NEA report is only about the demand, if you will. If you’re seeing productions and performances go up, and the demand isn’t keeping up with them, that could explain the gap.”

Iyengar also grants that the sporadic nature of the NEA’s arts-participation surveys—they’ve been done in 1982, 1985, 1992, 2002, 2008 and 2012—means that they can only offer a “snapshots” of attendance trends rather than clear annual trend lines.

“It’s true that often people will model these trends, assuming the rates were constant between 2008 and 2012. That’s why periodicity—how frequently you take the survey—is so important.” To that end, Iyengar reports, “We are moving toward doing an annual survey with a shorter number of questions that will tell us arts attendance rates.” The NEA plans to release the full 2012 report next spring. Go to www.arts.gov/nea/2013/national-endowment-arts-presents-highlights-2012-survey-public-participation-arts.

**Screen Streams**

**SEATTLE AND NEW YORK:** Cutting-edge live performances are coming to a screen near you—indeed, maybe the screen in your pocket, now that two major players in the field have joined forces. Seattle–based On the Boards, a center for the creation and presentation of contemporary performance, has partnered with TenduTV, a New York–based digital network for performing arts programming, to distribute select films from its video-on-demand streaming platform, OntheBoards.tv. The deal with Tendu expands On the Board’s digital reach to iTunes and Amazon Instant, and to global platforms, and, in return, Tendu—which has focused primarily on dance and ballet—can add more theatrical titles to its catalog.

So while the partnership’s initial offering is Catherine Cabeen’s dance/performance piece Into the Void, the next two will be Reggie Watts and Tommy Smith’s Transition (covered in AT, Oct. ’11) and Radiohole’s Whatever, Heaven Allows (AT, Dec. 2012).

### AYN RAND’S EXCELLENT ADVENTURE

**AUSTIN AND NEW YORK CITY:** Ayn Rand is tap dancing her way from Texas to the Big Apple—not personally, of course, but via Rude Mechs’ Stop Hitting Yourself, which will run Jan. 13–Feb. 23 at the Claire Tow Theater, after two workshops in the company’s Austin hometown. Commissioned by Lincoln Center Theater’s LCT3 program, the play examines Rand’s objectivist philosophy in the manner of a ’30s film musical. Audiences have a chance to hear confessionals from the cast, bask in the glow of a giant queso fountain, and possibly walk away with some extra cash (if they don’t mind a little public humiliation).

True to Rude Mechs’ collaborative approach, the style of the piece comes from various ideas the ensemble brought to the table. “We were interested in some intersection between nature and capital and between compassion and altruism. Probably Ayn Rand was in the air because Paul Ryan offered so publicly that he was a follower,” Lynn adds. “And Rand is amazing, so intelligent and so feral. So high on speed so often in public (look at her eyes in her interviews) saying the wildest stuff. It’s like a right-wing Jim Morrison.”

*Ayn Rand, Lizard Queen?* —Russell M. Dembin