

OFFICE OF THE PRESIDENT

WHARTON, CLIFTON R. PAPERS

MSU SUBJECT FILE

Performing Arts Center 1970-1974

FOLDER 45

BOX 427

COLLECTION UA 2.1.14

On January 14, 1974, the President appointed a Performing Arts Program Statement Subcommittee which included Mr. Beachler, Professor Niblock, Professor Rutledge, Mr. Robert Siefert (University Architect), and Dr. John Dietrich (Assistant Provost) as chairman. Dr. Dietrich and Mr. Siefert engaged in field study limited to the auditoria of the two architects under primary consideration.

The subcommittee then prepared a report which they submitted on March 18, 1974, to be used as the basis for interviews and discussions with the architects (see attachment B for a summary of their recommendations). Representatives of the two firms visited the MSU campus on April 29-30 and May 7-8. During these visits, the representatives met with both the full Performing Arts Committee, the Architecture Visiting Committee, and the Program Statement Subcommittee.

Following these on-campus interviews, the firm of Caudill, Rowlett and Scott, of Houston, Texas, was the unanimous choice. (Among the outstanding examples of their work are Jones Hall in Houston, and the new prize-winning Thomas Hall at the University of Akron.) If their selection is approved by the Board, they would, of course, involve an associate architectural firm from Michigan and the selection of an acoustical engineer in cooperation with the University.

RESOLVED, that Caudill, Rowlett and Scott be retained as architects for the Performing Arts Center.

PERFORMING ARTS COMMITTEE

Mr. Milton Baron	Director, Campus, Park and Planning
Mr. Kenneth Beachler	Director, Lecture-Concert Series
Mr. Jack Breslin	Executive Vice President
Dr. John E. Cantlon	Provost
Dr. John Dietrich	Assistant Provost
Professor Anne Garrison	Chairman, Buildings, Lands and Planning Committee
Dr. Armand Hunter	Director, Continuing Education
Dr. Gerhard Magnus	Chairman, Art Department
Professor James Niblock	Chairman, Music Department
Mr. Robert Perrin	Vice President for University Relations
Professor Frank Rutledge	Chairman, Theater Department
Mr. Leslie Scott	Vice President for University Development
Mr. Robert Siefert	University Architect
Dr. Clifton R. Wharton, Jr.	President
Mrs. Dolores Wharton	Member, Michigan Council for the Arts
Mr. Roger Wilkinson	Vice President for Business and Finance
Dean Richard Sullivan, Chairman	College of Arts and Letters

REPORT OF THE
PERFORMING ARTS PROGRAM STATEMENT SUBCOMMITTEE

ABSTRACT

On January 14, 1974, President Wharton appointed a Performing Arts Program Statement Subcommittee. The committee was charged to "prepare a program statement for the proposed Performing Arts Center."

The committee assumed a limitation of \$15,000,000 present-day dollars based on the fund raising objectives provided in the campaign development study of December 7, 1973.

The potential alternatives available to the committee were analyzed, including such compromisable factors as the characteristics of cost, use, and size.

The committee gives unequivocal top priority to a complete Performing Arts Complex. The specifics of the committee's recommendations are cited below.

RECOMMENDATIONS

Recommendation 1. The two architectural firms given priority ranking by the full committee should be invited to the campus immediately for interviews

Recommendation 2. The final selection and approval of the architect should precede the establishment of any firm program statement.

Recommendation 3. The team composed of the acoustical and theatrical consultants

Recommendation 4. The University project director(s) or facilitator(s) should be designated.

Recommendation 5. Maximum spaces with exciting yet economical design and materials are preferable to reduced spaces with expensive design and materials. Maximum spaces are defined as a complete Performing Arts Complex including an Auditorium, Theatre, Recital Hall, a small, experimental Theatre, and drama classrooms and laboratories.

Recommendation 6. High priority should be given to the preferential priorities made possible by creating the maximum spaces.

Recommendation 7. Major consideration should be given to the preferred sizes proposed in the previous sections (pages 5-7); namely, Auditorium - 2,500 seats, Theatre - 600 seats, and Recital Hall - 750 seats.

SELECTION OF ARCHITECT FOR PERFORMING ARTS CENTER

On November 19, 1971, the Board of Trustees authorized the administration to proceed with the preliminary planning for the Performing Arts Center.

Prior to this, there had been several years of discussion and work. In the mid-1960s, the first plans for a Communication Arts building included an auditorium. However, it soon became evident that a full complex was needed to replace the outmoded or deficient facilities. The Provost then appointed a Performing Arts Committee (see attachment A for list).

In the Spring of 1972, Dr. Wilson Paul was asked to develop a preliminary program statement for the committee. The discussion of this report led the committee to decide that an extended, on-site field study of auditoria, theaters, and recital halls would provide new insight into the development of performing arts complexes elsewhere in the United States. From the membership of the committee, the President appointed an Architecture Visiting Committee which included Mr. Kenneth Beachler (Director of the Lecture-Concert Series), Professor Anne Garrison (Chairman, Committee on Buildings, Lands and Planning), Professor James Niblock (Chairman, Department of Music), Professor Frank Rutledge (Chairman, Department of Theater), Mrs. Dolores Wharton (Member, Michigan Council for the Arts), and Vice President Leslie Scott as chairman.

The Architecture Visiting Committee visited some 15 performing arts centers and conducted an intensive assessment of each from the standpoint of their various concerns and competencies. The report of the Architecture Visiting Committee was submitted on November 26, 1973, including a recommendation that four architectural firms be considered. The President asked that the four firms be placed in order of priority, and in cooperation with the committee reached a decision to consider at least two architectural firms.

CLIFTON R. WHARTON, JR. • PRESIDENT

September 11, 1972

MEMORANDUM

To: Dr. John E. Cantlon
Mr. Jack Breslin
Mr. Leslie W. Scott
Mr. Robert Perrin
Dean Richard Sullivan
Mr. Robert Siefert
Mr. Milton Baron

From: Clifton R. Wharton, Jr., President *CRW*

Subject: Performing Arts Center

I would like to have a meeting at 8:30 a.m., September 22, to brief me on the current status of the Performing Arts Center and to discuss future strategy. I would like an updating on where we stand in the various areas, viz., the film, the fund-raising campaign, Professor Paul's report, the committee, site selection, etc. I am deeply concerned about the Lansing proposal for a performing arts complex in their bi-centennial plans for rebuilding the downtown area and would appreciate additional information on this aspect.

This project must receive our priority attention during the coming year, and I believe it would be valuable for us to review our strategy in an informal fashion before the new academic year is in full swing.

CLIFTON R. WHARTON, JR. • PRESIDENT

February 6, 1973

MEMORANDUM

To: Dr. Cantlon
Mr. Breslin
Mr. Perrin
Mr. Scott
Dean Sullivan

From: Clifton R. Wharton, Jr., President

Subject: Performing Arts Timetable

The attached memorandum from Vice President Perrin is self-explanatory. I would, therefore, like to call a meeting for Monday, February 19, at 2:30 p.m. to discuss this proposed timetable.

This would then be followed by a meeting of Dean Sullivan's Performing Arts Committee on Wednesday, February 21, at 2:30 p.m.

VICE PRESIDENT FOR UNIVERSITY RELATIONS

February 2, 1973

MEMORANDUM

To: President Clifton R. Wharton, Jr.
From: Robert Perrin *RP*
Subject: Performing Arts Center

I have become increasingly concerned, not to say alarmed, over the slowness in making vital, initial decisions to launch the Performing Arts Center operation. What makes this situation particularly critical is the knowledge of the extensive periods of time which are inescapable once the preliminary decisions are made. Primarily, of course, these concern the work of the architect, the letting of contracts and the actual construction. Running throughout must be the fund-raising campaign.

At this point, we have virtually nothing settled. It is my belief that, starting today, the earliest that contracts could be let and construction begun would be October or November of 1974, with the completion probably no earlier than spring of 1977. That's a long time off, and every month we delay now is being added to the other end.

We also are running into an embarrassing problem of talking about the PAC and having absolutely nothing to back up the talk.

In an effort to try to conceptualize the tasks which must be accomplished, and the relative time tables involved, I have devised the attached flow chart. I have discussed this chart with Jack Breslin, Les Scott and Bob Siefert and it reflects their help. While I am not committing them to it in all its aspects, I was pleased that they seemed in general agreement with the approach.

To a degree, the time frames are arbitrary. However, if they are in error, it probably is on the tight side rather than in being too generous. Also, I have posited some procedural decisions with which you or others may disagree. However, I think we have lost the luxury of time to leisurely consider many of these matters. While I do not suggest a "crash" program on an undertaking of this magnitude and importance, I firmly believe that certain rather unilateral decisions must be made.

Some points regarding the flow chart are in order:

1. It assumes that a Performing Arts Center Committee is the basic unit to make initial recommendations and monitor progress up to the construction point.

2. Unstated on the chart but extremely important is an administrative staff person to ride herd on the project and see that the deadlines are met. (John Dietrich?)

3. The PAC committee must settle on a site recommendation (or 2-3 alternatives) and begin work on a program statement. I suggest, in the interests of speed, that the committee provide its recommendations and let Siefert write the program statement.

4. The suggested procedure envisages the following method of selecting an architect:

- a. The PAC committee names an architectural subcommittee.
- b. The subcommittee interviews 12-15 architects identified by Siefert and others.
- c. After narrowing the list down to 4 or 5 architects, the subcommittee makes visits to selected buildings designed by the finalists. (Note: Earlier plans called for visits to several existing PACs. This was supposed to have been done early in December, but wasn't. Anyway, I am not sure what this would have accomplished in selecting an architect.)
- d. Hopefully, an architect could be recommended to the Trustees at their April 20 meeting.

5. The selected architect would be hired on a "temporary" basis while making his preliminary plans, estimates, etc. Permanent retention would come after acceptance of his concept and estimates, plus the assurance that we will be able to raise the necessary funds to give a final "go" to the project.

6. The chart shows Les Scott's feasibility study being approved now and getting underway. Since it would be completed this summer when it would be inappropriate to launch a fund-raising drive, the kickoff is slated for October 1. The summer would be used to plan the campaign.

7. The legislative picture shows us having a program statement, model and money in the bank by the time the Governor makes his budget requests for FY 74-75.

Memorandum to President Clifton R. Wharton, Jr.
February 2, 1973
Page 3

8. Implicit in this plan is having the necessary seed money for the feasibility study, travel and the temporary hiring of the architect.

There may be many holes in what I have contrived. However, the essential point is that a time-table must be set, with responsibilities assigned, if we expect to be around when the curtain goes up.

Attachment

MSU PERFORMING ARTS CENTER

1973

1974

1975

► FEB. ► MARCH ► APRIL ► MAY ► JUNE ► JULY ► AUG. ► SEPT. ► OCT. ► NOV. ► DEC. ► JAN. ▼ ► OCT. ▼

PERFORMING ARTS CENTER COMMITTEE

PAC COMMITTEE ADOPTS PROCEDURES AND TIMETABLE; NAMES ARCHITECTURAL SUBCOMMITTEE (FEB. 1 - MAR. 1)

PAC COMMITTEE ADOPTS PROGRAM STATEMENT; RECOMMENDS SITE (FEB. 1 - APR. 1)

ARCH. SUBCOM. INTERVIEWS ARCHITECTS; SELECTS 4-5 "FINALISTS" (MAR. 5-16)

ARCH. SUBCOM. VISITS BUILDINGS DESIGNED BY "FINALISTS" (MAR. 26-31)

ARCH. SUBCOM. AND PAC COM. RECOMMEND ARCHITECT; TRUSTEE APPROVAL (APR. 2-20)

PAC COMM., ADMIN., BOARD APPROVE ARCH. PLAN (SEPT. 1 - OCT. 19)

ARCHITECT

ARCHITECT MAKES PRELIM. DRAWINGS, ESTIMATES, MODEL (MAY 1 - OCT. 1)

ARCHITECT COMPLETES DRAWINGS (NOV. 1, '73 - OCT. 1, '74)

FUND RAISING

FUND RAISING FEASIBILITY STUDY (FEB. 1 - JULY 1)

FUND RAISING CAMPAIGN PLANNING (JULY 1 - OCT. 1)

FUND RAISING CAMPAIGN (OCT. 1 --)

LEGISLATURE

CAPITAL OUTLAY REQUEST (NOV. - JAN.)

LEGISLATIVE APPROPRIATIONS (JULY 1, '74 --)

CLIFTON R. WHARTON, JR. • PRESIDENT

March 7, 1973

Dear Dr. Garrison:

Thank you for your letter of March 5th and the suggestion of Alvar Aalto as a possible architect for the Performing Arts Center. Are there any examples of his work which can be seen in the United States? Or do you have any photographs or reproductions?

Sincerely,



Clifton R. Wharton, Jr.
President

Dr. Anne C. Garrison, Chairman
Committee on Building, Lands and Planning
College of Business
Eppley Center
Campus

CLIFTON R. WHARTON, JR. • PRESIDENT

March 12, 1973

Dear Milt:

In thinking of alternative locations for the Performing Arts Center, I recently wondered about the area north of Wilson Road, south of East Shaw and east of Bogue Street. Has any thought been given to this spot? I realize that a portion of it is currently used by the students for IM and informal sports, but the area is extremely large and need not represent any major intrusion to such use. Superficially, it would appear to be a good location with a great deal of space, a parking lot nearby, with space for another surface parking area east of the Veterinary Clinic, etc.

Would appreciate your good thinking on this.

Sincerely,



Clifton R. Wharton, Jr.
President

Mr. Milton Baron
Director
Campus, Park and Planning

cc Mr. Breslin
Dr. Cantlon

CLIFTON R. WHARTON, JR. • PRESIDENT

June 25, 1973

Dear Mr. Hopper:

My apologies for the delay in responding to your letter expressing your interest in the Performing Arts Center Committee. This group was appointed by Provost Cantlon and has been at work for more than two and one-half years in trying to determine the basic concepts for a facility. During this period they have arrived at general program guidelines, including seating capacities and functional purposes of the theater.

As a result of their efforts and at their request, I appointed an Architecture Visiting Committee made up of six members of the larger group to visit a selected group of Performing Arts Centers both on and off University campuses, to develop a more formal program statement. Their report will be submitted soon and will lead to a significant step forward in the selection of an architect for this important phase of the project.

In that the Performing Arts Center Committee has basically finished its work, it probably should not be expanded at this time. Concurrently, however, a facility of this magnitude is going to require a great deal of volunteer input in both the seeking of the funds and facility-used planning. Les Scott will be in charge of the fund-raising phase of the program, and I am asking him to call you for an early meeting. This might help to determine the best means of making use of your dedication and interest in the project. Your writing me in this regard is greatly appreciated.

Sincerely,

Clifton R. Wharton, Jr.
President

Mr. Mark A. Hopper
606 South Case Hall
Campus

cc Mr. Leslie W. Scott

RECEIVED
OFFICE OF THE PRESIDENT

May 15, 1973

Dear Dr. Wharton,

Recently I spoke with Ken Beachler, Director of the Lecture-Concert series, about gaining entrance to the committee working on plans for the new performing arts center, and he advised me that the committee was under your administration, and to get in touch with you.

I, as a member of the Lecture-Concert series advisory board, and a good friend, William Evenson, a potential candidate for membership on the same board, hold a deep interest in the planning for the center, and would like nothing more than to be involved in the initial stages. Therefore, Bill and I respectfully request that we be granted admission to the committee as undergraduate members, working on a strictly voluntary basis. I ask this to be considered not only because of our personal interest in the performing arts center, but also because of our interest in the University community as a whole.

I remain...

...Sincerely yours,

Mark A. Hopper
Mark A. Hopper

606 South Case
Campus

CLIFTON R. WHARTON, JR. • PRESIDENT

January 14, 1974

MEMORANDUM

To: Dr. John Dietrich
Professor James Niblock
Dr. Frank Rutledge
Mr. Kenneth Beachler

From: Clifton R. Wharton, Jr., President *crw*

Subject: Performing Arts Program Statement Committee

I would like to ask each of you to serve as the committee to prepare a program statement for the proposed Performing Arts Center under the chairmanship of John Dietrich, Assistant Provost. Mr. Robert Siefert, University Architect, will be an ex officio member.

Based upon the report of the visiting committee, we plan to invite at least two architectural firms from the short list to visit the Michigan State University campus. Thus, the first and most immediate task of the Program Statement Committee will be to prepare a summary outline of the program statement which can be used with the architects. Mr. Siefert will be able to provide an insight into what is required.

The second task will be the preparation of the detailed program statement. When the draft statement has been prepared, it will be reviewed by me in consultation with key university officers and the full Performing Arts Committee.

I hope that each of you will be able to serve on this most important endeavor.

cc Dr. Cantlon
Mr. Scott
Dean Sullivan
Mr. Siefert

CLIFTON R. WHARTON, JR. • PRESIDENT

January 14, 1974

MEMORANDUM

To: Performing Arts Visiting Committee
(Mr. Beachler, Dr. Garrison, Professor Niblock, Dr. Rutledge,
Mr. Scott, Mrs. Wharton)

From: Clifton R. Wharton, Jr., President *CRW*

Subject: Performing Arts Center -- Unfinished Business

As a sequel to the recent meeting of the full Performing Arts Committee, may I ask that the committee try to identify your preferences regarding an acoustical engineer.

To eliminate suspense, I should add that the first two choices among the architects were Harrison and Abramovitz, and Caudill, Rowlett, and Scott. As soon as a brief outline program statement has been prepared, we plan to invite each of these two firms to visit the MSU campus. As part of that visit, they will meet with the full Performing Arts Committee.

Other follow-up steps underway: (a) the appointment of a small committee to prepare the full program statement which will eventually be reviewed by the full committee; (b) the development of a program to alert MSU alumni regarding the project and to solicit their interest.

cc Performing Arts Committee

Mr. Baron
Mr. Beachler
Mr. Breslin
Dr. Cantlon
Dr. Dietrich
Prof. A. Garrison
Dr. A. Hunter
Prof. Magnus
Prof. Niblock
Mr. Perrin

Dr. Rutledge
Mr. L. Scott
Mr. Siefert
Dean Sullivan
Dr. Wharton
Mrs. Wharton
Mr. Wilkinson

CLIFTON R. WHARTON, JR. • PRESIDENT

January 14, 1974

MEMORANDUM

To: Performing Arts Visiting Committee
(Mr. Beachler, Dr. Garrison, Professor Niblock, Dr. Rutledge,
Mr. Scott, Mrs. Wharton)

From: Clifton R. Wharton, Jr., President *CRW*

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cc Performing Arts Committee

CLIFTON R. WHARTON, JR. • PRESIDENT

January 14, 1974

MEMORANDUM

To: Mr. Leslie W. Scott

From: Clifton R. Wharton, Jr., President *crw*

Subject: Performing Arts Center and MSU Alumni Activities

In preparation for the stepped-up activities regarding the proposed MSU Performing Arts Center, I would suggest that you and I meet with Mr. Kinney, Mr. Doyle, and Mrs. Doane to discuss how they might use the film to generate interest among the alumni, and to identify those alumni who might wish to become involved in the effort.

cc Mr. Kinney
Mr. Doyle
Mrs. Doane

It should be understood that there is one primary consideration related to the selection of an architect which is not covered in this report. That area is the aesthetic. The reason that this vital dimension is not included here is because beauty is a highly subjective response. Though we rely on sight more than any of the other five senses, each individual's response to aesthetic qualities is a complex amalgam of cultural standards, prior exposure, and social influences. In architecture, as in art, instances abound where what is acceptable or considered "classical" today was once revolutionary and unacceptable. One need only cite the early years of Frank Lloyd Wright or Picasso to evoke an awareness of how notions of beauty and taste change. To some, a Chinese pagoda or a Bhuddist temple is a beautiful structure; to others, a garish, clashing monstrosity. To some, the Empire State Building is a graceful soaring spire of urban modernity; to others, a cold, sterile tower of steel and concrete.

Therefore, the reader should realize that each reporter here who is describing a facility has been given open license for personal expression. The factual reports are excellent as that. The aesthetic judgments, however, must be ascribed to the individual writer and not as a consensus of the full committee.

UNIVERSITY ARCHITECT • ADMINISTRATION BUILDING

April 1, 1974

MEMORANDUM

To: Dr. John E. Dietrich

From: Robert L. Siefert, University Architect *RLS*

Subject: Performing Arts Center -- Architect Selection

Per your verbal request and memorandum of March 26, 1974, I have contacted the two architectural firms under consideration and have confirmed the following dates:

April 29 and 30, 1974 - Harrison & Abramovitz
New York, N.Y.

Representative: Max Abramovitz

May 7 and 8, 1974 - Caudill Rowlett Scott
Houston, Texas

Representative: Wallie Scott

Both firms understand the general outline of their involvement on the above dates. It is my understanding that you will make the arrangements for the committee meetings. I will handle anything relating to the architects and their presentations.

RLS:ies

cc: President Wharton ✓
Provost Cantlon
Vice President Scott

ANNE C. GARRISON

FOR YOUR PLEASURE,

Please do not return.

Red Arts Center

RECEIVED

MAR 25 1974

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

THE NEW YORK TIMES, W

s New Harkness Dance Theater

will open next month as the city's first theater specifically designed for dance, with Mrs. Rebekah Harkness, the arts patron who is rebuilding it.

"Isn't it interesting what a renaissance dance has had in the last 15 years," Mrs. Johnson said shortly after she had entered the theater to the applause of workmen preparing for the scheduled opening April 9. Converted from a movie house at an estimated cost of \$5-million, the former Colonial Theater on Broadway, between 62d and 63d Streets, will reopen as the dance theater for a two-week season by the Harkness Ballet.

Mrs. Harkness, who is artistic director of the company, will then close the theater until the fall. A spokesman for the Harkness Ballet Foundation said programming for the theater's planned year-round dance seasons was still to be worked out.

Although the facade and the interior of the 1,285-seat theater are incomplete, Mrs. Johnson was accorded what could be called the blue-car-

pet scheme, the carpeting, upholstery and general design of the theater will match the powder blue of her Rolls-Royce.

Conflict of Schedule

"There are so many red theaters in the world, it's time we had a blue one," Mrs. Harkness said during the tour. As she and Mrs. Johnson tried out the Louis XIV armchairs in the first tier, or balcony, Mrs. Johnson explained that she had come for yesterday's preview because another commitment would keep her from the opening.

Mrs. Harkness and her guest came in through a side door on 62d Street because scaffolding still hides the main Broadway entrance next to the Empire Hotel. A red-brick and terra-cotta facade, found under a coat of battleship-gray paint, has already emerged as part of a restoration effort. A bas-relief above a canopy and a base of Canadian black granite will complete the facade.

Mrs. Johnson accepted a large bouquet of yellow roses from Luisa Meshekov, 11 years old, and Adam Shell,

12, who study at the Harkness School of Ballet. "I hope I shall be coming to see you in this beautiful place," she told them.

An immediate eye-catcher was a recently completed mural that frames the proscenium arch with a galaxy of male and female nudes leaping through the heavens. "Now who is that?" asked Mrs. Johnson about a male figure with a peacock-feather cape. Enrique Senis-Oliver, the 38-year-old Spanish artist who executed the mural and who is responsible for the interior design, explained that the man symbolized pride in being a dancer.

Mr. Senis, who described himself as a surrealist, spent six months lying on his back à la Michelangelo on a scaffold to paint the area above the arch.

"He had a TV set and ice-box up there," Mrs. Harkness said. "He lived up there."

Concept Explained

Mr. Senis said that his concept of the mural—"Homage to Terpsichore"—involved making "the proscenium a window onto what will happen on the stage."

"My purpose was to depict the plasticity and elegance

of the dance, the movement and the fantastic expression of the human body," Mr. Senis said. "The dancers are in undress because I want them to be timeless."

In the Renaissance tradition of incorporating a patron into a painting, Mr. Senis has also depicted Mrs. Harkness covered by a long gold cape, at the left side of the arch. "She was reluctant to be in the mural," he said. "But her life is devoted to the dance and music. I feel she should be there."

Mrs. Harkness has said that her main purpose in refurbishing the theater specifically for dance was to remedy a situation in which dancers perform on stages that cause injury and prepare in inadequate backstage space.

At the same time, Mr. Senis said, Mrs. Harkness agreed with him that the theater should be "very rich and regal." There has been an attempt to create "a drawing-room feeling" with the blue plush carpeting, the blue velvet wall upholstery, the Louis XIV velvet chairs and the Spanish black marble that will be on the floor for the three lobbies.

Red Arts Center

RECEIVED

MAR 25 1974

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

THE NEW YORK TIMES, W

Mrs. Johnson Tours New Harkness Dance Theater

By ANNA KISSELGOFF

Mrs. Lyndon B. Johnson yesterday toured the Harkness Theater, which will open next month as the city's first theater specifically designed for dance, with Mrs. Rebekah Harkness, the arts patron who is rebuilding it.

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MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

COLLEGE OF ARTS AND LETTERS • OFFICE OF THE DEAN • [REDACTED]

June 26, 1974

RECEIVED

JUN 27 1974

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

Dr. Clifton R. Wharton, Jr.
President
Michigan State University
Administration Building

Dear Cliff:

I am sure that you have seen a copy of Professor Roy Matthews' letter to me generously offering the support of the local AAUP chapter for the Performing Arts Center project. I would like to suggest that it might be a good strategic move to have the architectural firm invite representatives of the AAUP to provide whatever input they can give to the planning effort for the project. The support of the AAUP might be worth having in the future. As you well know, the organization can get a little touchy if it is not asked its opinion. Perhaps the architectural firm would like to sample the range of opinion represented by AAUP.

Sincerely,



Richard E. Sullivan
Dean

ml

Prof Arts Comm

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

COLLEGE OF ARTS AND LETTERS • OFFICE OF THE DEAN • ~~REDACTED~~

June 26, 1974

Professor Roy T. Matthews
President, AAUP, MSU Chapter
G43 Hubbard Hall
Campus

Dear Roy:

Thank you for your letter of June 17, 1974, generously offering the support of the MSU chapter, AAUP for the Performing Arts program. I am sure the Performing Arts Center Committee will be grateful for your support. I shall do all that I can to assure that the AAUP is kept informed of progress on the project and is afforded an opportunity to have an input in the planning of the Performing Arts Center.

Sincerely,

Richard E. Sullivan
Dean

ml

cc: ✓ President Wharton

June 17, 1974

Dean Richard Sullivan, Chairman
Performing Arts Center Committee
203 Linton Hall
Campus

Dear Dean Sullivan:

The members of the elected Council of MSU Chapter of the American Association of University Professors discussed the approaching open hearings, fund raising campaign and construction of MSU's new performing arts center at its last meeting on June 4, 1974.

The consensus of the members was that we are very interested in faculty consultation and opinions regarding the planning and construction of this very important structure on our campus. We knew that your committee already has representatives from those departments most directly concerned with the building and also a representative from the University Building, Lands and Planning Committee. Nevertheless, we did want to express our interest and offer our services and advice in any way you deem proper. All of us concurred that the construction of an outstanding performing arts center at MSU is necessary, and we felt that our informing you of our interest might aid you and your committee in obtaining a diverse and representative voice of faculty opinion.

Thank you for your consideration, and the local AAUP chapter stands ready to serve your committee.

Sincerely yours,

Roy T. Matthews, President

cc: President Wharton

RTM/ls

OFFICE OF THE PRESIDENT MICHIGAN STATE UNIVERSITY

Date _____

To:

_____ Adams	_____ Breslin	_____ Nonnamaker
_____ Ballard	_____ Cantlon	<input checked="" type="checkbox"/> Perrin
_____ Mott	_____ Carr	_____ Scott
_____ Turk	_____ Muelder	_____ Wilkinson

Other: _____

Action:

- _____ For your information
- _____ Give opinion
- _____ Check and your recommendation
- _____ Acknowledge and refer to:

_____ Reply to sender, your signature

☒ Draft reply, my signature & Return

Note: *Point out that ① there is a much architect ② MSH has been in the forefront of commissions etc for the handicapped*

MICHIGAN STATE UNIVERSITY

CLIFTON R. WHARTON, JR. : PRESIDENT

EAST LANSING • MICHIGAN • 48824

August 22, 1974

Mrs. Erwin A. Otis, Jr.
5715 Ellis Road
Ypsilanti, Michigan 48197

Dear Mrs. Otis:

This is in response to your letter of July 29 addressed to the Board of Trustees.


First, I might comment on the selection of an architect for the proposed Performing Arts Center. There will, indeed, be a Michigan architect associated with the venture. In the selection of the primary architect, however, it had to be kept in mind that the designing of a performing arts complex is a highly specialized undertaking. There are very few national architects who have had successful experience in this field. The Texas firm was chosen after a committee made personal visits to a large number of existing structures, discussed them as to their pros and cons and interviewed architects. I believe a wise choice was made.

With regard to the main point of your letter, you can be assured that the architect, and the University, are very cognizant of the needs of the handicapped in producing a final design. As a matter of fact, all our construction in recent years has kept this in mind. Furthermore, we are moving as rapidly as possible in altering older buildings to make them more accessible. Unfortunately, it is virtually impossible to correct some situations, such as the Union, without major reconstruction.

We also have an Office of the Handicapped to provide assistance to all University units in improving facilities and programs for this important segment of our academic community. In short, I think you will find that MSU is in a leadership role in this area, although, of course, we would like to do much more if the resources were available.

Again, thank you for your thoughtful comments on the subject.

Sincerely,

A handwritten signature in dark ink, appearing to read 'C. R. Wharton, Jr.', with a stylized flourish at the end.

Clifton R. Wharton, Jr.
President

Mrs. Erwin J. Otis, Jr.
5715 Ellis Road
Upsilanti, Michigan 48197
July 29, 1974

MSU Board of Trustees
Michigan State University
East Lansing, Michigan 48823

Dear Michigan State Trustees:

My recent June issue of MSU Scene carried a story about a new performing arts center to be built on the Michigan State University campus. I felt it was rather a low blow to the architects of Michigan that one of our state supported institutions felt it necessary to go to a Texas firm for architectural services, but that is not the point of this letter.

The point is: I urge you and the planners of the performing arts center to consider the handicapped CAREFULLY when planning the center. The following should be given special attention, especially to accommodate persons confined to wheel chairs:

1. Ramps should be long, and the angle of the incline small. Ramps at the new Briarwood shopping center at State Road and I-94 in Ann Arbor are designed to allow access to wheelchairs. However, they are so steep that a person in a wheelchair cannot alone wheel it up a ramp without tipping over backwards.

2. Spaces should be left somewhere in the seating arrangement--perhaps some empty rows without seats-- to allow handicapped persons to attend a play, a concert, or other entertainment. This should reduce cost slightly. Wheelchair occupants bring their own theatre seats.

RECEIVED

AUG 15 1974

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

3. There should be ramps, as well as steps, to rest rooms.
4. At least one water closet stall should be extra wide and provided with grab rails. The door on it should be marked to indicate that it is especially for wheelchair patrons.
5. At least one sink especially designed for the wheelchair confined person should be included-- extra long handles for turning water on and off, a long faucet for washing and enough space that a wheelchair can be rolled up to it comfortably.
6. A towel dispenser attached to the wall low enough for the wheelchair person to obtain a towel without dripping water off his (or her) elbows would be helpful too. (That precludes --the water dripping off the elbows--that the handicapped persons can raise their arms.)
7. A low drinking fountain for the wheelchair patron with a dispenser for small disposable cups, and a receptacle for same, should be a must. Try sitting in a chair and getting a drink of water from the average public water cooler!
8. A pay telephone easily available from a sitting position for any adult would serve wheelchair patrons and any children who might be in the audience, although I am well aware that children on the MSU campus are a rarity.

9. A full length mirror in each restroom. Even people in wheelchairs like to comb their hair occasionally.
10. An elevator is a must, if the building is more than one story high.
11. There should be a driveway to a ground level entry to allow a handicapped person who cannot drive to be driven to the door, helped out of the car and into the building, before the driver parks the car.

I am not handicapped. I can walk, climb stairs, bend to drink from a normal height drinking fountain, and reach a pay telephone from a standing position.

This letter was inspired by two factors: my sorority at Michigan State was Alpha Chi Omega. Its national projects have been ongoing assistance to the National Foundation for Crippled Children and Adults (Easter Seals) and an education program for breaking down the architectural barriers for the handicapped; the second is my association with two adult women who have been confined (since they were young) to wheelchairs, as well as the acquaintance with a paraplegic man whose wife is a physical therapist. They would rather stay home than appear in public and seem totally dependent upon others to care for their needs as they confront the barriers society thoughtlessly places before them.

I often attend the Powers Center for Performing Arts on the University of Michigan campus. Yes, the front entry of it is ramped. Access is easy. But the architectural barriers inside are there, although invisible to the average theatre goer. My friends in their wheelchairs make no attempt to attend.

Living as close as we do to Ann Arbor, and being married to a University of Michigan alumnus I am inundated with "the glories of dear old Michigan." Isn't it ironic that its well established medical school and all the available consultants, apparently, had/have so little input into the planning of campus buildings? The best consultants, it would seem to me, would be the handicapped, themselves, whose ideas (not mine) are in this letter.

Isn't it time we "normal" people considered the needs of the handicapped minority and invite them in to the extracurricular and cultural activities which we enjoy and call "enrichment"?

Very sincerely yours
(with hope),

Nedra Otis

Nedra (Smith) Otis
MSU Class of '42

P.S. My loyalties are slightly fractured since I now hold a masters degree from Eastern Michigan University and am currently taking course work at the University of Michigan in its graduate school. But early ties are strong ties. The old football field rivalry carries over into other areas. In this instance I would like to see State be the pacesetter in breaking down many architectural barriers. Go State! And help the handicapped help themselves, while improving their quality of their lives.

Incidentally, the Briarwood Shopping Center previously referred to is built "to code." Apparently the "code" is inadequate to those for whom it is written.

MICHIGAN STATE UNIVERSITY

OFFICE OF THE PROVOST

EAST LANSING • MICHIGAN • 48824

September 19, 1974

HIGHLY CONFIDENTIAL

MEMORANDUM

To: Performing Arts Center, Administrators

From: John E. Dietrich

Subject: Report No. 6 -- Summary of Activities of the Program
Statement Meeting Between the Architects and the Work
Group, Thursday, September 19, 1974

1. At the end of the meetings on Wednesday, September 18, the program under discussion was \$600,000 escalated dollars over the terminal budget of \$16,000,000 and the Music Recital Hall had been eliminated.
2. It was clearly a consensus that the elimination of the music recital capabilities was unacceptable. The work group and the architects spent the evening searching for possible alternatives.
3. On Thursday morning (this morning) a number of possible alternative options were considered in great detail. After intensive discussion and major compromises by the users, a Program Statement was developed which, while not fulfilling everyone's desires, provided a balanced terminal budget.
4. The modifications included the following:
 - a. The Great Hall was retained in toto at a capacity of 2,500 with a full stage house. The production and support spaces were severely reduced to a level which was considerably below previous expectations.
 - b. The Main Theatre was converted into a Theatre-Recital Hall with a capacity of 600 seats. The principal modification included the elimination of the full stage house through the development of a thrust stage which could accommodate both the theatrical needs of the Department of Theatre and the recital needs of the Department of Music.
 - c. The Experimental Theatre was absorbed into the classroom-laboratory spaces of the Department of Theatre to evolve a Theatre Production Teaching Laboratory with flexible staging and seating capabilities at a maximum of 250 seats.

MEMORANDUM

Performing Arts Center Administrators

Page - 2 -

September 19, 1974

- d. The term "amphitheatre" in the original program want list created considerable confusion. There has been no intent to create a formal amphitheatre. It is hoped that there can be incorporated in the design a festival players garden or courtyard which might be used on an informal basis during the summer. No specific dollars have been assigned to this space.
 - e. The production, support, teaching, office, and classroom capabilities were reduced by a significant percentage. These reductions resulted in adequate capabilities being retained for the Department of Theatre.
5. As stated in the previous report, the hold period of six months was eliminated. This presumes that the program will have immediate implementation of all steps with no hold or delay for fund raising. Under the new budget the inflation escalator for any hold period will be 1%, or \$127,000 per month. The projected schedule developed by Caudill Rowlett Scott for the implementation of the Center will be found in the attached Appendix.
 6. In summary, the Program Statement, using the cost coefficients of Caudill Rowlett Scott, can be accomplished at the maximum terminal budget of \$16,000,000.
 7. The latter part of Thursday afternoon and Friday morning is to be devoted to the establishment of the relationships between the spaces in the Program Statement.

AGENDA

FRIDAY, SEPTEMBER 20, 1974

Urgent

1. At 2:00 p.m. on Friday, September 20, the site evaluation and recommendation will be presented.
2. A summary of the Program Statement and reconciliation with the terminal budget will be presented.
3. ALL OF THE PROGRAM ADMINISTRATORS ARE URGED TO ATTEND IF AT ALL POSSIBLE.

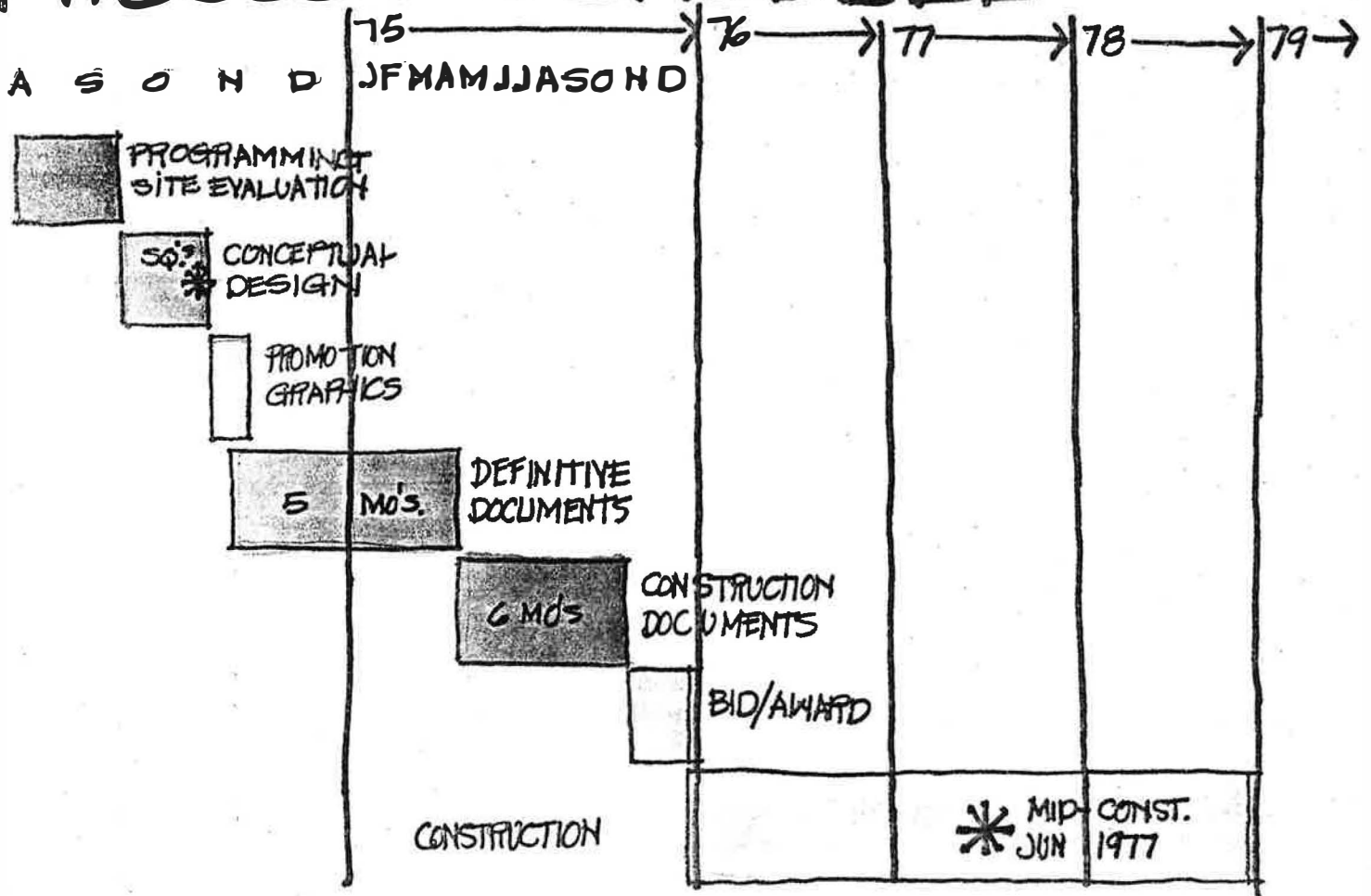
JED:bw
Attachment

APPENDIX

PROJECTED SCHEDULE FOR
THE IMPLEMENTATION AND COMPLETION OF
THE PERFORMING ARTS CENTER

DEVELOPED BY
CAUDILL ROWLETT SCOTT

PROJECT SCHEDULE



MICHIGAN STATE UNIVERSITY

CLIFTON R. WHARTON, JR. : PRESIDENT

EAST LANSING • MICHIGAN • 48824

October 25, 1974

Mr. Dennis Hansen
1642 Melrose
East Lansing, MI 48823

Dear Mr. Hansen:

Thank you for your letter. I appreciate your thoughtful interest in the location of our proposed Performing Arts Center.

As you know, the architects who have been studying the matter for several months identified several potential locations. The pros and cons of each were described in great detail to a number of campus groups interested in the project. I think it is safe to say that each of the elements you discussed also was included in the architects' study and our own deliberations. Several sites were ruled out for reasons of noise, distance from student population centers, lack of parking, aesthetics, etc.

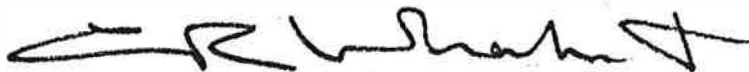
As we narrowed the choices after applying the various tests, one essential element remained for special consideration: The cost of preparing the chosen site. Obviously, operating within a generally fixed budget, the more it costs to prepare a location, the less funds there would be available for the center, itself.

This, frankly, is one of the major problems with the Farm Lane-Shaw Lane location, as well as the Harrison-Kalamazoo site. The relocation of roads, utilities and existing units such as WKAR, would add large costs to both locations. Furthermore, it would appear that the size of the projected building would be too great to be comfortably accommodated at Farm Lane-Shaw Lane.

The open area just south of Owen Graduate Center, on the other hand, would be the least expensive from the standpoint of preparation, and it is well served by existing roads. Additionally, the disruption during the lengthy construction period would be less at this site.

A final decision, however, has not yet been made, and I find your comments very helpful.

Sincerely,



Clifton R. Wharton, Jr.
President

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OCT 16 1974

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

Clifton Wharton, President
Michigan State University
East Lansing, Michigan 48824

Dear Sir:

As a life long member of the community and an employee of M.S.U. I am very interested and concerned about the location for the new performing arts center. This piece of architecture will be the most significant addition to the university in many years. Its location, regardless where it is placed will have great impact on the university community, either negatively or positively. For this reason, I would appreciate it if you would seriously consider the site at the intersection of Farm and Shaw Lane for the following reasons.

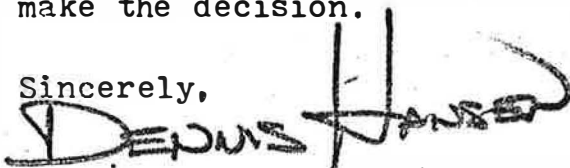
1. The PAC would centralize most of the existing cultural facilities on campus for the first time. This would make it much easier for audio-visual reproduction, as well as overall coordination between WKAR, WMSB and the various performing groups.
2. Since the PAC will be used as a teaching facility, it should be located in the academic part of campus. The other locations under consideration would put an additional stress on the bus system, which should be prevented. It is unfortunate but, classes that are located far from the central campus are considered less, regardless of how good they are. When there is only 20 minutes to go from one class to another, location is a big factor in the decision.
3. The building would become the focal point of the campus. At the other locations, it would have much less prominence. The cultural center would be the ideal building for this purpose.

4. All sites would require additional parking ramps, there is no question of that. But the Shaw-Farm Lane site is the only one where the additional parking ramp(s) could be fully utilized. That is to say, both during the day and at night. The other proposed locations are too distant from the demand for day use parking, for them to be of any real value. The use of the ramps for student storage is out of the question, since they would also be in the ramp at night when the space would be needed for the patrons of the PAC. When considering costs, parking ramps at the other proposed sites would have to be doubled since they would only be used half the time. ("cost" in terms of benefit derived)

5. When considering the traffic problems on campus, locating any building at the busiest intersection on campus would be insane. But considering it further, many of the people who use Farm Lane and Shaw Lane do so because it is the fastest and most convenient route. If the PAC is small enough to retain the present road system, fine. But if the PAC is so large so that the road system will have to be modified, that should be no problem too. At present most people, I believe, use Shaw Lane because it is the most convenient way across campus. Unfortunately this roadway greatly conflicts with the pedestrian traffic to and from the classrooms in Anthony, Ag Engineering and Engineering. If much of this traffic would have be rerouted onto Wilson Rd this conflict would be eliminated. Of course there are many other ramifications when changing the traffic patterns on campus but I think this would be a major change for the better.

I have other less important reasons why I think the PAC should be located at Shaw and Farm Lane but I hope you will consider these, if you already have not, when you make the decision.

Sincerely,

A handwritten signature in dark ink, appearing to read "Dennis Hansen". The signature is stylized with a large, sweeping "H" and "S".

Dennis Hansen


1642 Melrose East Lansing

UNIVERSITY ARCHITECT • ADMINISTRATION BUILDING

December 9, 1974

MEMORANDUM

To: Working Group


From: John E. Dietrich and Robert L. Siefer 

Subject: Performing Arts Center - Schematic Design Review

Caudill Rowlett Scott have requested a review meeting to discuss the design concept refinements that have been developed since our last meetings.

The meetings will be held in Room 443-B, Administration Building, at 1:30 p.m. December 16, 1974, and 9:00 a.m. December 17, 1974. The December 17th meeting should adjourn by noon.

RLS:ies

cc: President Wharton 
Mr. Lehnhardt
Mr. Baron

Contact: Linda Gladden
(517) 353-9675

11/8/74

EAST LANSING, Mich. -- The actual site for a proposed \$16 million Performing Arts Center at Michigan State University has been selected, President Clifton R. Wharton, Jr. announced Thursday (Nov. 7).

The center, which will house the Department of Theatre as well as three performance halls, will be built south of Owen Graduate Center between Shaw Lane, Wilson Road and Bogue Street.

The site was endorsed by Caudill, Rowlett and Scott (CRS) of Houston, Texas, the firm hired by MSU last May to design the Performing Arts Center.

CRS architects have begun preliminary designs for the center, suitable for the Owen Hall site. Their initial design maximizes the topography of the western portion of the field in the area, taking into account a stand of trees and the pattern of student flow.

Final design of the facility is expected by the end of December, and plans for a fund-raising campaign are getting underway.

Other prospective sites have been under study by campus committees since representatives of the architectural firm made recommendations last September.

The committees, including the University Building, Lands and Planning Committee, the Student Advisory Group, the All-University Traffic Committee and a special Performing Arts Committee, all made recommendations to President Wharton.

In making the announcement, President Wharton said the most critical factor in making the final choice was the lower cost of site development in comparison with the two other leading possibilities.

These possibilities included the area south of Kellogg Center and the Red Cedar River at Kalamazoo Street, and the area at the intersection of Shaw and Farm Lanes.

(more)

President Wharton pointed out that most of the space in the immediate area of the selected site, which encompasses a wide intramural playing field area, would be preserved for intramural athletics. He added that additional parking space will be developed to accommodate increased needs and to replace that lost in constructing the building.

Leslie Scott, vice president for university development, said public funds would be sought for part of the center, but that most of the money, perhaps \$11 million, would have to come from private contributions.

As now envisioned, the Performing Arts Center will feature a 2,500-seat Great Hall, a 600-seat theatre-recital hall, and a theatre-production laboratory capable of seating 250.

lg

MICHIGAN STATE UNIVERSITY


OFFICE OF THE PROVOST

EAST LANSING • MICHIGAN • 48824

September 23, 1974

MEMORANDUM

To: President Clifton R. Wharton, Jr.

From: John E. Dietrich 

Subject: Proposed Meetings with the Committee on Building, Lands and Planning and the Student Advisory Committee on Wednesday, October 2, 1974

1. It was my understanding from our meeting in your office last Friday afternoon that I was to schedule a meeting of Dr. Garrison's committee for Wednesday afternoon and that you would schedule a meeting of your Student Advisory Committee for Wednesday evening.
2. It was my understanding that Messrs. Carroll and Sahni of Caudill Rowlett Scott would be present and that Messrs. Dietrich, Baron, Beachler, Niblock, Rutledge and Siefert would also be present at each meeting.
3. It was agreed that a presentation similar to that given on last Friday afternoon would be made for each group. The assumption was made that the program and the balanced budget would be explained for information purposes. Further, a discussion of the sites would be held with the opportunity for the two committees to provide input relative to the two most promising sites.
4. It was agreed that all of the visual materials would be retained and would be used in the presentation before the two committees.
5. In regard to the preceding, I have taken the following steps. I have contacted Baron, Beachler, Niblock, Rutledge and Siefert and alerted them to the two meetings on October 2. I spent an hour and a half with Dr. Garrison on Sunday afternoon bringing her up-to-date and eliciting her enthusiastic cooperation in terms of the meetings.
6. I have made no specific contact with any of the administrators. If you wish them at the meetings you should make that decision.

MEMORANDUM

President Clifton R. Wharton, Jr.

Page - 2 -

September 23, 1974

7. Dr. Garrison would like to recommend that the special meeting of her committee be held at 3:00 p.m. so that there will be a logical terminal point and the meeting won't run on forever.
8. The evening meeting with the Student Advisory Committee should be set up at your convenience.
9. It is hoped that the meetings might be held in a room such as 443-B since considerable wall space will be needed for the visual presentation.
10. The exact time of the meeting has not been confirmed with anyone. I assume that your office will make this decision and communicate it to the people involved.
11. You mentioned that you would try to involve the new editor of The State News, Susan Ager, prior to the meetings, so I have made no contact with her.
12. Sorry to be leaving so quickly, but my wife is going into surgery on either Tuesday or Wednesday of this week. I will be in touch with Mrs. Wiseman in case there is any change in the plans.

JED:bw

November 19, 1971

2. Ice Arena, All-Events Building, Performing Arts Center

A memorandum regarding the construction and financing of the Ice Arena, All-Events Building, and Performing Arts Center had been distributed to the Trustees prior to the meeting and is filed with the materials pertinent to this meeting.

Motion was made by Trustee Stevens, seconded by Trustee Martin, that the three projects be discussed and acted upon as separate items. Motion carried by a vote of 6 to 2, Trustees Huff and Merriman voting "No."

2. Ice Arena, All-Events Building, Performing Arts Center, continued

Executive Vice President Breslin briefly explained that the proposed Ice Arena would be a 6,000-seat facility at a cost of \$4,515,000; bonds would be sold at about 5½% interest; the annual payment over a 20-year period would be about \$267,000; and the money for this payment would come from football ticket sales with the recommendation that the price of student football tickets be increased from \$2.00 to \$3.00 beginning fall of 1972.

The proposed \$11,000,000 All-Events Building would be financed from a yearly fee of \$15.00 per student. This fee would not become effective until the fall of school year 1974-75.

The total cost of the Performing Arts Center has not been identified but is estimated to be in the neighborhood of \$12,000,000 to \$15,000,000. It would be financed from State funds and other gifts and grants.

Trustee Carrigan expressed regret that so little information regarding these projects had been disseminated to the students. In response to her question regarding the opening date of the Ice Arena, Mr. Breslin stated that he felt the building would be ready for the 1973 hockey season.

Motion was made by Trustee Carrigan, seconded by Trustee Martin, to approve the Ice Arena.

Trustee Merriman disagreed with the policy of voting on the facilities singly and reminded the Trustees that when the \$2.00 football ticket fee was assessed it was planned to use the money for the whole athletic program. If the amount accumulated to date is used exclusively for the Ice Arena a student fee would have to be assessed in the total amount of the All-Events Building.

Mr. Breslin enumerated the improvements that had been made to other athletic facilities recently, all of which were funded by the athletic facility fund.

Trustee Huff said he felt the Trustees should approve all three projects, and that by using the football ticket money for the Ice Arena we were assessing the students a fee by subterfuge.

The motion to approve the Ice Arena carried by a vote of 5 to 3, Trustees Huff, Merriman, and White voting "No."

Motion was made by Trustee Huff, seconded by Trustee Merriman, to approve the All-Events Building with the understanding that the Trustees will have an opportunity to act on a student-approved financing plan.

Trustee Martin stated he felt many uses could be generated for an All-Events Building and that he considered it more an intramural facility than a basketball facility.

C. OTHER ITEMS FOR ACTION, continued

November 19, 1971

2. Ice Arena, All-Events Building, Performing Arts Center, continued

Trustee Carrigan asked that it be recorded that she did not oppose an All-Events Building, but she would like to have a greater documentation of need and a definite plan for financing.

Motion carried by a vote of 6 to 2, Trustees Carrigan and Stevens voting "No."

Motion was made by Trustee Stevens, seconded by Trustee Carrigan to authorize the Administration to proceed with detailed planning for the Performing Arts Center which will be financed by State capital outlay funds and gifts through a private fund-raising effort. Final plans for funding will be submitted to the Trustees for approval. Motion carried unanimously.

August 24, 1970

Dear Mrs. Howell:

My most abject apologies at failing to respond to your very kind letter of May 12. As you know, the month of May was an extremely hectic one on the Michigan State campus; and your letter was inadvertently buried in the middle of one of my "strike" files and this accounts for my failure to either acknowledge or respond to it.

A proposal for the construction of a Cultural Center or Fine Arts Center at Michigan State University has been under consideration for quite some time as part of the complex to be built for the College of Communication. Each year this particular proposal has been at or near the top of the requests which we have made to the Legislature for capital funding, but we have not as yet been successful. There has been a great deal of renewed interest in the possibilities of conducting a major fund-raising campaign outside of the University among alumni and interested donors. This is something which will undoubtedly receive a great deal of study during the coming year, since I also feel that this is a dimension of the University which has been sorely neglected and which deserves renewed interest and support. Since our arrival at Michigan State, we have found that the cultural dimension of the University is indeed quite strong and has not received the attention which it deserves. Therefore, you may rest assured that this is a matter which will receive my personal support during the months ahead. If such a program does get underway, we will get in touch with you and your colleagues to secure their valuable insight and support.

Sincerely,

Clifton R. Wharton, Jr.
President

Mrs. E. A. Howell
2817 Cooley Drive
Lansing, Michigan 48910

MRS. A. E. HOWELL
• 2817 Cooley Drive
Lansing, Michigan 48910

Music Teachers Guild of Lansing

May 12, 1970

Dr. Clifton R. Wharton, President
Michigan State University,
East Lansing, Michigan.

RECEIVED

MAY 13 1970

Dear Dr. Wharton:

MICHIGAN STATE UNIVERSITY
OFFICE OF THE PRESIDENT

The Music Teachers Guild of Lansing is investigating the happy rumor that some suggestion has been made regarding the construction of a Fine Arts Center on the Michigan State University campus.

We are a local group of music teachers, affiliated with both the Michigan Music Teachers Association and the Music Teachers National Association and thus are intensely interested in furthering the cultural advantages for artists and patrons of the Fine Arts.

Probably Michigan State University has operated under the least advantageous of physical conditions of any school of its size for its concerts, and one wonders that artists are willing to perform under such severe handicaps.

Is there any way in which teachers groups could be of assistance in hastening the day when a suitable Fine Arts building could be provided for this very necessary purpose? Since it has been said that "Music Soothes the Savage Breast", who knows - this project might even help alleviate the campus unrest.

Sincerely yours,

The Music Teachers Guild of Lansing.

Jane Allen - Pres.

Gene Hoyer - Treas.

Barbara LeBrock - Program Chairman

Norma McDermed - Secretary

Olive Howell - MMSA - Coordinator

Marian Colt

Agnes Thout

Mary Frances Gannon - Vice Pres.

Ruth Lytle Thompson

Glen Halik

Patricia Hulse

Sally Bowden

Hazel H. Kowalk, Auditor

Margaret D. Palmer

Margaret K. Halik

Esther J. Rosekrans

Maxine Eyrin

Marion S. Mueselman