

3-14-1963

Community Theatre for Albuquerque, New Mexico

Anthony Charles Bloch

Follow this and additional works at: https://digitalrepository.unm.edu/arch_etds



Part of the [Architecture Commons](#)

Recommended Citation

Bloch, Anthony Charles. "Community Theatre for Albuquerque, New Mexico." (1963). https://digitalrepository.unm.edu/arch_etds/ 59

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Architecture and Planning ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES



A14429 096673

378.789
Un350bl
1962
cop. 2

THE LIBRARY
UNIVERSITY OF NEW MEXICO



Call No.

Accession
Number

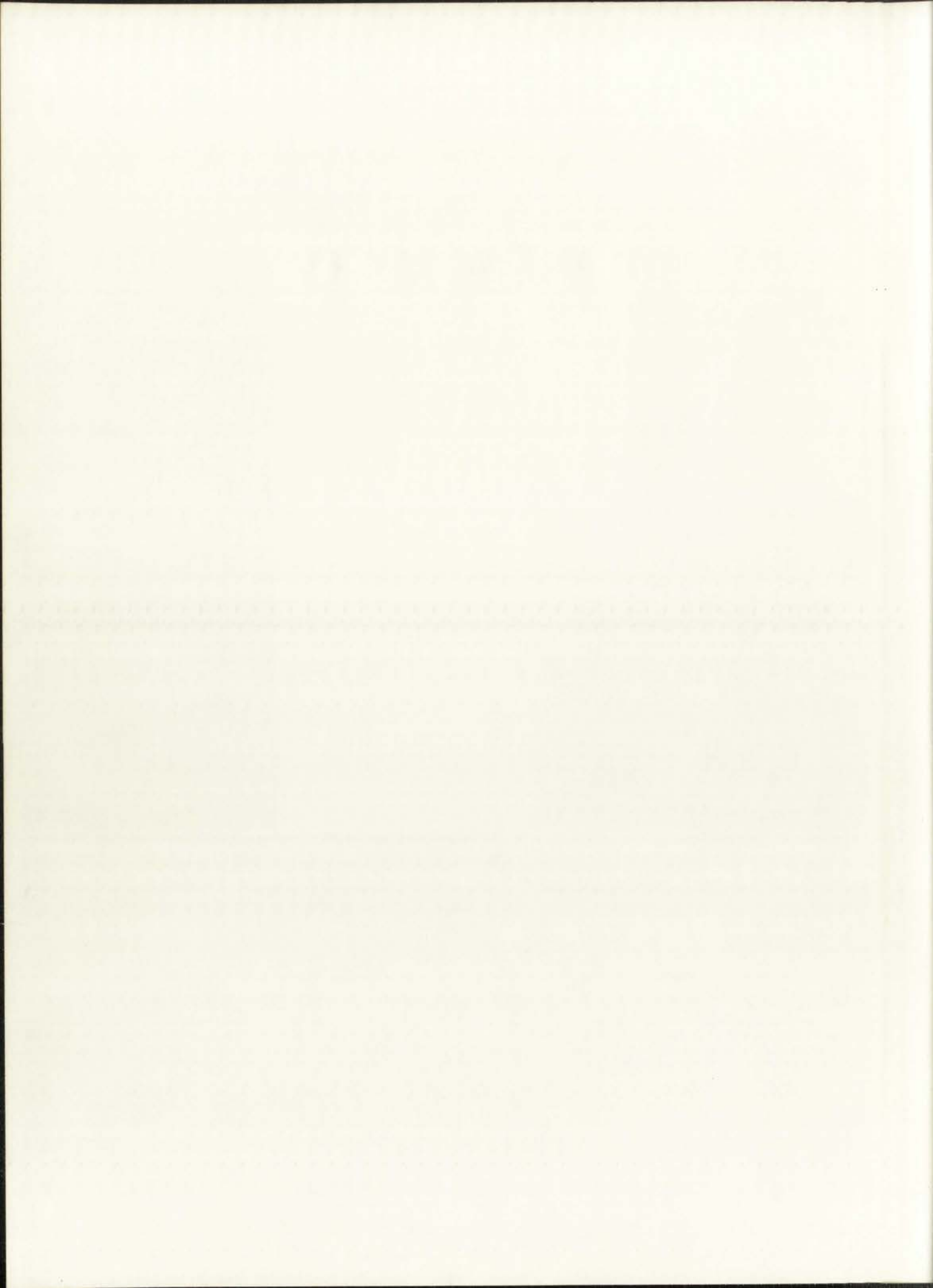
Fine Arts

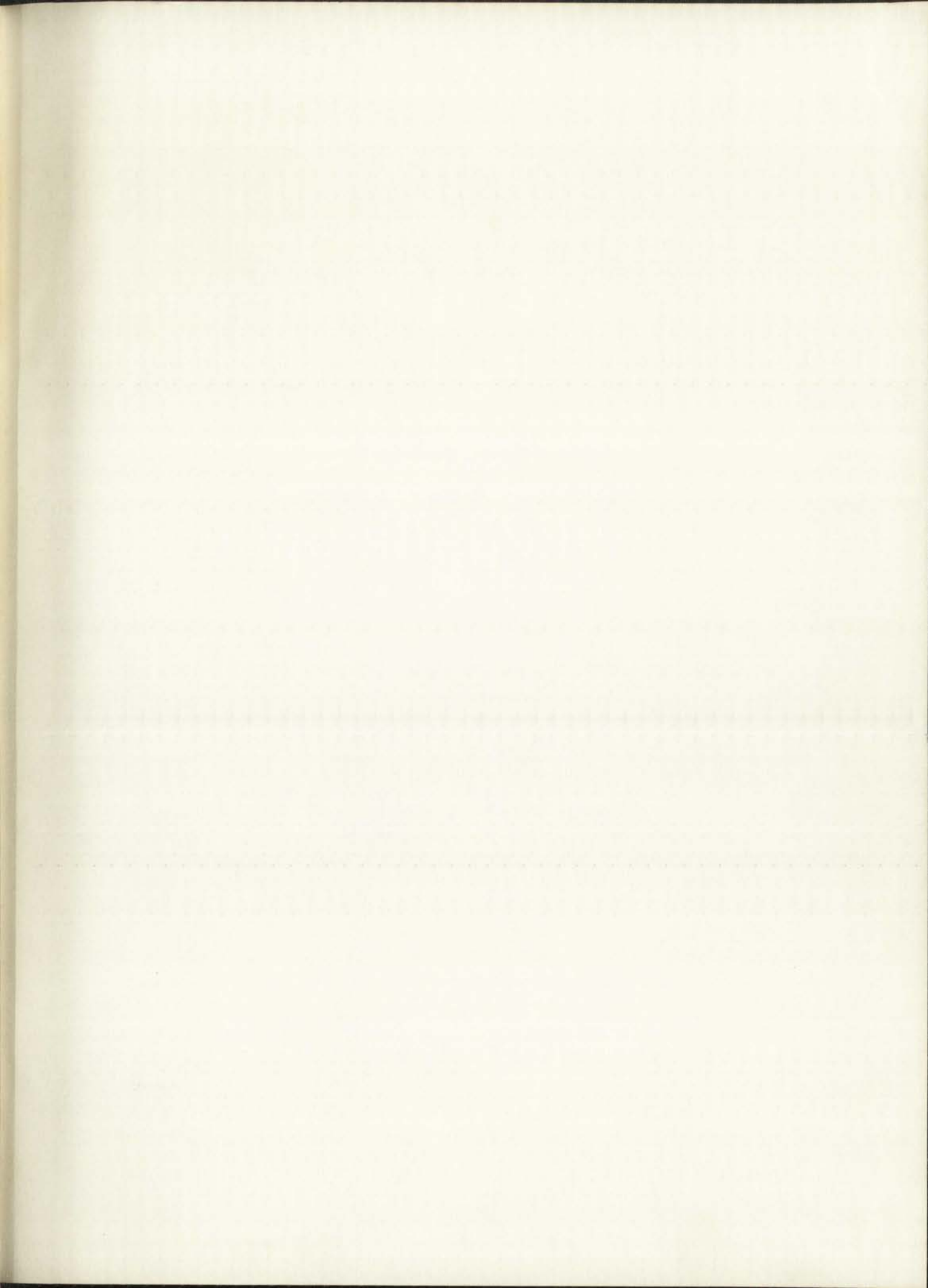
378.789 362716

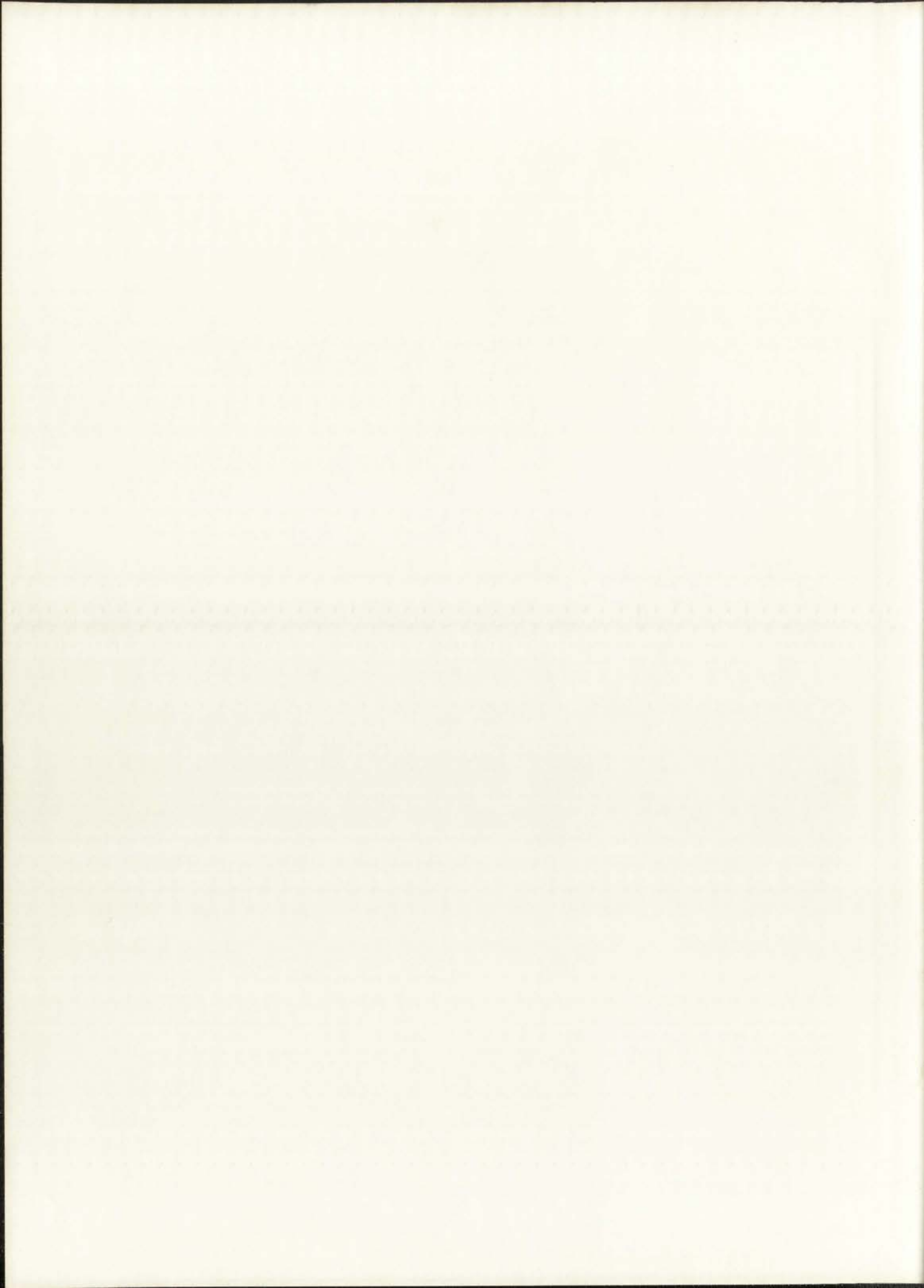
Un350b2

1962

cop.2







**I
N
T
R
O
D
U
C
T
I
O
N**



COMMUNITY THEATRE

FOR

ALBUQUERQUE, NEW MEXICO

BY

ANTHONY CHARLES BLOCH

FOR

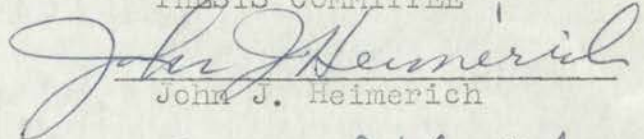
BACHELOR'S THESIS

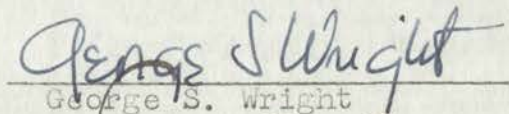
Presented to the Faculty of the Division of
Architecture, University of New Mexico in partial
fulfillment of the requirements for the Degree of
Bachelor of Architecture.

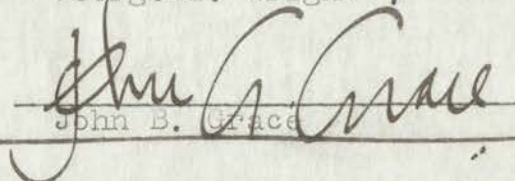
The University of New Mexico

March 14, 1962 3

THESIS COMMITTEE


John J. Heimerich


George S. Wright


John B. Grace

378.789
Un350 b2
1962
cop. 2

TABLE OF CONTENTS

INTRODUCTION

BASIS OF DESIGN

GENERAL REQUIREMENTS

GENERAL AREAS

REQUIRED SPACES

SOLUTION

BIBLIOGRAPHY

362716

1875
1876
1877
1878
1879

BACHELOR'S THESIS PROPOSAL

by

Anthony Bloch

TITLE:

A Legitimate Theatre

PURPOSE OF THESIS:

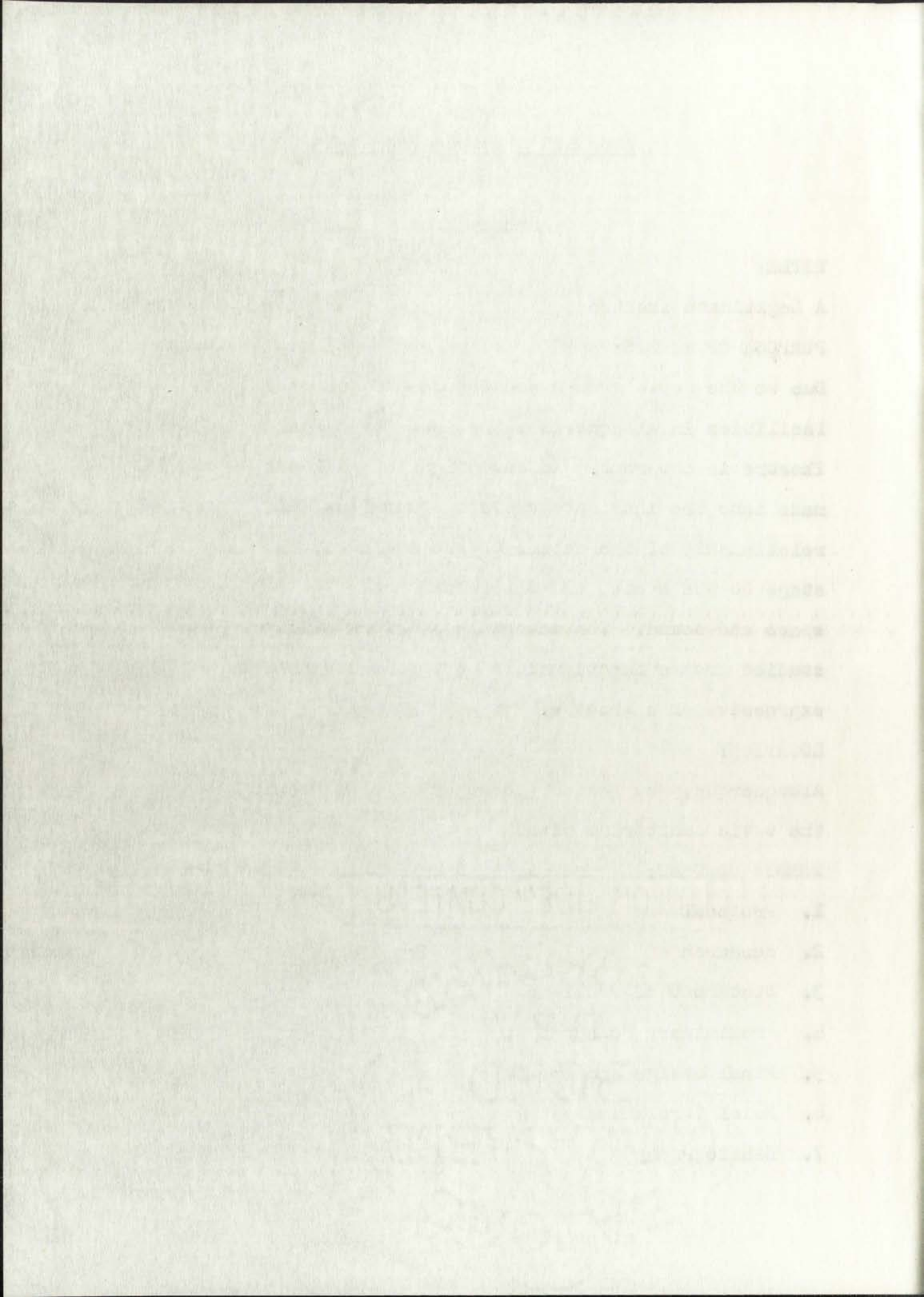
Due to the rapid growth and absence of cultural facilities in Albuquerque, the need for a small Theatre is apparent. An investigation will be made into the intricate backstage workings, the relationship of the actors to the audience, the stage to the seats, and the relationship between space and sound. The materials and form will be studied from a functional and esthetic standpoint, expressive of a Theatre.

LOCATION:

Albuquerque, New Mexico (location will be within the Civic Auditorium site)

THESIS CONTENT:

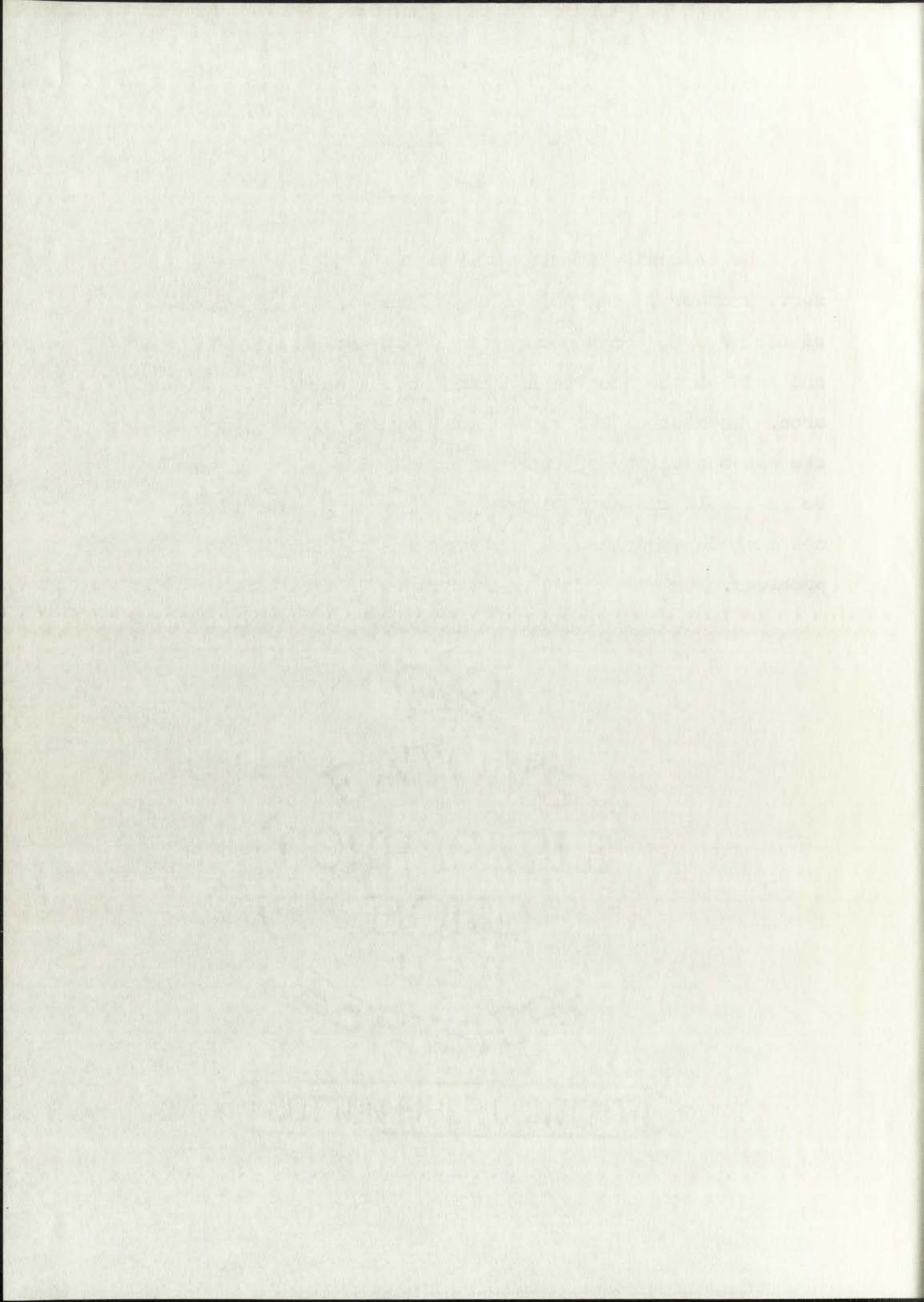
1. Proposal
2. Research
3. Statement of Problems
4. Preliminary Design
5. Final Design and Drawings
6. Model (Preliminary)
7. Bibliography



COMMUNITY THEATRE

(Synopsis)

The community theatre will contain 500 seats and serve amateurs, semiprofessionals, and visiting professional groups. Most scenery and costumes will be designed and made at the theatre and require a special type of work area. Because of its varied use and the rather indeterminate responsibility of its management, its planning should be as simple and as foolproof as possible. This study will not include experimental theatres since these present special problems.



B
A
S
I
S
O
F
D
E
S
I
G
N



BASIS OF DESIGN

For a Community Theatre

The community theatre is characterized by active community participation in its productions. Individuals in the community not only compose the audience, but many of them take part both in actual performances and preparations for them. Because of this, presentation of the community theatre becomes a social occasion; contact with the theatre acquires an intimate and personal character that is lacking in the types of entertainment offered by commercial theatres and movie houses. Although most community theatres are not at present dependent on profits for their existence, there are many opportunities for them to become at least self-supporting.

In many cases, the community theatre may be only a part--though an important and highly specialized part-- of a larger development which houses varied cultural activities, arts and crafts, galleries for local, traveling, or permanent exhibits, a small museum, club rooms, and similar spaces. The theatre is a form of extrascholastic educational activity in which both minors and adults engage. Its development, its activities value, and, to an extent, its needs have been noted in widely varying fields such as educational institutions, civic groups, and private organizations. Provisions for such activities may be grouped in one or more buildings

The company has a long history of providing quality products and services to its customers. We are committed to excellence in everything we do and strive to exceed expectations. Our dedication to customer satisfaction is the foundation of our success.

CORP.

BENT

Our products are designed to meet the needs of our customers and provide them with the best possible experience. We are constantly innovating and improving our offerings to stay ahead of the competition. Our commitment to quality and customer service is what sets us apart from the rest.

CORP.

We are proud to be a part of a team that values hard work and dedication. Our employees are the heart of our company, and we provide them with the resources and support they need to succeed. We are committed to creating a positive work environment where everyone can thrive and contribute to our success.

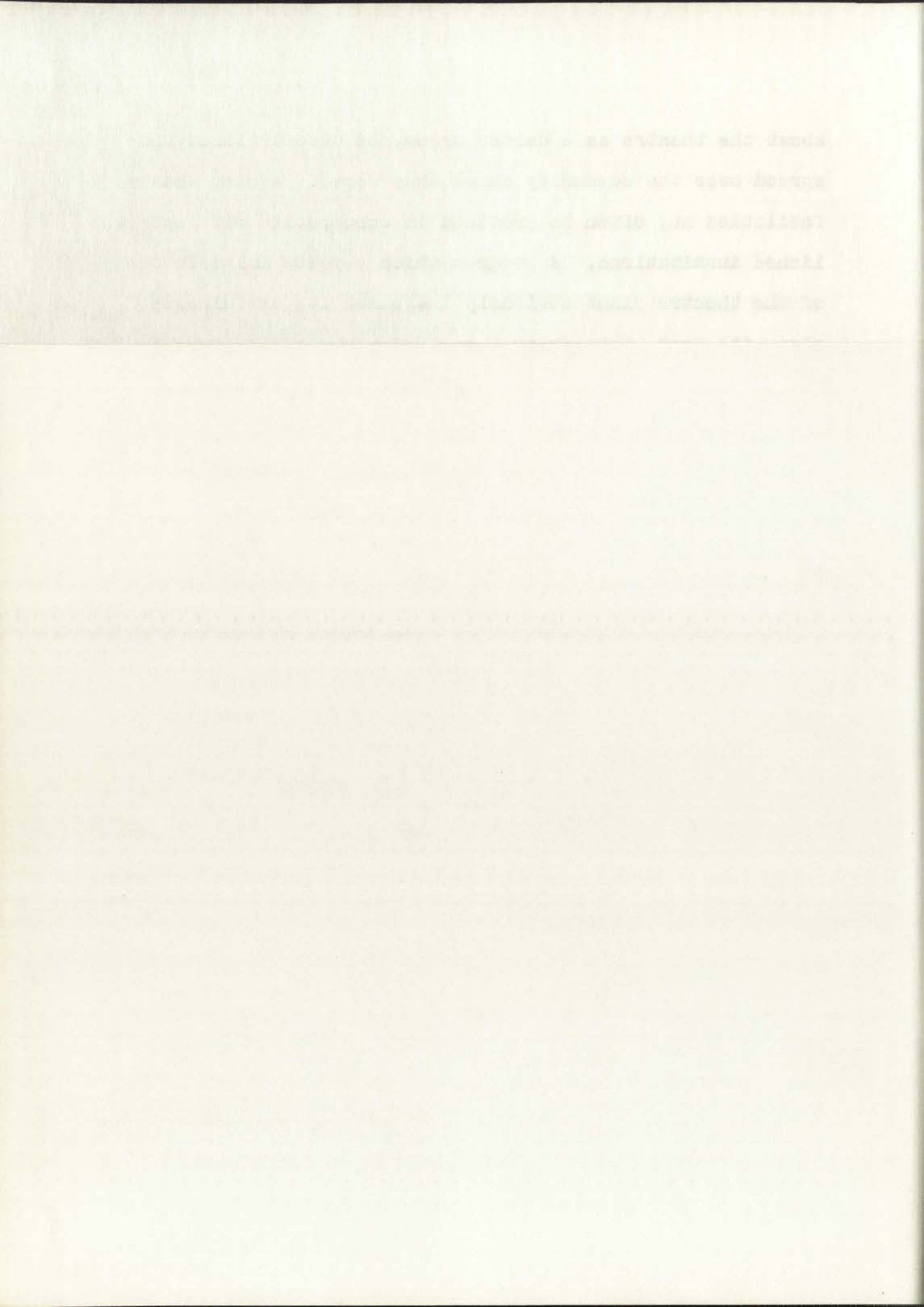
about the theatre as a center or may be decentralized and spread over the community which they serve. Again, theatre facilities may often be provided in cooperation with established institutions. A program which permits multiple use of the theatre plant obviously increases its usefulness; also, its cost, both initial and maintenance, may be allocated to several organizations rather than assumed by one.

Stage presentations in the community theatre are widely varied in type; each may require special combinations of auditorium and stage spaces. Dramatic productions may include puppet shows, straight drama or comedy, musical comedies, revival of the classics, or may range far beyond the accepted conventional drama to encompass impressionistic drama, space-time presentations, and possibly others not yet evolved. Musical performances may range in form from the Greek through ballet to such moderns as Martha Graham; dance forms are constantly changing. Other types of presentations, such as poetry reading, also have to be included.

Since it is obviously impossible to provide individual accommodations for all these kinds of productions, it is best to provide a theatre as flexible as possible.

**G
E
N
E
R
A
L

R
E
Q
U
I
R
E
M
E
N
T
S**



GENERAL REQUIREMENTS

Requirements for community theatres, although derived from the same sources and from the same historical background as those of the commercial or professional theatre, exhibit fundamental differences. Emphasis upon creative effort leads to demands for a different type of accommodation than does the necessity for financial profit. Two general types of creative community activity directly related to the theatre require special provisions.

Audience Activity:

Audience activity is intense before and after a performance and between acts due to the social nature of the occasion. Spaces for lounging, talking, smoking and for viewing exhibits of back stage work are all necessary. Easy access to such spaces is of prime importance. At times, audience and actors may intermingle; for this, a combination of lounge and rehearsal room is needed. Since refreshments may be served, a small kitchen or commercial booth is needed.

Production Activities:

Production activities consist of preparation for and presentation of the performance. In a community theatre, scenery, costumes and properties are mostly prepared within the theatre plant. Separate workshops are ordinarily provided--one for costumes and one for scenery and properties. Used materials are salvaged insofar as possible, stored

Department of the Interior
Bureau of Land Management
Washington, D. C.

Section 1. The following is a list of the lands owned by the United States in the State of California, as of the date of the filing of this report.

Section 2. The following is a list of the lands owned by the United States in the State of California, as of the date of the filing of this report.

within the plant, and reused. Ample storage space is needed.

Presentation problems may be solved differently in the community theatre than in its commercial prototype. Both types demand ample storage space; but, whereas in the professional theatre, urban real estate values have forced a vertical development with lofty stage houses for lifting scenery vertically (flying), tiered dressing rooms, and often inadequate wing space, the community theatre built on less expensive land or on public land can expand horizontally. Scenery can be shifted horizontally, perhaps on wagons or on a revolving stage. Proscenium size and shape may be variable. Walls between stage and auditorium may be built up of movable sections to provide a multiplicity of proscenium arrangements. The seating arrangement can be changed in innumerable different ways. Multi-level acting areas may be provided. The audience may surround the stage, or the stage may at least partly encircle the audience. A fore-stage (acting space in front of the usual proscenium location) may be built on elevators to permit its use as an orchestra pit, seating space, or acting area. The stage proper may be of the conventional type with lofty gridiron; it may be horizontal, with wagons for shifting scenery, or both types may be combined. Flexibility and multiplicity of use are not only financially desirable but some theatre

within the field and beyond. The first step is to
define the field. This is done by identifying the
boundaries of the field. The second step is to
identify the major concepts and theories within the
field. This is done by reviewing the literature
and identifying the key concepts and theories.
The third step is to identify the major
researchers and their contributions. This is
done by reviewing the literature and identifying
the key researchers and their contributions.
The fourth step is to identify the major
issues and debates within the field. This is
done by reviewing the literature and identifying
the key issues and debates. The fifth step is
to identify the major trends and developments
within the field. This is done by reviewing
the literature and identifying the key trends
and developments. The sixth step is to
identify the major challenges and opportunities
within the field. This is done by reviewing
the literature and identifying the key
challenges and opportunities. The seventh step
is to identify the major future directions
within the field. This is done by reviewing
the literature and identifying the key future
directions. The eighth step is to identify
the major contributions of the field. This is
done by reviewing the literature and identifying
the key contributions. The ninth step is to
identify the major impact of the field. This
is done by reviewing the literature and
identifying the key impact. The tenth step
is to identify the major significance of the
field. This is done by reviewing the literature
and identifying the key significance.

authorities call them essential for the theatre's progress. Types of stages, such as the intimate and Leob flexible type, which are considered impractical in the average commercial theatre, become possible in the community theatre.

Capacity:

Capacity of the auditorium of the type of theatre to be studied will be approximately 500 persons. If, for financial reasons, provisions for road shows must be included, minimum seating capacity must be increased to 800, preferably 1000, persons. This increase brings many disadvantages, among which are lack of intimacy and lack of flexibility in auditorium shape and storage type.

Stage Lighting:

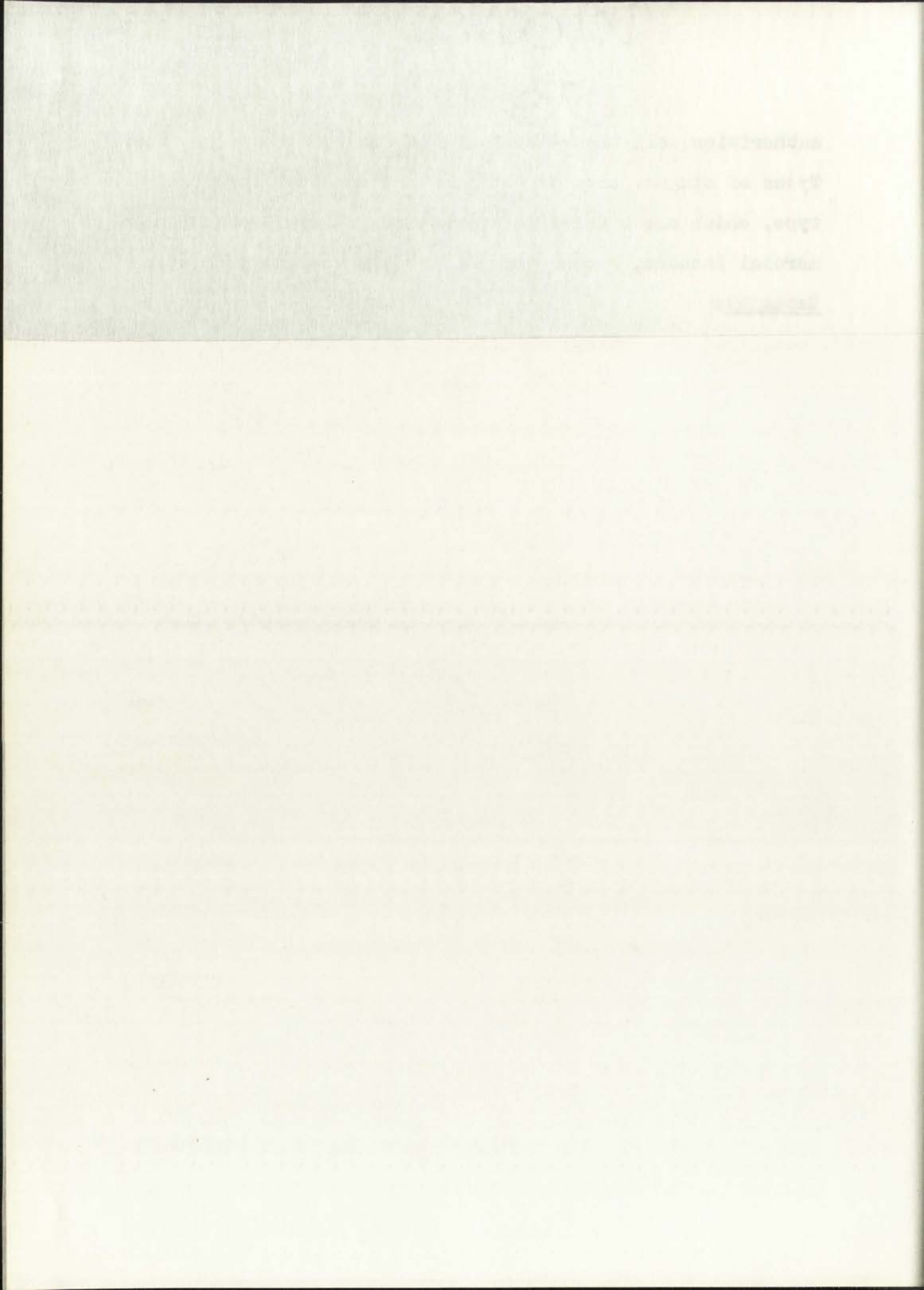
Stage lighting must provide for four functions: visibility, naturalism, design, emotional control. Lighting instruments and control apparatus provide for the control of: (1) intensity, (2) color, (3) direction, (4) movement of light. Some flexibility in provisions is necessary to achieve those elements of naturalism, emotional control and the arbitrary elements of design which depend upon light for their effect.

RECEIVED

1950

**G
E
N
E
R
A
L

A
R
E
A
S**



GENERAL AREAS

Transportation and Parking:

The first concern of the theatre-goer is transportation to and from the theatre. The easier and more pleasant the patron's progress from his home to the theatre's seat, the better the chances of making and holding a repeat customer. Many prefer the neighborhood movie or watching TV to the theatre, for, although access to metropolitan areas is usually easy on parkways and superhighways, traffic congestion and the absence of parking facilities in the immediate vicinity of the theatre make the trip an ordeal. Most theatre-goers are car owners, and most of them would drive to the theatre if they could park in preference to using public transportation at additional cost and inconvenience. The average car (owner-driven, taxi) carries three theatre patrons to the theatre which is patronized by owner-drivers. Patrons come irrespective of the weather if there is convenient parking space. Usually, the party dismounts at the entrance, and the car is then parked; or the car is parked first, and the whole party walks to the theatre.

Curb-loading and parking facilities constitute an extremely important consideration in the original siting of the theatre, in architectural planning of the plant, in policy concerning acquisition of abutting property and in collaboration with enterprises in the neighborhood and the municipality. The two main problems, loading facilities

and parking, are easily solved in this study because the theatre site is adjacent to a large municipal parking area.

Public Circulation:

A primary requisite for public areas in the community theatre is ease of movement. Access between the various parts needs to be as free as possible, to permit their full use by the audience before the show, between acts, and after the final curtain. Code requirements as to doors and exits are minimum for safety. The community theatre needs even greater circulation facilities. Depending upon the site, nature of surrounding developments, disposition of plan elements, and requirements of acoustics, lighting, etc., the number of openings to the foyer, lobby, auditorium and lounge may increase far beyond the minimum.

Access to Auditorium:

If possible, the principal entrances from the lobby to the auditorium should be arranged without doors. In order to achieve this, it is necessary to make a careful acoustical analysis; in all probability, sound-deadening material will be required on the walls of approaching corridors to lobbies to prevent reverberations.

Types of Spaces:

It is always desirable to have both foyer and lobby. In most cases, it would be well to provide a separate lounge which, on occasion, may be used for social meetings, lectures,

and finally, the analysis of the results of the study should be presented in a clear and concise manner.

Final Remarks

The primary objective of this study was to determine the effect of the independent variable on the dependent variable. The results of the study indicate that there is a significant relationship between the two variables. The findings of this study are consistent with the previous research in this area. The study also identified some limitations and suggested areas for further research. The study was conducted in a controlled environment and the results may not be generalizable to other settings. The study also had a small sample size and the results may be affected by sampling error. The study was also limited by the availability of resources and the time available for the study.

References

A number of references are cited in this study to provide a context for the research. The references include books, journal articles, and other sources. The references are listed in alphabetical order. The references are as follows: [List of references]

Appendix

It is always desirable to have data that can be used in a variety of ways. In some cases, it may be necessary to provide additional information to support the findings of the study. This information is provided in the appendix. The appendix includes the raw data, the calculations, and other information that is relevant to the study.

discussion groups. The lounge may also serve as rehearsal space.

Foyer:

The lighting in the foyer adjoining the street may be quite brilliant. Telephone booths which are accessible from the foyer should be provided. In general, the addition of other features, such as small bookstores, coffee, etc., which will attract the public to the theatre as a part of their daily lives, might be desirable.

Ticket Office and Windows:

They should, if possible, command the inner lobby and at the same time permit the lines to form without obstructing them. There are preferably two ticket windows, one for reserved seats and one for current seats. Also necessary is sufficient space for a small ticket office.

Lobby:

While the theatre in the large city has no particular need for an oversize lobby, in the community theatre, the performance must be considered as a social occasion as well as a dramatic entertainment. Therefore, the lobby should be arranged to show off groups of people and their clothes to advantage. A combination of exhibition space and lobby is easy to achieve. It is hoped the community will take an interest in the production of the play as well as in its presentation, and, therefore, space is desirable to show the various developments: costume design, sketches for stage

discovered that the...

...

...

The...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

settings, etc., even though the space is not used as an art gallery.

Checkroom:

The checkroom should be either adequate or omitted entirely. If included, it should open from the main lobby and have a sufficient number of attendants and a sufficiently large opening to the lobby so that standing in long lines after the performance is avoided. In community theaters, the expense of the proper number of attendants may become a problem.

Auxiliary Spaces:

This includes areas not always essential to the theatre but usually desirable. Projection rooms are fairly well standardized. If provisions are to be made for the instruction and study of new dramatic techniques, or actual televising or broadcasting, extra space is necessary. Playwrights' rooms have seldom been incorporated in community theatres.

Maximum Seating Distances:

Even in theatres of 1200 to 1500 seating capacity, the last seat is preferably not over 75 to 100 ft. from the stage, and much less in smaller houses. When balconies are used, the front of the balcony is preferably within 50 ft. of the stage.

Sight Lines:

The apron of a forestage may be excluded from view to prevent sight lines angle sharply downward from the rear

...over through the ... in ...

...

...

The ... should be ...

... it ...

... and ...

... in ...

... is ...

... the ...

...

...

This ...

... but ...

... it ...

... and ...

... of ...

... have ...

...

... was ...

... and ...

... and ...

... the ...

...

...

The ...

... however ...

seats. In auditoriums of 800 or less capacity when balconies are not used, a complete view of the forestage should be possible. Side proscenias of encircling stages do not require perfect sight lines; balconies may help improve them. Sight lines for the side seats in the auditorium should permit a minimum of two-thirds of the main acting space to be seen through the conventional proscenium; conversely, care should be taken that areas beyond the acting space be masked.

Seating Facilities:

Seat spacing preferably always exceeds the minimum of the New Mexico code of 18 in. between the front of the cushion to the back of the seat. Use of the "continental" seating, in which each seat row becomes an aisle, is limited to small auditoriums where it does not force the rear row to be located too far from the stage. Aisle widths and numbers of aisles are generally determined by building code.

Auditorium Capacity and Type:

Need to vary the capacity of a 500 seat auditorium is not urgent; however, when necessary, this may be accomplished with curtains, placed, perhaps, at a natural break in the auditorium so they do not appear to change the essential proportions of the auditorium. Empty seats visible to actors are a detriment to good performances. Experts should be consulted as to the acoustical effects on the

NOVEMBER 1951

auditorium. Advantages or disadvantages of stadium houses versus balconies are subject to much discussion. The best opinion seems to agree that a stadium house for a capacity of over 800 or 1000 will have a rear row too far from the stage for comedies although satisfactory for the spectacles.

Stage Area:

Stage area is the most vital consideration. It is necessary that the stage be so arranged that up to five sets be set up and stacked in succession without being seen during the performance, and that this can be done without acrobatics on the part of amateur stage hands. Furthermore, open-air scenes require the appearance of great height. Again, a high stage loft and an expanse of unimpeded wall space are desirable for storing current sets. Openings should be confined to one wall if possible or, at the most, two. It is also necessary that the stage provide a crossover, a passage for actors across the stage, either behind the stage or through a corridor, possibly through the stagershops or behind the cyclorama.

Acting Facilities:

The acting area extends slightly more than the width of the proscenium and is at least 20 ft. deep. It should be trapped through its extend with unimpeded space below. All types of stages are preferably provided with an ample fore-stage even though not carried to an extreme. It is desirable

for performances which are to be seen in the "round" rather than through a picture frame, and for soloists or lecturers. The forestage can include provisions for removable seats, thus varying the auditorium capacity. The stage manager requires at least a desk with access to the stage and to dressing rooms. The prompter needs a small space from which he can follow action without being seen.

Scenic Provisions:

Cycloramas or background surfaces are essential and are susceptible to great variation as to material, number of units, and shape. In planning for the type of cyclorama to be used, provisions must be made for moving scenery horizontally. The gridiron consists of a number of structural steel shapes, suspended from 70 to 90 ft. above the stage floor. Its exact location and composition are determined by stage equipment. The pinrail is located along one wall of the stage and serves as a means of securing gridlines. Two doors, each at least 8 by 12 ft., are usually required for loading scenery. One should open to the scenery shop, the other to the street or alley. The latter door is made for road shows. Revolving or elevator stages may also be used but have not been completely accepted.

The first part of the report
relates to the work done
in the year 1954.
The second part of the report
relates to the work done
in the year 1955.
The third part of the report
relates to the work done
in the year 1956.
The fourth part of the report
relates to the work done
in the year 1957.
The fifth part of the report
relates to the work done
in the year 1958.

CONFIDENTIAL

SECRET

CONFIDENTIAL

Nonconventional Stages:

If great flexibility is required in the stage as would seem desirable for the community theater, a greater amount of stage area and cubage may be added to the wings or side areas. The result may be a long, circular, low stage surrounding a better part of the audience. It can be closed off from the auditorium by a series of panels which may be shifted at will. The recently completed Harvard Theater uses a flexible seating arrangement to achieve different types of stages.

Outdoor Stage:

Sizes of outdoor auditoria vary considerably. The stage is, of necessity, somewhat formalized. If possible, it should have immediate access to the inside stage, preferably through the back wall unless this arrangement is prevented by a built-in cyclorama.

Stage Shop:

Adequate area is of prime consideration; equally important is the height to be allowed for the paint frames. When the conventional type of stage with gridiron is used, the height is at least 30 ft. Even with the comparatively low encircling stage, a 30 ft. paint frame is necessary since the effective height of the scenery remains the same. It is possible to rig the paint frame on the rear wall of the auditorium or on the stage wall; however, when this is

International Relations

The world situation is rapidly changing and it would seem desirable for the country to have a better knowledge of these changes and to have its foreign policy adjusted to the new conditions. The foreign policy of the country should be based on the principles of peace and cooperation and should be aimed at the maintenance of international stability. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation. The foreign policy of the country should be aimed at the maintenance of international stability and the promotion of world peace. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation.

Foreign Policy

The foreign policy of the country should be based on the principles of peace and cooperation. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation. The foreign policy of the country should be aimed at the maintenance of international stability and the promotion of world peace. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation.

Peace Policy

The foreign policy of the country should be based on the principles of peace and cooperation. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation. The foreign policy of the country should be aimed at the maintenance of international stability and the promotion of world peace. It is essential that the country should have a clear and consistent foreign policy which is based on the principles of peace and cooperation.

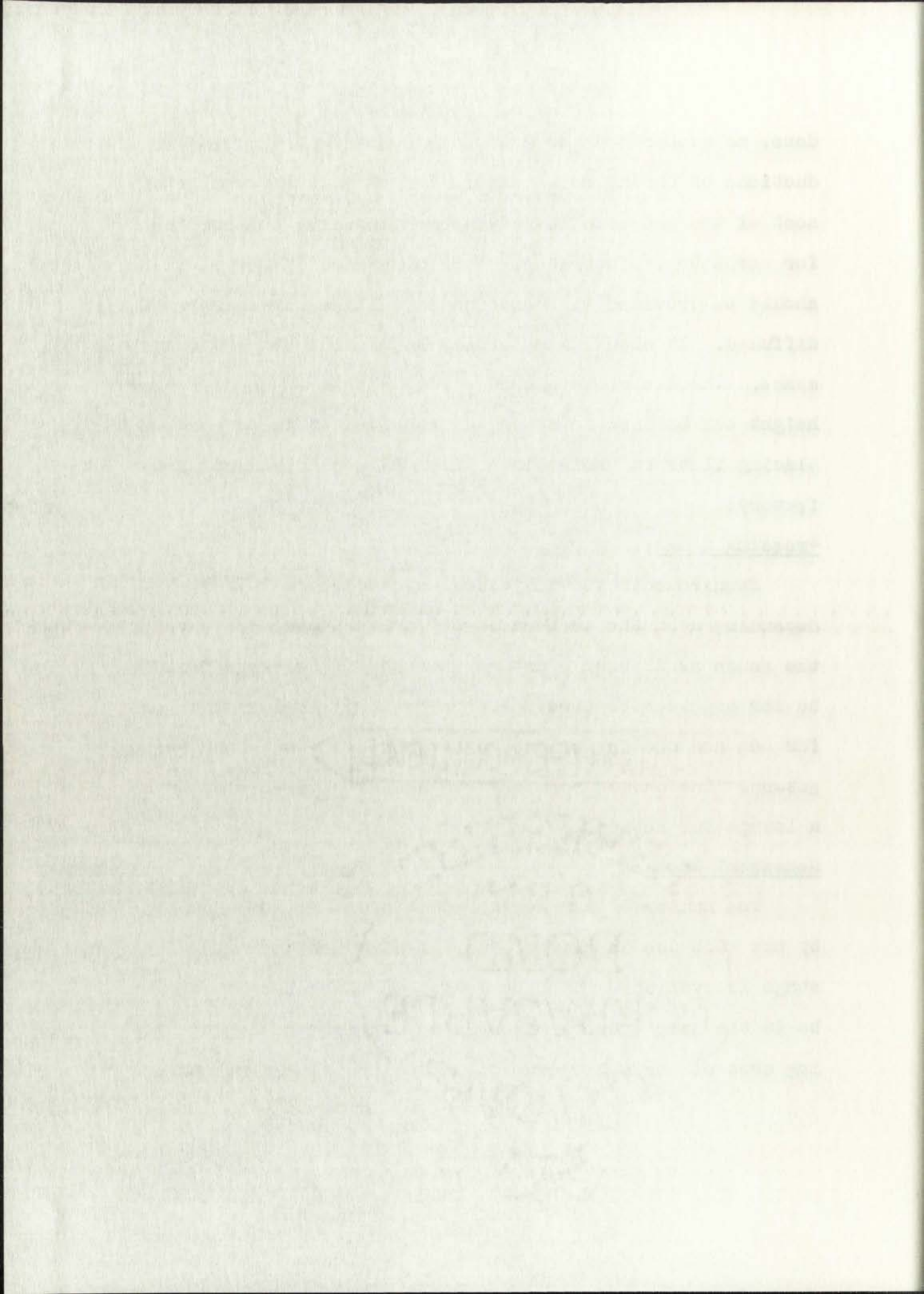
done, no scenery can be painted on this frame during productions or during rehearsals. The shop is the center of most of the dramatic activities and includes subdivisions for carpentry, electrical, metal and painting work. It should be provided with good outside light, preferably diffused. It should immediately adjoin the stage storage space. The desirable clear ceiling height is 15 ft. Less height can be used in storage spaces, but this necessitates placing flats on their sides which is considered unsatisfactory.

Dressing Rooms:

Requirements for individual dressing rooms vary, depending upon the probability of professional shows and the funds available. Most satisfactory provisions would be for eighteen to twenty actors and two chorus rooms (one for men and one for women), each providing for about twenty actors. One chorus room may be used as a green room or as a lounge for actors.

Rehearsal Rooms:

The number of rehearsal rooms is determined entirely by how much use is made of the building and how often the stage is available for rehearsals. Rehearsal rooms should be in the same proportion but somewhat larger than the acting area of the stage and, acoustically, should reproduce



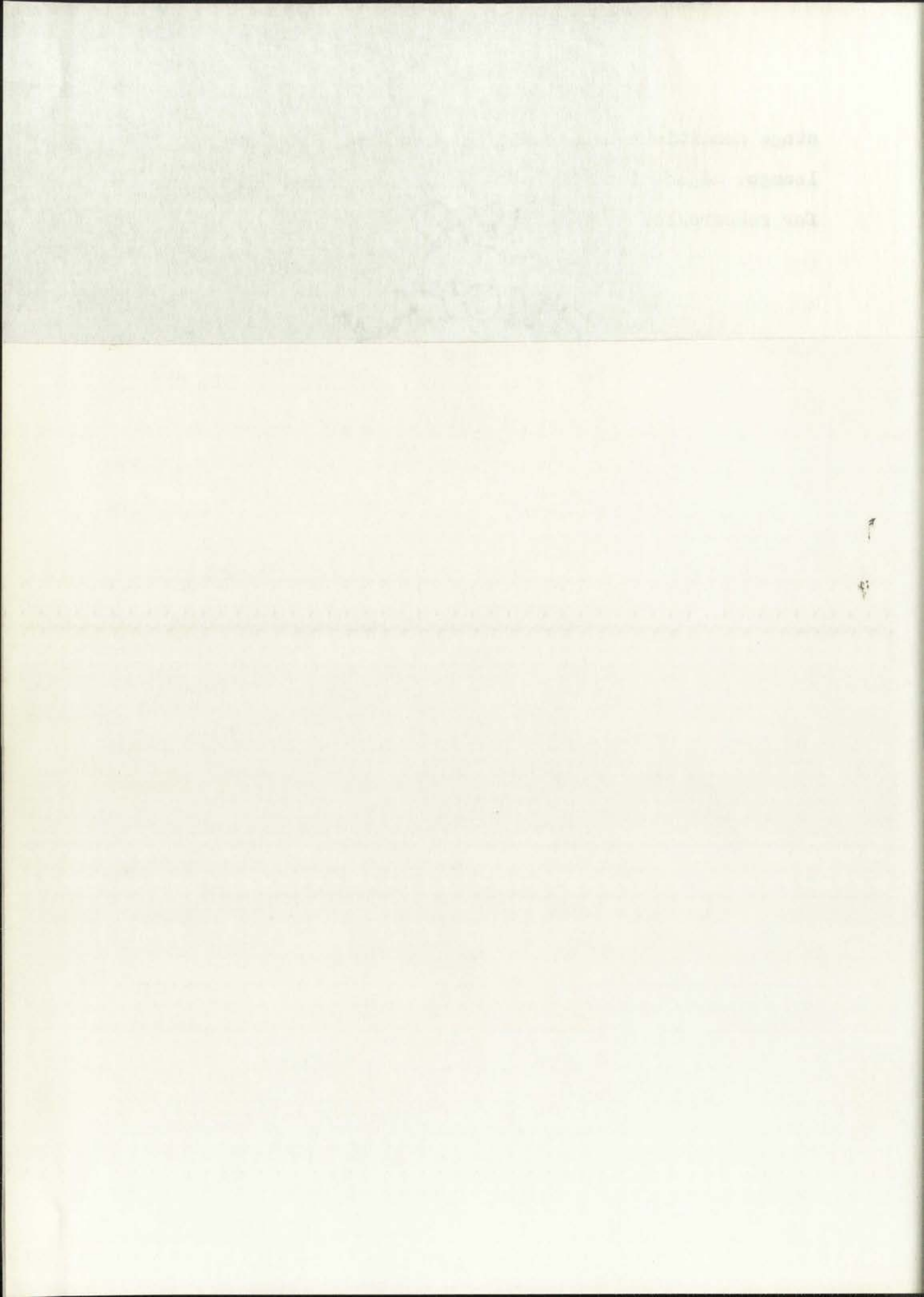
stage conditions as closely as possible. The public lounge, adjacent to the auditorium lobby, may also serve for rehearsals.

POSTAGE
PAID
BY ADDRESSEE
FIRST CLASS
U.S. MAIL
PERMIT NO. 100
NEW YORK, N.Y.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
455 FIFTH AVENUE
NEW YORK, N.Y. 10018

RE
QU
IR
ED

A
R
E
A
S



SPACE REQUIREMENTS
of a
COMMUNITY THEATER OF
500 SEAT CAPACITY

Foyer:

The foyer is the first part of the theater the audience enters. It should provide the transition between the outside and the theater. The main concern is in providing an arrangement of foyer and ticket windows that makes the sale of tickets as quick as possible to avoid long waiting lines.

Lobby:

1000 sq. ft.

The lobby is principally a distribution area. It can be combined as lobby, lounge and gallery, for which 1000 sq. ft. is adequate. Less area would hamper the use of the space as a gallery and meeting room.

Check Room:

240 sq. ft.

The check room requires 240 sq. ft. minimum unless it does not serve the auditorium or unless the patrons do not wear overcoats.

100
CORRASHEE

BOTTLE

COTTON POOR (LTD)

Ticket Office and Ticket

Windows: 50 sq. ft.

50 sq. ft. is the minimum. The space is additional to the administration office. Two ticket windows are adequate; a ticket counter may also be used.

Lounge: 750 sq. ft.

The lounge can be combined with the lobby or it can be used for rehearsals. If used for rehearsals, it should equal the size of the stage.

Administration: 350 sq. ft.

Mens' Toilets: 250 sq. ft.

Womens' Toilets: 250 sq. ft.

Consult codes. Either mechanical vent or outside light and air is needed.

Auditorium: 5600 sq. ft. (Approx. 600 - 800 seats)

This is minimum for conventional seating and may increase to 7000 - 8000 sq. ft. for aisle seating. Area includes fore-stage (removable seats can be incorporated). Outside light is undesirable.

TV Studio: 300 sq. ft.

This can be reduced to 200 sq. ft. No outside light; mechanical ventilation needed.

Section 101 - 1950

1950

101-101-101
101-101-101
101-101-101
101-101-101
101-101-101

1951

101-101-101
101-101-101
101-101-101
101-101-101
101-101-101

1952

101-101-101

1953

101-101-101

1954

101-101-101

1955

101-101-101
101-101-101
101-101-101
101-101-101
101-101-101

1956

101-101-101
101-101-101
101-101-101
101-101-101
101-101-101

Control Room: 70 sq. ft.
Minimum; mechanical ventilation needed.

Director's Room: 70 sq. ft.
Minimum but adequate.

Projection Room: 200 sq. ft.
Ample.

Spotlight Booth: 400 sq. ft.
The area may be divided into three booths; one on center with stage and one at each side of auditorium.

Stage: 3500 sq. ft.
Ample, 2800 sq. ft. minimum, depending on type of stage. Air conditioning in conjunction with auditorium is desirable; outside light is not desirable. Top of stage should be louvered (consult codes). If conventional stage, minimum height, floor to grid is 70 ft.

Stage Workshop: 1500 sq. ft.
Sometimes reduced to 1200 sq. ft.; outside light, if clear glass, preferably from the north; if opaque, orientation is unimportant.

Section 1
The first section of the document discusses the importance of maintaining accurate records. It states that all transactions must be properly documented and filed in chronological order. This ensures that the information is readily accessible and reliable for future reference.

Section 2
The second section outlines the specific procedures for recording transactions. It requires that each entry be clearly dated and described, including the amount and the parties involved. Any supporting documents, such as receipts or invoices, must be attached to the corresponding entry.

Section 3
The third section addresses the periodic review and reconciliation of the records. It mandates that the records be reviewed at least once a month to identify any discrepancies or errors. Prompt correction of these issues is essential to maintain the integrity of the data.

Section 4
The fourth section discusses the security and access control of the records. It emphasizes that the records should be stored in a secure location, protected from unauthorized access, theft, and damage. Only authorized personnel should be permitted to view or modify the information.

Section 5
The fifth section provides guidelines for the retention and disposal of records. It specifies the minimum retention period for different types of records and the proper procedures for securely disposing of information that is no longer needed.

Scenery Storage: 1000 sq. ft.

Minimum; larger if possible.

Costume Storage: 210 sq. ft.

Minimum; no outside light. Preferably ventilated; must be dry.

Costume Dyeing: 80 sq. ft.

Minimum; no outside light required. Unless outside air is provided, must be mechanically ventilated.

Six Dressing Rooms: 680 sq. ft.

Each room requires access to lavatories; size not changed with size of building. Stars' dressing rooms each need private toilet and shower; all preferably air conditioned.

Two Chorus Rooms: 440 sq. ft.

Reasonable minimum; three lavatories needed in each; preferably air conditioned.

Two Bathrooms: 300 sq. ft.

Reasonable minimum.

Stage Manager: 150 sq. ft.

Discussion Room: 750 sq. ft.

Can be used for rehearsals; area determined by acting area.

1900

1900

1900

1900

COMPASS
BOND

1900

1900

1900

1900

**S
O
L
U
T
I
O
N**



DRESSING ROOMS

DESIGN

PAINT

WORK SHOP

I.

COSTUMES

SHIP
& REC.

stage
entrance

PROPS

control

ELEC.

REHEARSAL

STAGE

exit

exit

BACKSTAGE
FRONT

to other functions
in building

AUDITORIUM

TOILETS

COATS

LOBBY

FOYER

ADM. OFF.

Box off.

A COMMUNITY

THEATER

FOR ALBUQUERQUE

BY ANTHONY C. BLOCH

1. PLANT	11. PAINT
2. DESIGN	12. STAGE AND SEATING
3. ELECTRICAL	13. ARCHITECTURE
4. LIGHTING	14. PROSCENIUM BOX
5. SEATING	15. THEATRE AREA
6. LOBBY	16. OFFICE
7. BACKSTAGE	17. BOX OFFICE
8. RESTROOMS	18. REHEARSAL
9. OFFICE	19. STORAGE
10. STAGE ENTRANCE	20. MECHANICAL ROOM
21. STAGE	21. STAIRWELL
22. STAGE	22. STAIRWELL
23. STAGE	23. STAIRWELL
24. STAGE	24. STAIRWELL
25. STAGE	25. STAIRWELL
26. STAGE	26. STAIRWELL
27. STAGE	27. STAIRWELL
28. STAGE	28. STAIRWELL
29. STAGE	29. STAIRWELL
30. STAGE	30. STAIRWELL
31. STAGE	31. STAIRWELL
32. STAGE	32. STAIRWELL
33. STAGE	33. STAIRWELL
34. STAGE	34. STAIRWELL
35. STAGE	35. STAIRWELL
36. STAGE	36. STAIRWELL
37. STAGE	37. STAIRWELL
38. STAGE	38. STAIRWELL
39. STAGE	39. STAIRWELL
40. STAGE	40. STAIRWELL
41. STAGE	41. STAIRWELL
42. STAGE	42. STAIRWELL
43. STAGE	43. STAIRWELL
44. STAGE	44. STAIRWELL
45. STAGE	45. STAIRWELL
46. STAGE	46. STAIRWELL
47. STAGE	47. STAIRWELL
48. STAGE	48. STAIRWELL
49. STAGE	49. STAIRWELL
50. STAGE	50. STAIRWELL

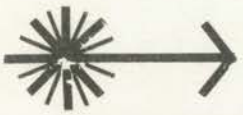


parking 100 cars

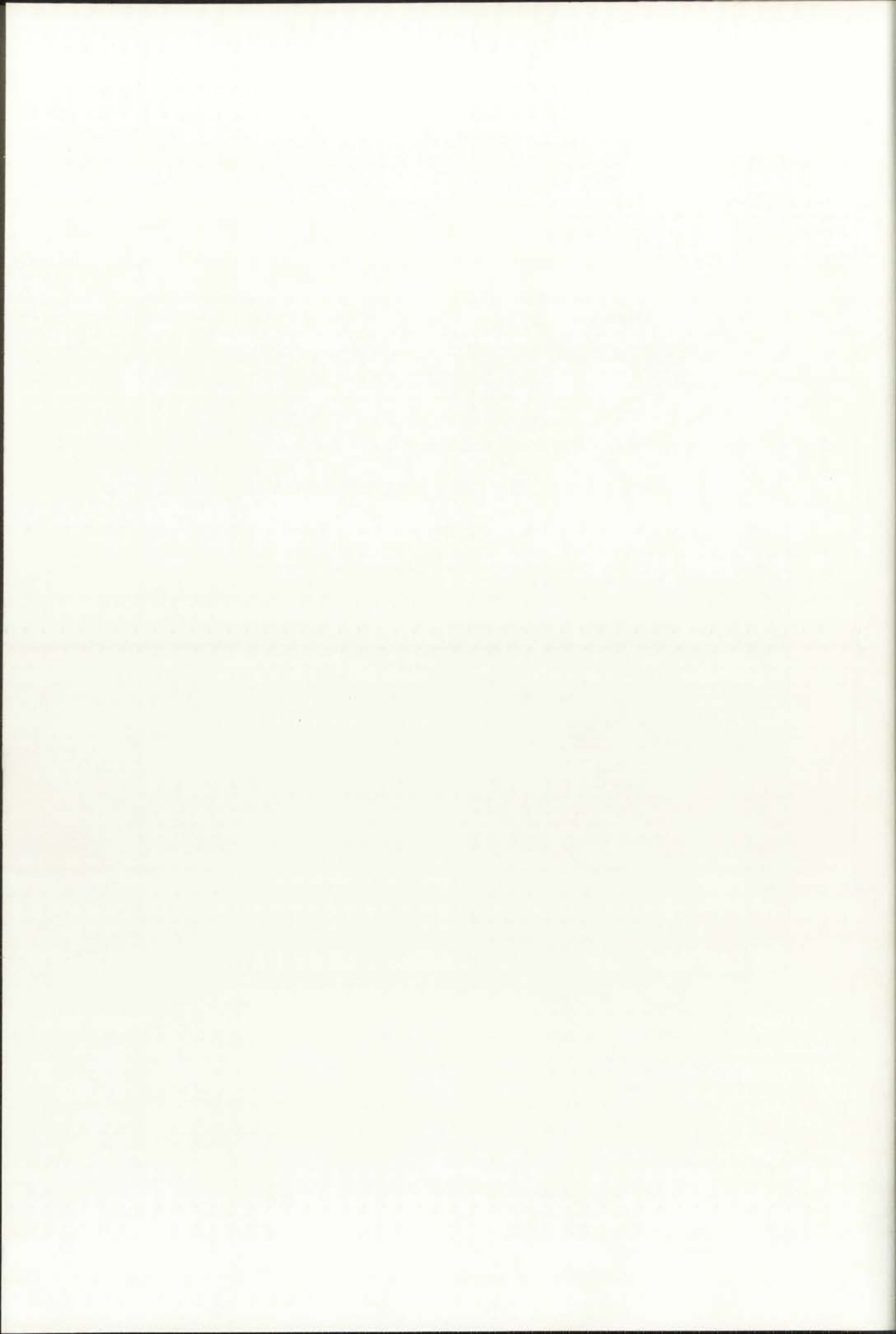
ROMA AVE. N.E.

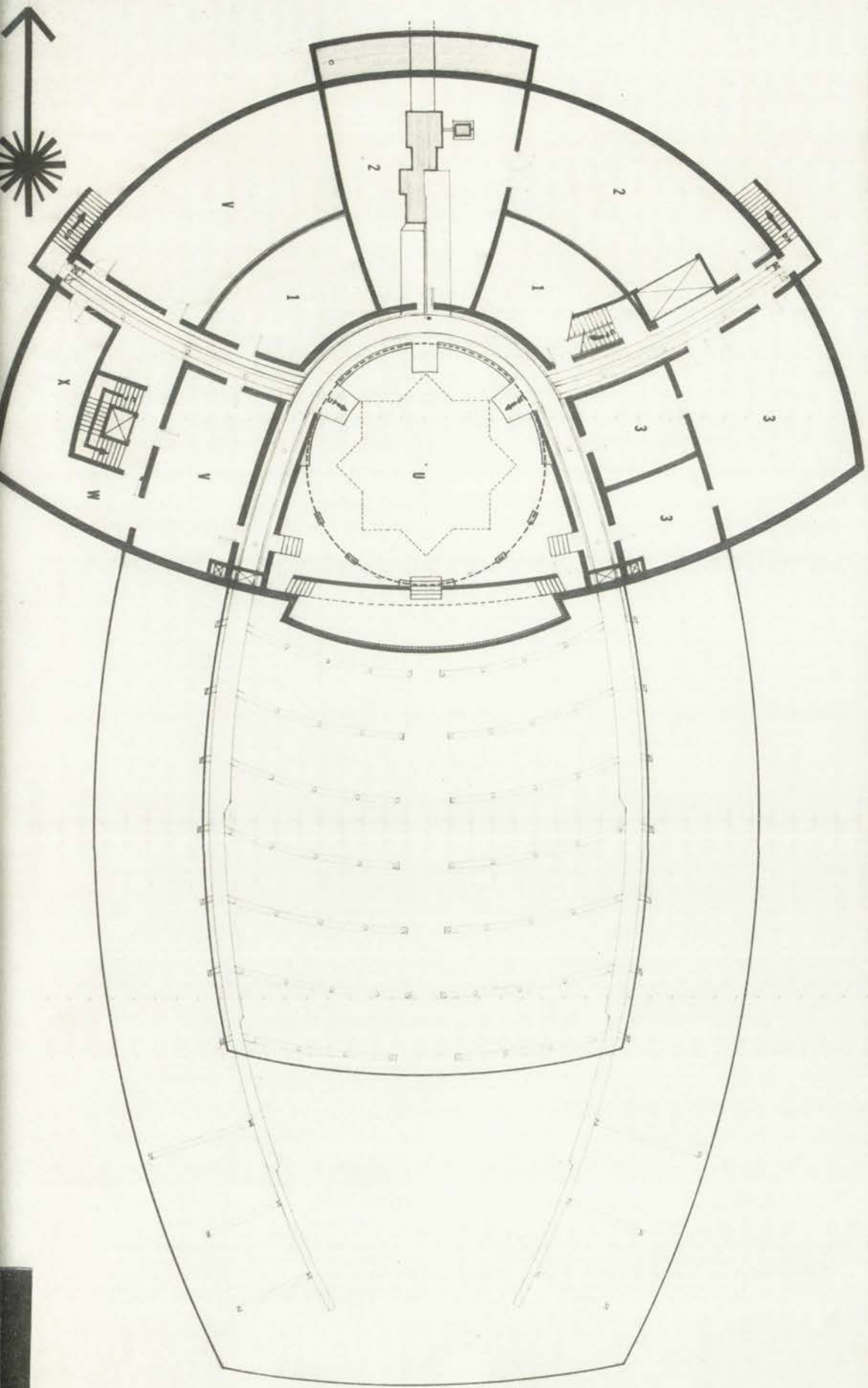
service

parking 100 cars

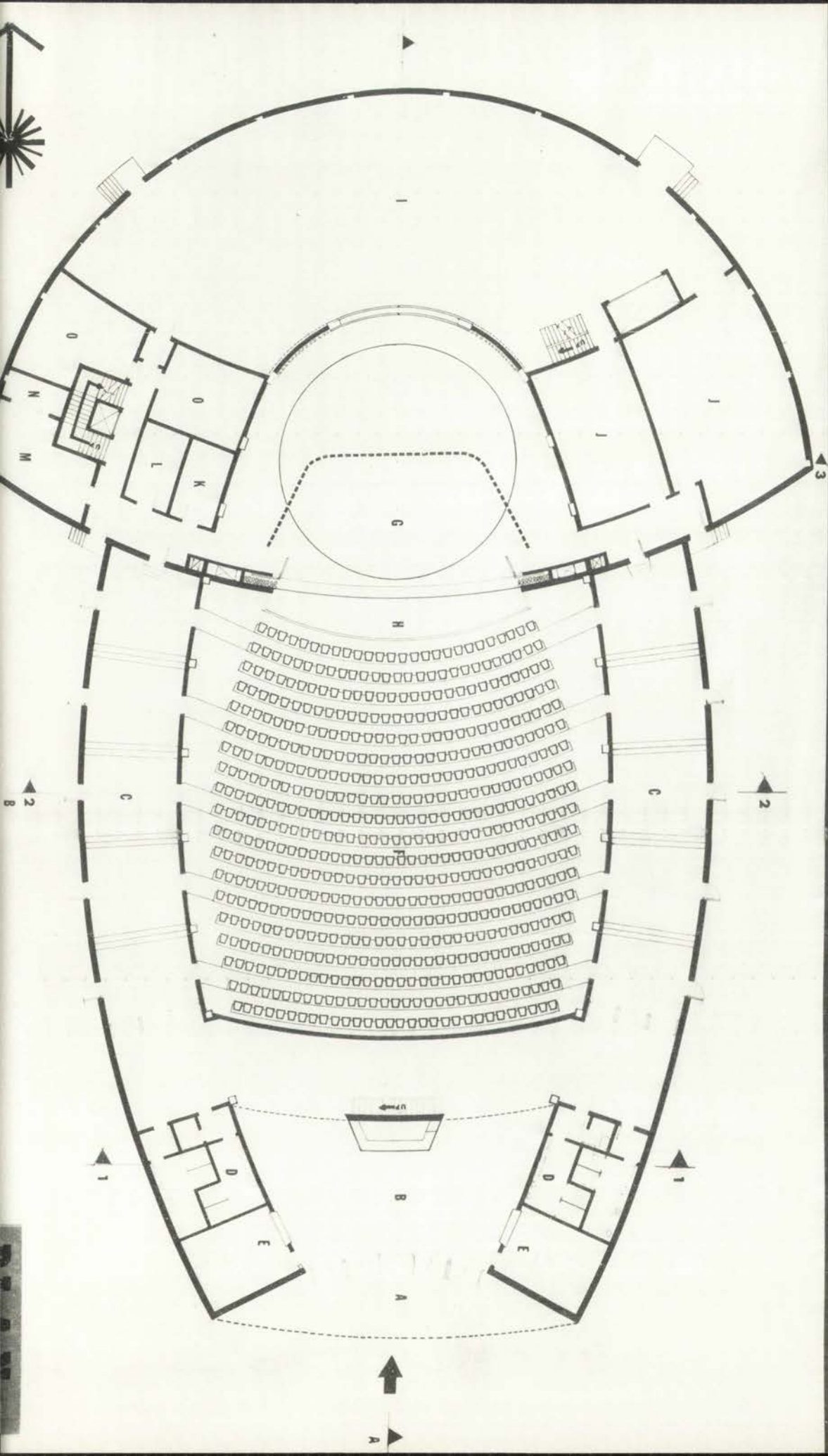


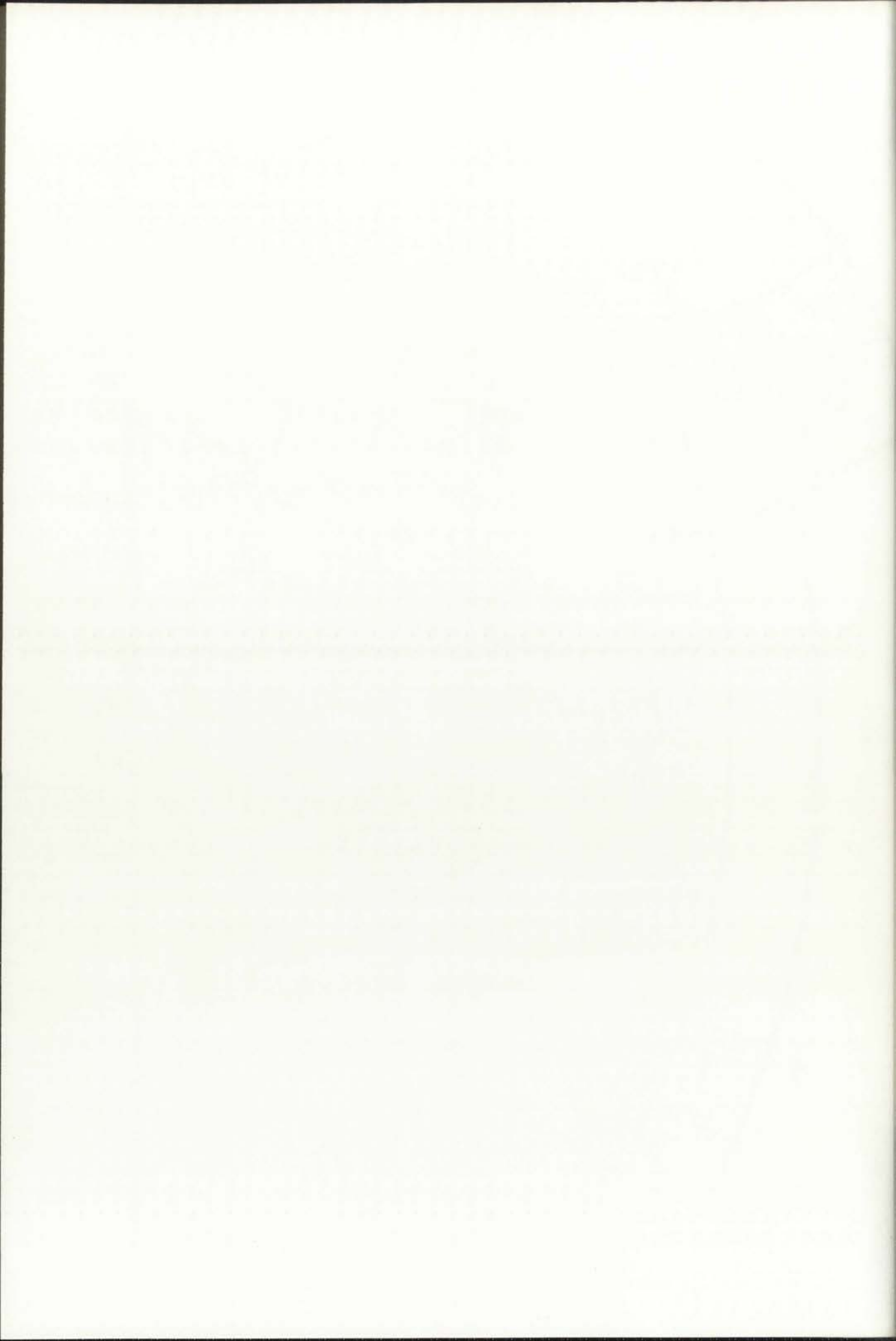
CITY

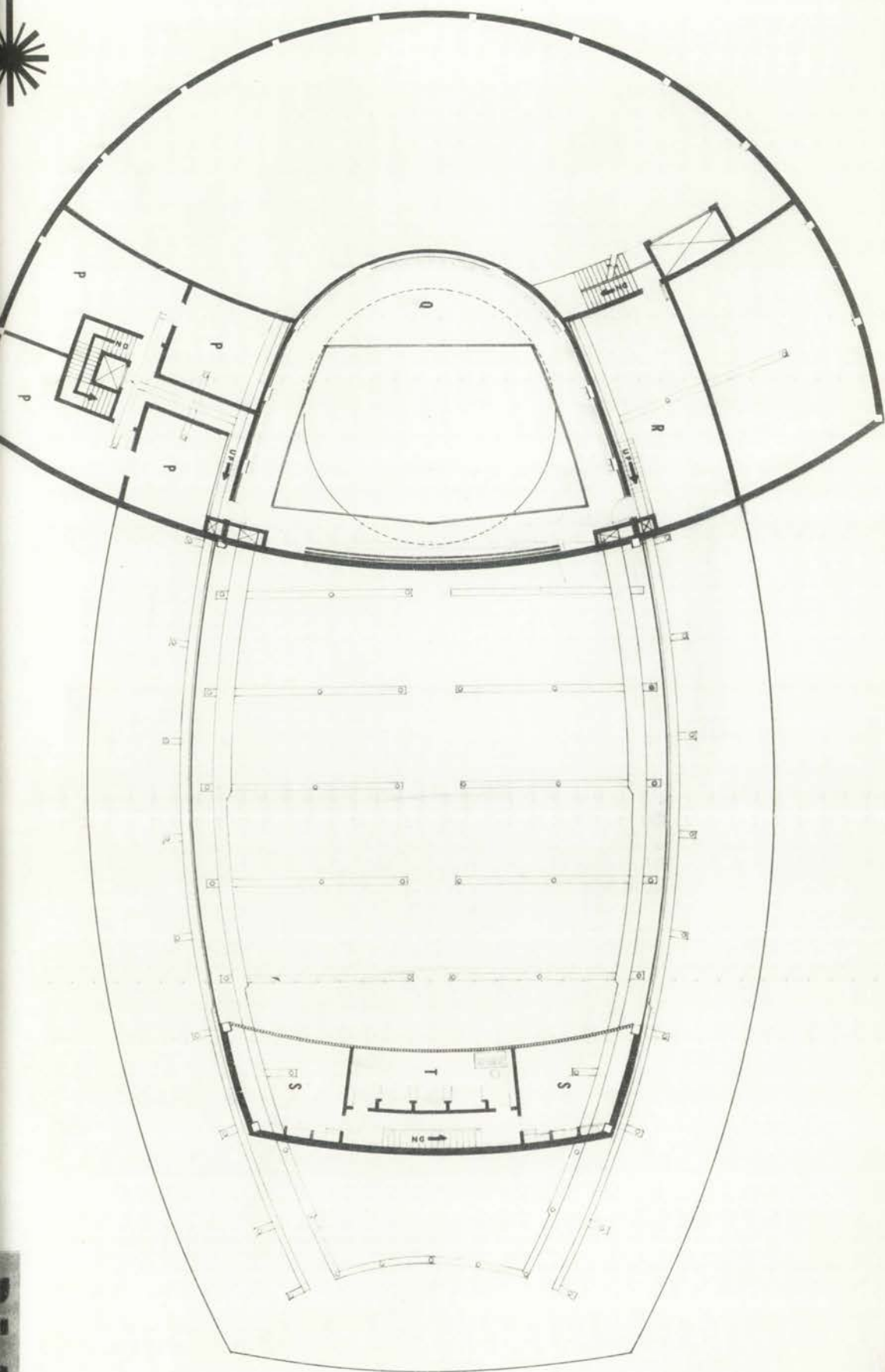


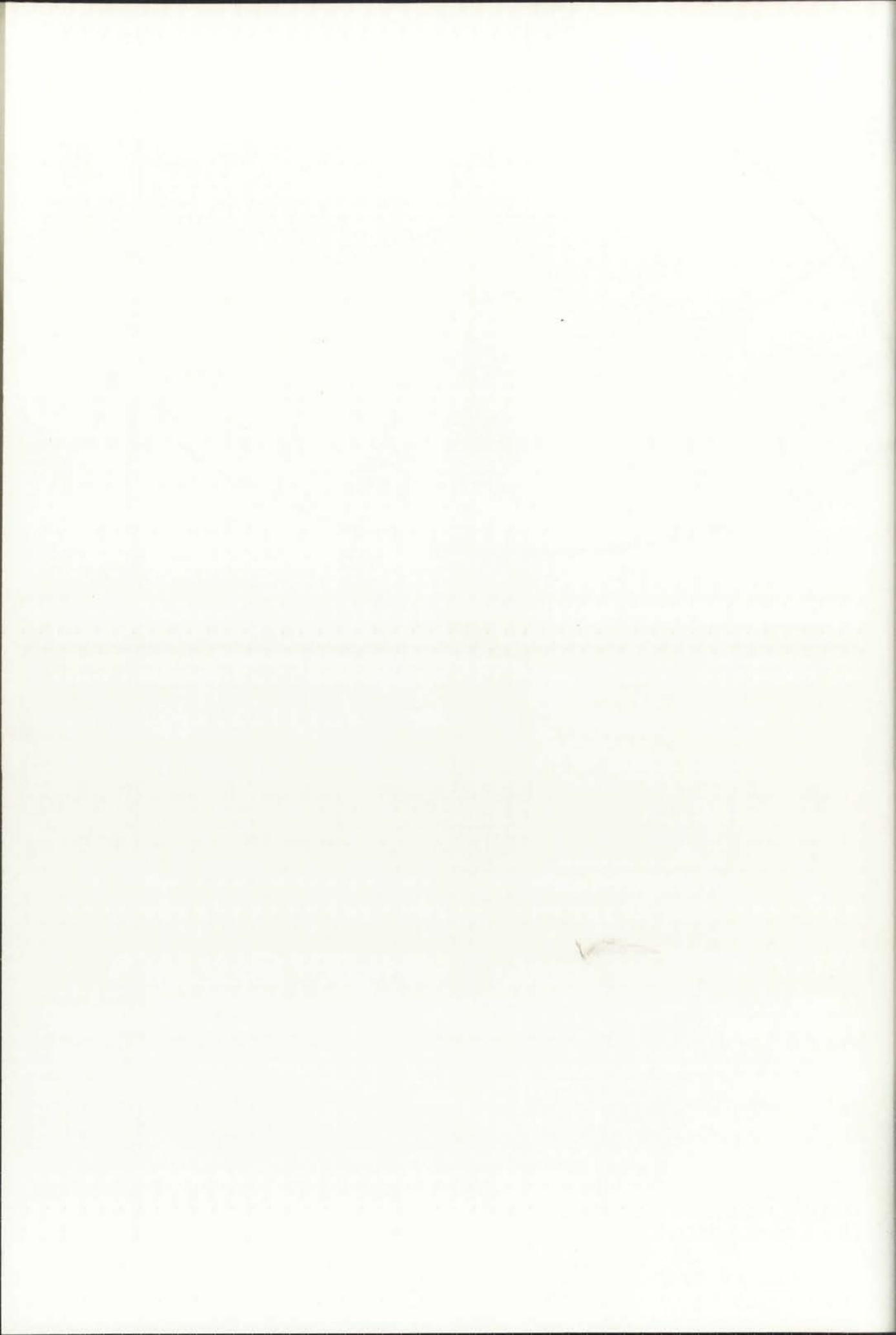


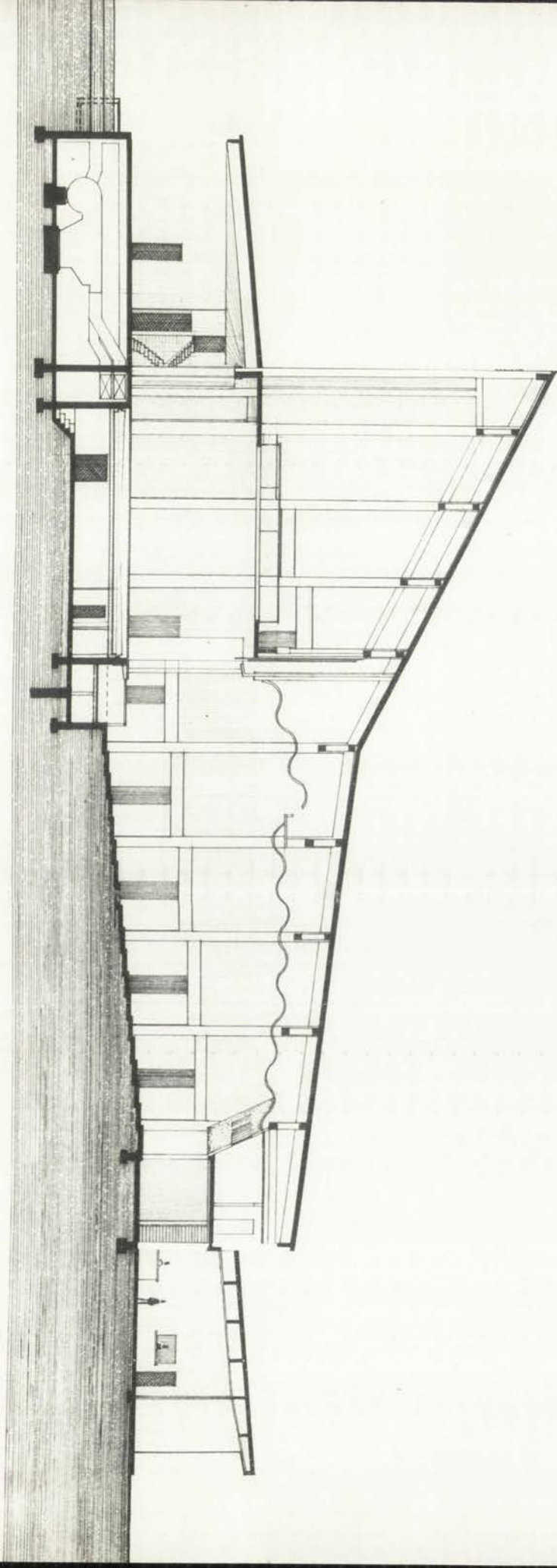




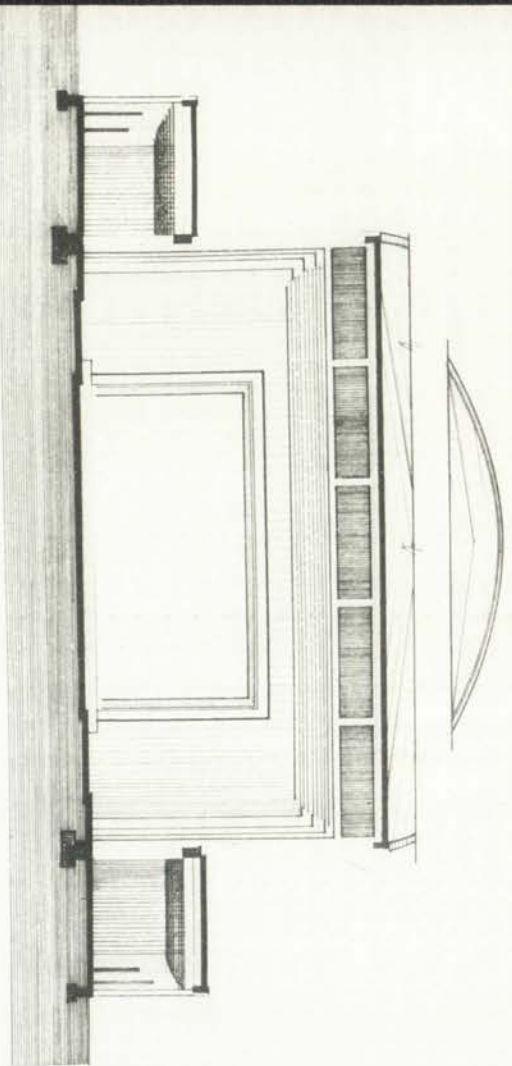




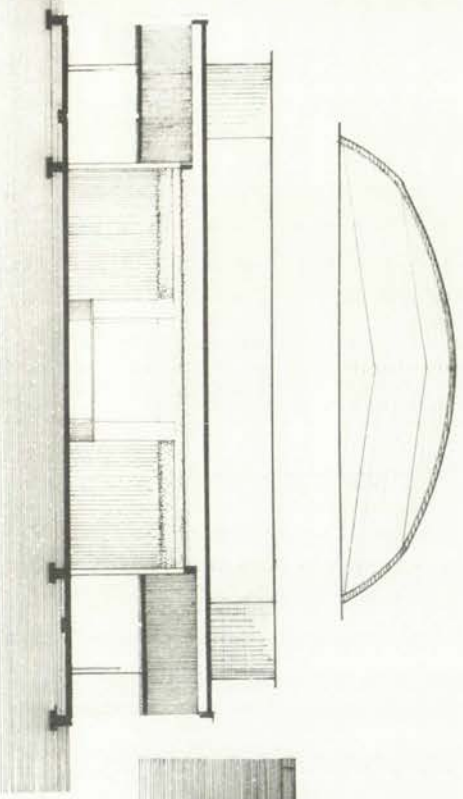




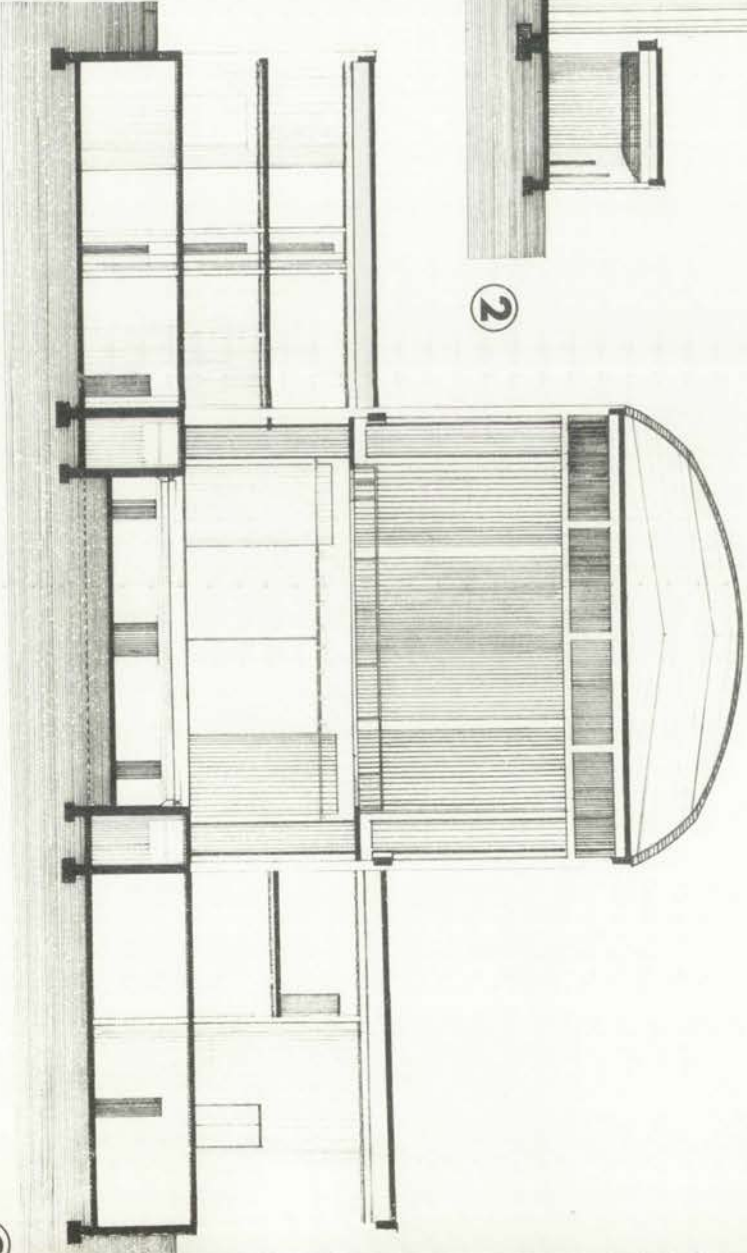




2

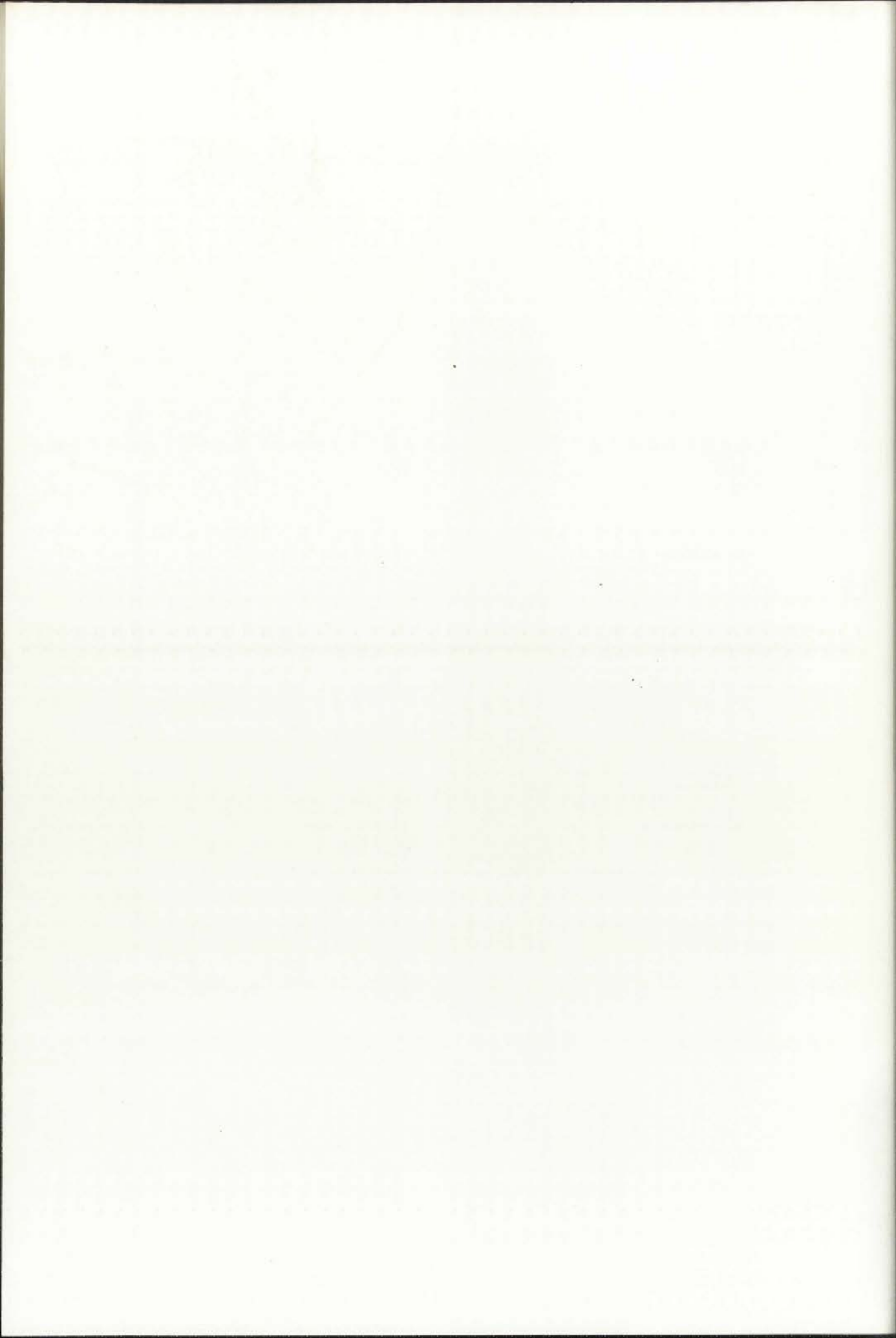


1

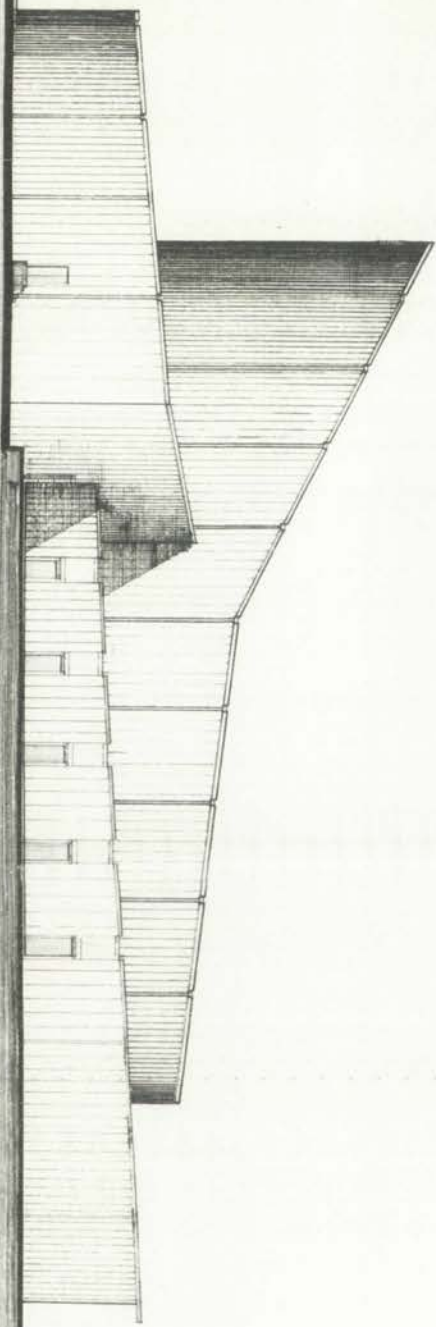


3

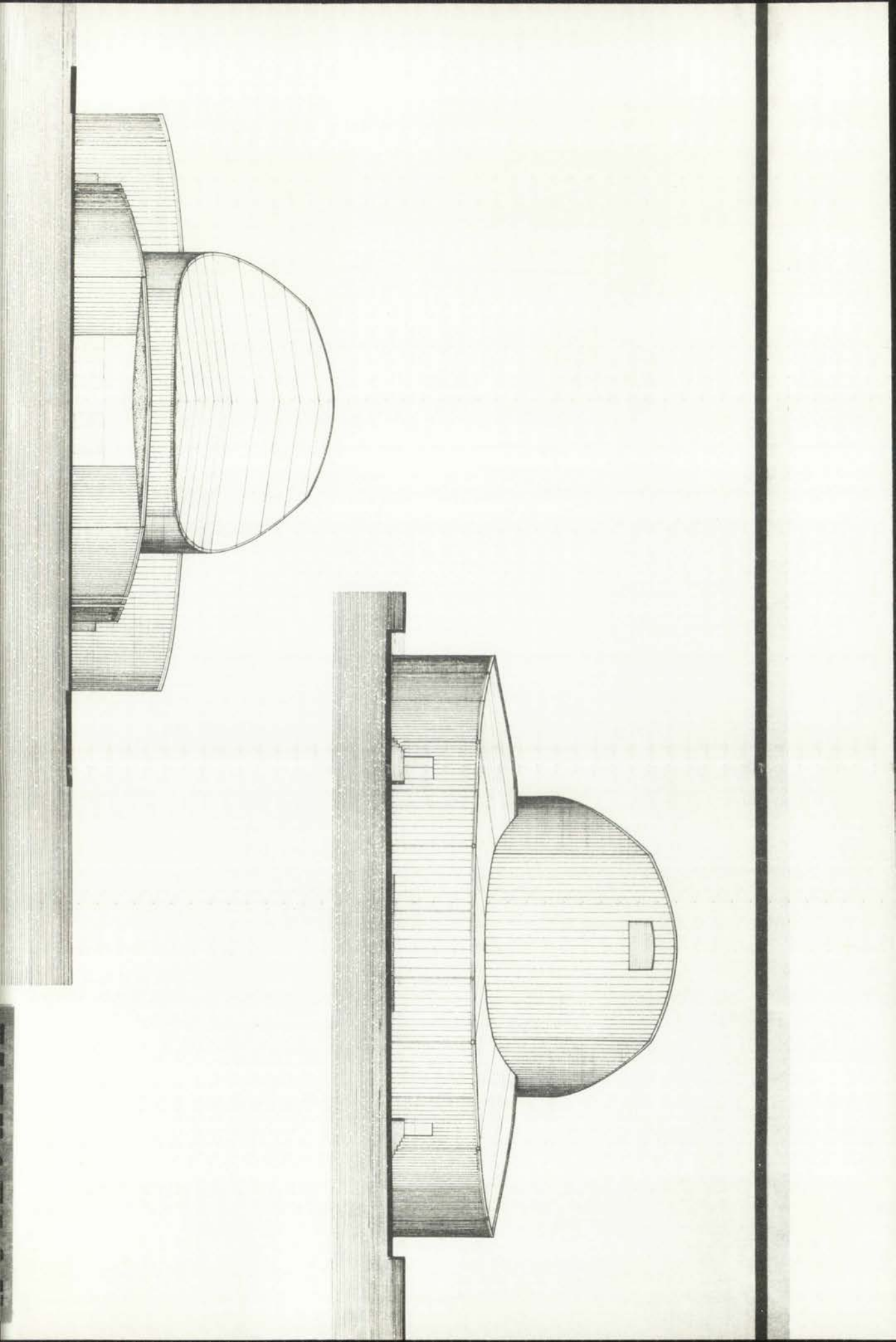
SECTION



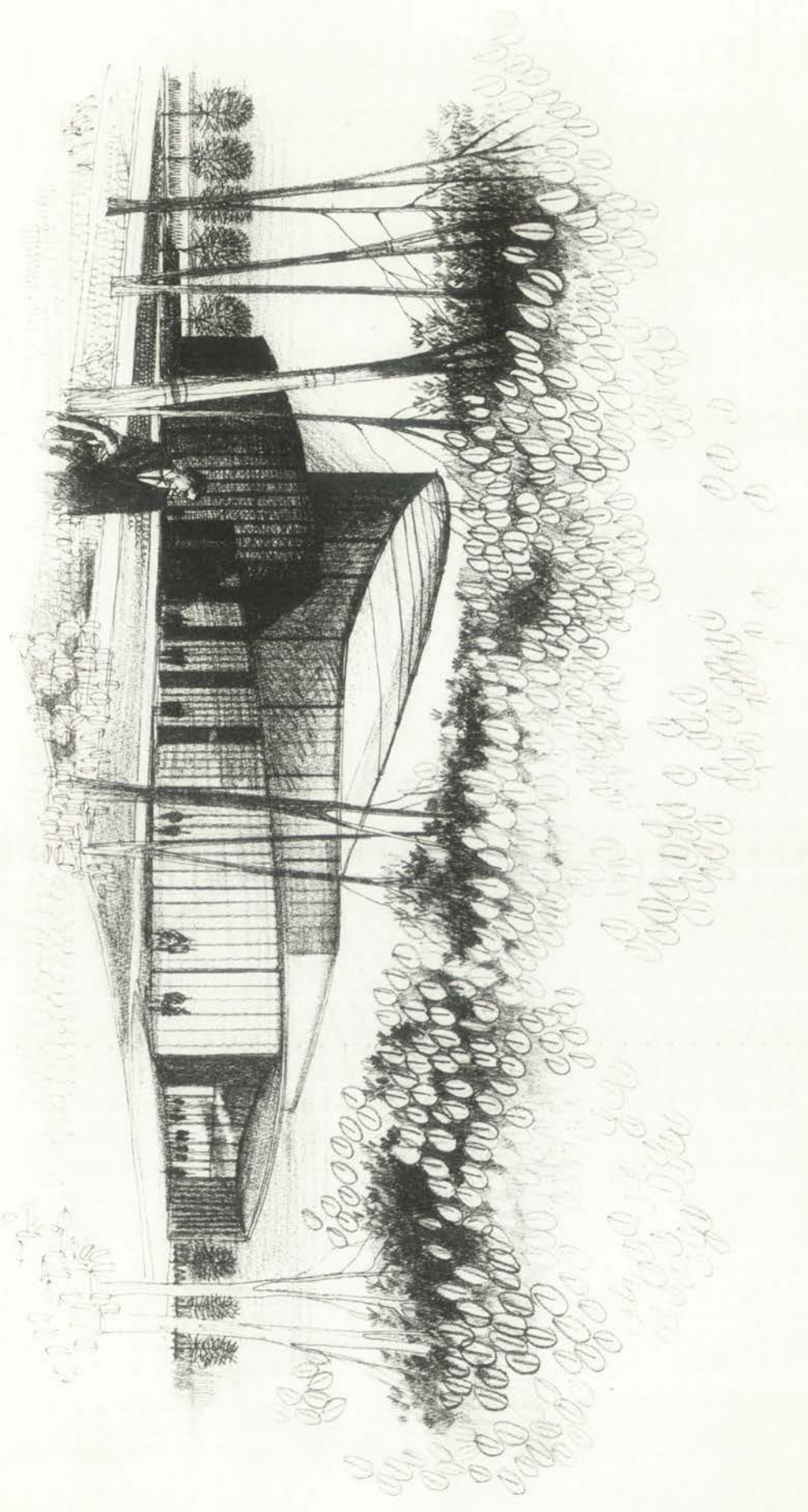
ELEVATION



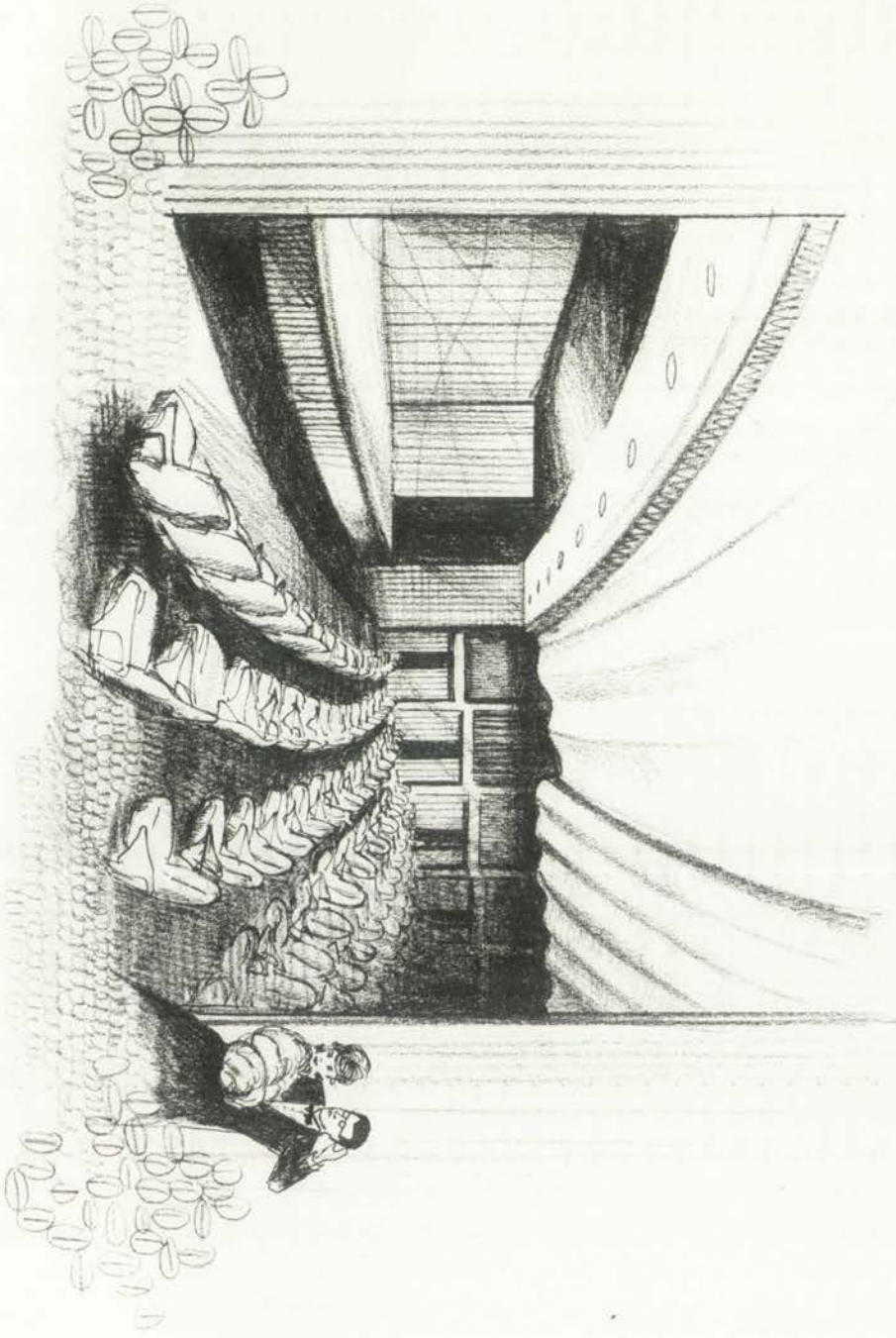


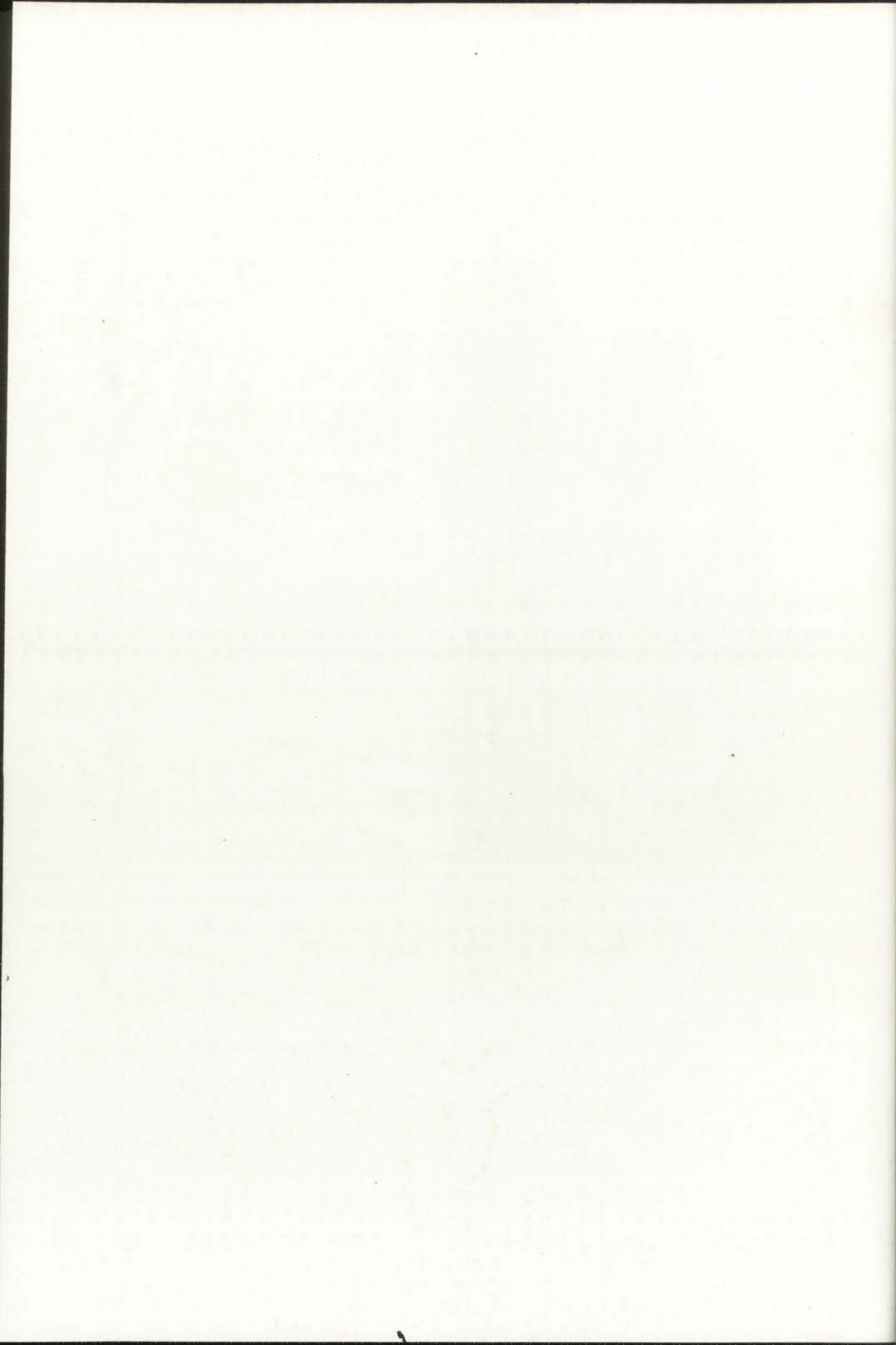




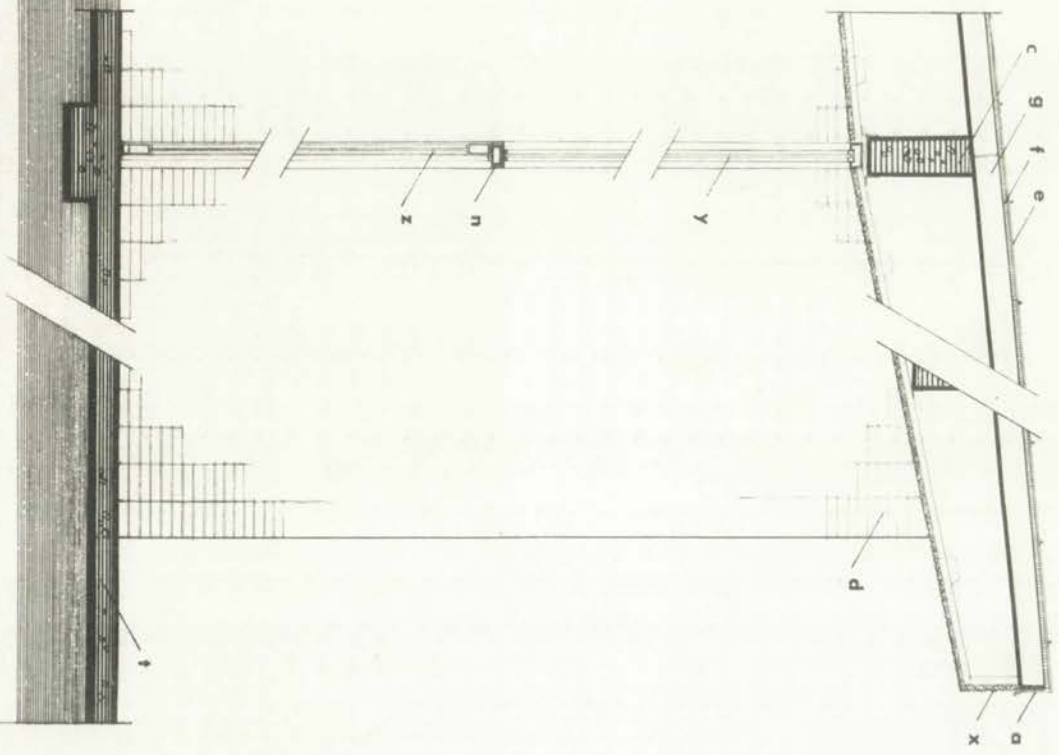




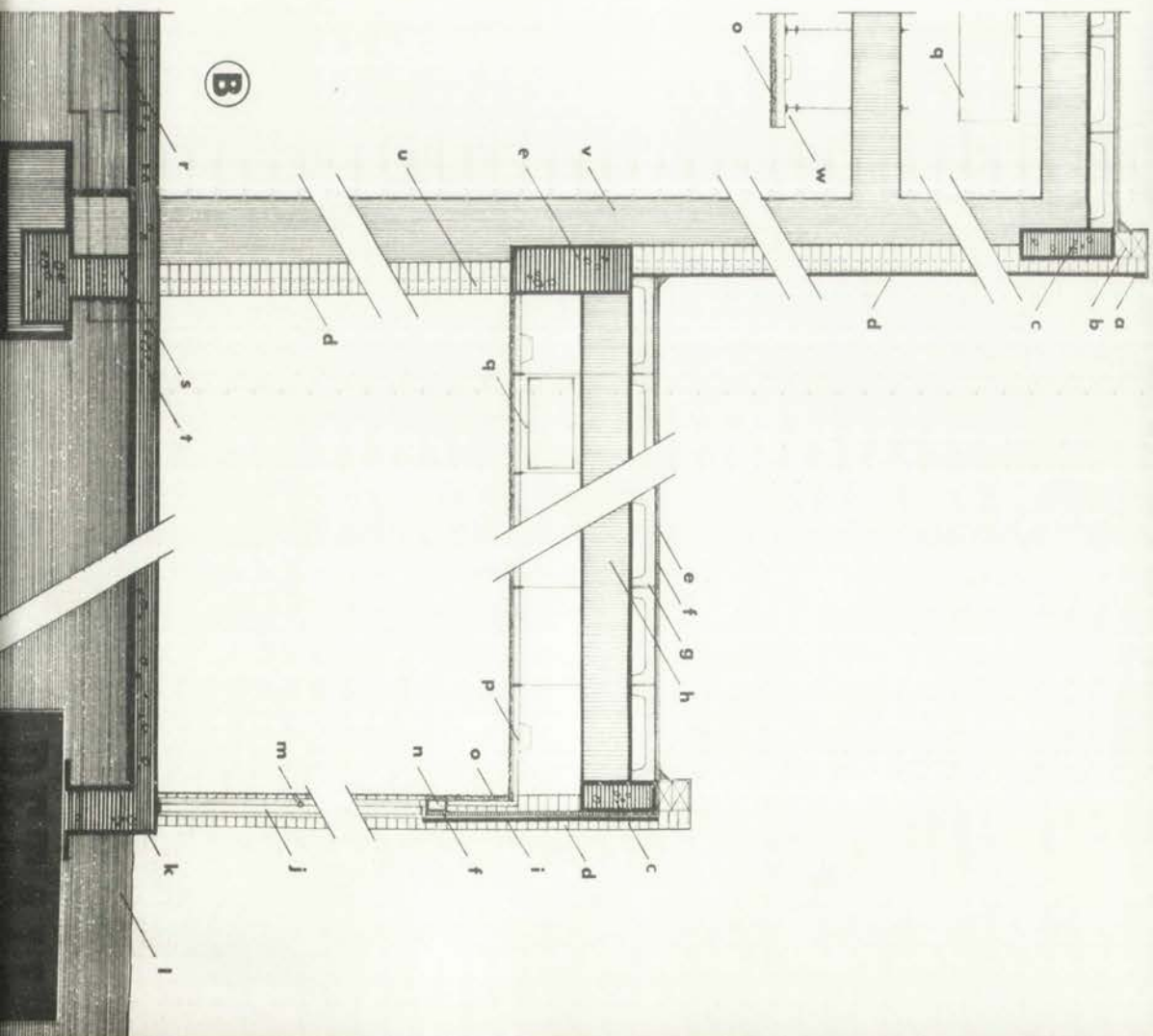




(A)



(B)





BIBLIOGRAPHY

BOOKS:

1. Harold burris-Meyer & E. C. Cole. THEATERS & AUDITORIUMS
Reinhold, 1946.
2. Ford Foundation. THE IDEAL THEATER: "EIGHT CONCEPTS"
Museum of Contemporary Arts & Crafts, New York.

PERIODICALS:

1. ARCHITECTURAL RECORD.
2. ARCHITECTURAL FORUM.
3. ARCHITECTURAL REVIEW.
4. PROGRESSIVE ARCHITECTURE.

MILLERS FALLS
EZEKIAH
COTTON LOVER



