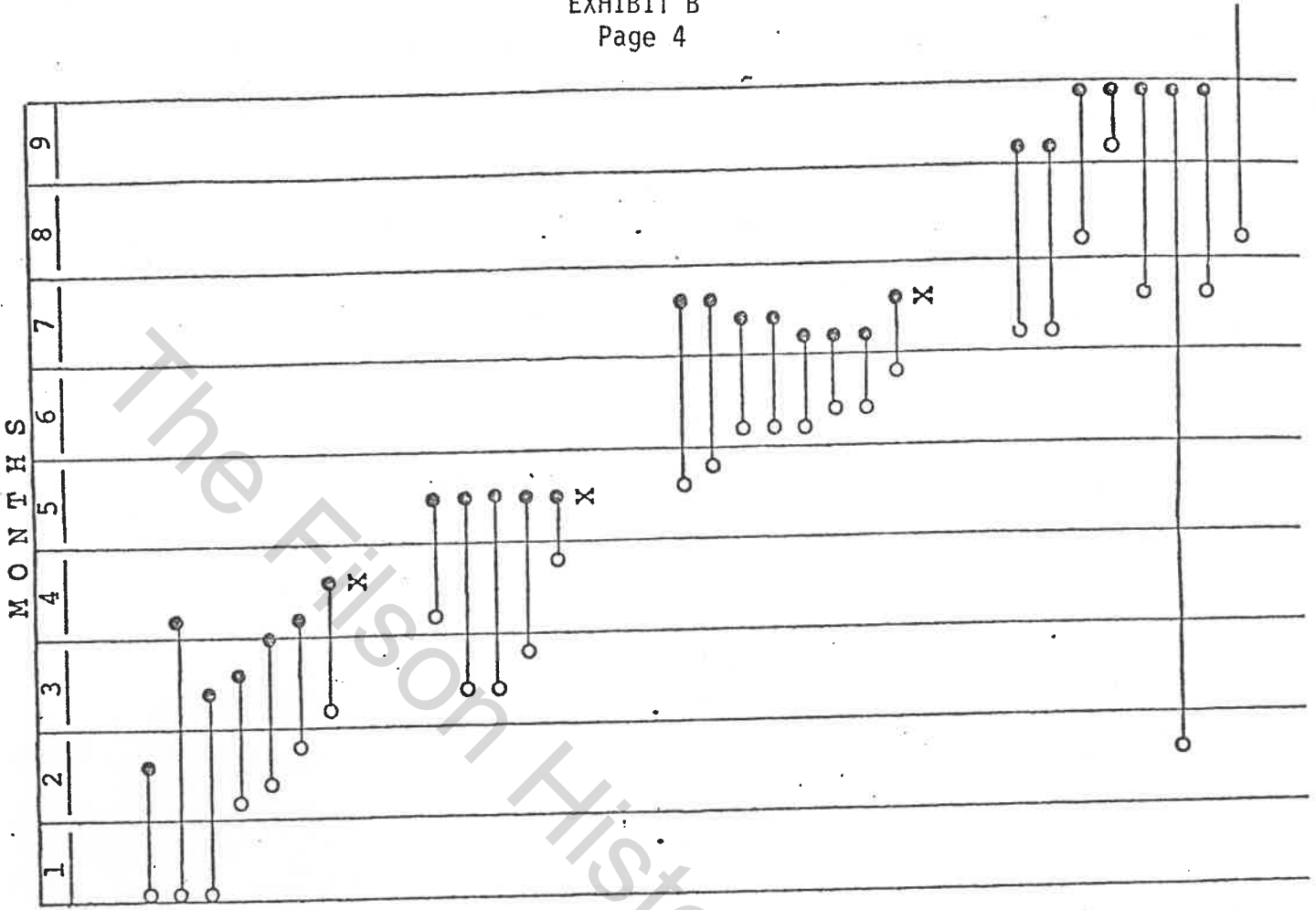
TOTAL \$299,000.00

C. In the event Hines agrees to act (1) as the developer of the parcels of land designated for commercial use and (2) the Development

Manager for the entire Cultural Complex, then Hines agrees to reimburse the Committee for certain services in the amount of \$42,000.

The Filson Historical Society

PREDEVELOPMENT WORK PROGRAM



Phase I

- Component Conceptualization
- Determine Reuse Characteristics
- Cultural Arts Programming/Facility Analysis
- Specialized Market Feasibility Analysis
- Adoptative Reuse Programming
- Project Performance and Yield Relationship
- Evaluate Functional Linkages
- Prepare Schematic Design/Strategies
- Participate in Committee Checkpoint Session
- Analysis of Alternative Proposals
- Determine Options for Implementation
- Traffic and Parking Analysis
- Identify Environment and Related Constraints
- Identify Potential Fund Sources
- Selected Preferred Development Option
- Participate in Committee Checkpoint Session

Phase II

- Preferred Plan and Program/Schedule
- Prepare Development Plan and Schedule
- Determine Cultural Arts Operating Plan
- Prepare Initial ProForma Financial Analysis
- Prepare Cash Flow Analysis, By Components
- Analyze Schedule/Source for Funds
- Finalize Illustrative Site Plans
- Prepare Parcelization & Staging Program
- Finalize Project Cost Estimates
- Participate in Committee Checkpoint Session

Phase III

- Finalize Implementation Plan/Publicity
- Identify On-site and Off-site Standards
- Prepare Plan Standards/Controls
- Prepare Final Committee Report/Documentation
- Construct a Three-Dimensional Model
- Prepare an Audio-Visual Slide Presentation
- Identify Prospective Tenant Interests
- Prepare and Execute Conditional Agreements
- Participate in Public Presentation/Meetings

Proposed Allocation of Professional/Clerical  
Manhours, By Phase and Task  
LOUISVILLE CULTURAL ARTS PROJECT  
Louisville, Kentucky

Description	Allocation of Manhours			Budget Amount
	Prof.	Clerical	Total	
<b>Phase I Component Conceptualization</b>				
Determining Reuse Characteristics	100	-	100	\$ 5,000
Cultural Arts Programming/Facility Anyls.	540	40	580	28,000 ✓
Specialized Market Feasibility Analysis	156	10	166	8,000
Adoptative Reuse Programming	166	-	166	8,000
Project Performance-Yield Relationship	95	-	95	4,500
Evaluate Functional Linkages	155	-	155	7,500
Prepare Schematic Design/Strategies	260	-	260	21,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,512)	(50)	(1,562)	(\$ 84,000)
<b>Analysis of Alternative Proposals</b>				
Determine Options for Implementation	135	-	135	\$ 6,500
Traffic and Parking Analysis	125	10	135	6,500
Identify Environment and Related Constraints	70	-	70	3,500
Identify Potential Fund Sources	180	5	185	9,000
Selected Preferred Development Option	30	-	30	1,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(580)	(15)	(595)	(\$ 29,100)
<b>Phase II Preferred Plan and Program/Schedule</b>				
Prepare Development Plan and Schedule	165	20	185	\$ 9,000
Determine Cultural Arts Operating Plan	220	10	230	11,000
Prepare Initial ProForma Financial Anyls.	230	10	240	11,500
Prepare Cash Flow Analysis, by Components	245	10	255	12,300
Analysis Schedule/Source for Funds	165	-	165	8,000
Finalize Illustrative Site Plans	310	-	310	15,000
Prepare Parcelization & Staging Program	165	15	165	8,000
Finalize Project Cost Estimates	130	5	130	6,300
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,650)	(70)	(1,720)	(\$ 83,200)
<b>Phase III Finalize Implementation Plan/Publicity</b>				
Identify on-site and off-site standards	70	-	70	\$ 3,300
Prepare Plan Standards/Controls	105	15	120	5,800
Prepare Final Committee Report/Documentation	155	30	185	9,000
Construct Three-Dimensional Model			*	5,500
Prepare an Audio-Visual Slide Present.			*	4,500
Identify Prospective Tenant Interests	200	-	200	10,000
Prepare and Execute Conditional Agreemts.	280	50	330	16,000
Participate in Public Presentation/Mtgs.	145	-	145	7,000
Subtotal	(955)	(95)	(1,050)	(\$ 61,100)
<b>TOTAL</b>	<b>4,697</b>	<b>230</b>	<b>4,927</b>	<b>\$258,000</b>

78,600  
33,100  
85,200  
197,900

255,800  
41,000  
296,800



November 26, 1977

Mr. Richard G. Hanson  
Vice President  
Gerald D. Hines Interests  
2100 Post Oak Tower  
Houston, Texas 77056

Dear Mr. Hanson:

The request for a Personal Services Contract was not honored as promptly as anticipated. However, one was made available and I am glad to send it to you. I do apologize for the delay.

Looking forward to seeing you again soon.

Sincerely,

(Mrs.) Alice R. Stanton  
Task Force

enc.

November 27, 1977

Mr. Leonard Marshall  
Louisville Trust Bank  
Riverfront Banking Center  
1 Riverfront Plaza  
Louisville, Ky. 40202

Dear Mr. Marshall:

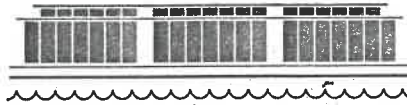
Enclosed is a set of minutes for the Developer Selection Subcommittee which met on November 15.

Dean Ball suggested sending them on to you for whatever use you care to make of them. We hope they will be helpful.

Sincerely,

Alice R. Stanton  
Task Force

enc.



JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Board of Trustees  
OFFICE OF THE CHAIRMAN

November 30, 1977

Dear Barry:

I was interested in the contents of your letter and to learn that still another performing arts center will be built in this country. I have strong opinions on architects--most of them negative, because I have never found one who was wholly satisfactory. It's important that you find someone knowledgeable about the performing arts to guide your selection of an architect.

Fortunately, at the Kennedy Center, I had enough experience to forestall a lot of mistakes that might have been made, and logistically we are fine. However, some things could have been much better if we had been better advised on problems not related directly to performances.

The thing to do is to work from the inside out rather than worry about the kind of monument that the architect wants to build. After all, people only see the exterior elements for a few minutes coming and going, but they sit in the theatre for hours.

Harry Weese is a perfectly competent man. Hugh Hardy did a very good job up in Minneapolis. Another good architect is Barnes, who just finished doing some theatres in Purchase, N.Y., for the New York State University.

The Kennedy Center is presently in the throes of constructing a small theatre above the Eisenhower, which until recently we hadn't sufficient funds to complete. I thought I would avoid a lot

of trouble by taking on the Philip Johnson firm, which has such a good reputation. I wish I could tell you the grief we have had under those auspices.

For old times' sake, if you would like to discuss this subject in detail, Alex Morr--our resident theatre expert on seating, lighting, stagehand problems and so on--and I would be glad to fly down and see what you are doing, or meet you in Washington or New York. Selecting an architect actually is your second problem. Deciding what kind of use you plan to put the theatres to--the programming you want to present--is the first. Once you are sure in your own mind about that, you can tell the architect what to do and let him bring his own special competence to fulfilling your needs.

Sincerely,



Roger L. Stevens

Mr. Barry Bingham, Sr.  
Chairman of the Board  
The Courier-Journal  
The Louisville Times  
Louisville, Kentucky 40202