Located in the heart of Beverly Hills as the cornerstone of the golden triangle, the Wallis Annenberg Center for the Performing Arts (The Wallis) officially opens its doors to the public on October 15-18, 2013 with a dedication ceremony and a series of Galas, followed by programming beginning November 8 with the Martha Graham Dance Company.

This new venue transforms a Beverly Hills city block, facing Santa Monica Boulevard, between Crescent and Canon Drives, into the first performing arts center to be built there: a vibrant arts destination and a major cultural and education hub for audiences of every age, with two distinct, elegant buildings: the renovated historic 1934 Italianate-style Beverly Hills Post Office and the new, contemporary 500-seat, state-of-the-art Bram Goldsmith Theater.

Together these two structures embrace the city’s history and future, creating a new artistic and visual landmark, and an entryway into Beverly Hills’ fabled shopping district. Within the treasured Post Office, existing spaces are transformed into the 150-seat Lovelace Studio Theater, a theater school for young people (opening in 2014), a café and gift shop.

For its Inaugural Season, The Wallis will produce and present theater, music and dance, as well as programming for the family audience, with the participation of established stage artists Mark Brokaw, Leonard Foglia, Ricky Ian Gordon, Frederica von Stade, Maurice Hines, Marsha Norman, Jason Robert Brown, Emma Rice, Harry Gregson-Williams, and the Kneehigh Theater.

The Wallis will enhance the live theatre experience through special exhibitions that will reveal another layer meaning to a show or presentation.

The Post Office had become one of city’s most beloved buildings, and an anchor for the Beverly Hills community. In 1993, after six decades of service the Postal Service declared the historic building “surplus property,” and moved postal operations for Beverly Hills to a new facility. A group of concerned community leaders – which became the nonprofit Beverly Hills Cultural Center Foundation -- appealed to the City with hopes of preserving the landmark for its citizens.

The Foundation, dedicated to the adaptive re-use of the historic Post Office as a dynamic cultural destination and continuing the building’s long tradition of public use, was awarded a long-term lease by the City Council in 2000. The Foundation then had the mandate to raise the necessary funds for the building, restoration and operation of a new performing arts center, with a provision that time in the building is available for use by the City of Beverly Hills.

The next year, the Foundation appointed Lou Moore as Executive Director. Prior to joining The Wallis, Moore collaborated with Producing Director Gilbert Cates, and UCLA, to create the Geffen Playhouse. In her role as Managing Director, she built that theater into a successful operation overseeing more than 30 productions during her tenure.

In 2004, Bram Goldsmith, Chairman of the Beverly Hills Cultural Center Foundation, announced a $15 million lead grant from the Annenberg Foundation, which has since been followed by an additional $10 million grant. Wallis Annenberg, as Vice President and trustee of the Foundation and an active member of the Foundation Board, directed this grant for the preservation of the historic Beverly Hills Post Office and its transformation into a new performing arts center. A long-time supporter of the arts, Goldsmith, Chairman of City National Corporation and his wife, Elaine Goldsmith, gave a $5 million dollar gift for the 500-seat theater, the Bram Goldsmith Theater. An additional $40 million has been raised to launch The Wallis.
Wallis Annenberg said, “Beverly Hills has always held a special place in my heart. It has long been my home and I was fortunate to have raised my children here. My father’s greatest legacy to me is a love for the arts and an appreciation for their impact and value in each of our lives. I am proud to be part of the artistic vision that the Beverly Hills Cultural Foundation embodies.”

In early 2006, Zoltan E. Pali, FAIA and his firm Studio Pali Fekete Architects [SPF:a] were engaged to convert the landmark site into a performing arts center and hub for the city’s proposed cultural programs. While Initial proposals for the redevelopment of the Post Office envisioned the main stage 500-seat theater built into the existing historic building, with the studio theatre, support and administration facilities to be built in a second building, Pali felt that this ultimately led to a set of technical and functional compromises for the theater.

Instead he proposed the current design, which locates the main Bram Goldsmith Theater in a new building with the second Lovelace Studio Theatre, support & administrative spaces within the historic building. This arrangement allowed for a state-of-the-art theatre to be created as an entirely new space to be designed from the ground up and to feature the latest in acoustical and theatrical technologies.

The new building’s façade pays abstract tribute to the millions of letters that coursed through the former Post Office mail room over decades – representing their envelopes in elegant form, cut from Swiss Pearl, a fiber-reinforced concrete material that matches the hue of the original Post Office’s terra cotta architectural elements.

Each interior space of the complex has a corresponding exterior plaza or garden that extends the space and takes advantage of the Southern California climate. These entryways have each been created from both existing and new thresholds – from the large ornate openings of the historic Post Office façade separating the motorcade from the Grand Hall; to the modest series of French doors connecting the Studio Theater Gallery to the Studio Theater Garden; to the floor-to-ceiling operable glass that lifts to create a continuous space between the Lobby and the adjacent Sunken Garden.

THE BRAM GOLDSMITH THEATER

The Goldsmith is well suited for musicals, theater, dance, music -- classical, acoustic and amplified -- chamber opera, professional children’s theater, lectures, meetings and more. A special acoustically isolated “quiet room” has been designed at the rear of the theater to accommodate children and patrons with special needs.

Inside the new Bram Goldsmith Theater, the design takes its inspiration from the movement of performers. With a state-of-the-art stage and sculptural American Walnut wood interior, the theater’s intimate setting ensures an unprecedented patron experience, with spacious seating, adaptable acoustics, cutting-edge lighting and excellent sight lines.

Wood screens designed to be acoustically transparent wrap the theater, both concealing and revealing the variable acoustic systems. This interstitial space that houses electronic amplification, sound absorbing curtains, and lighting is designed to be revealed with light, so as to expose the layers of space and inner workings within the theater.

The Goldsmith was designed with massive, solid concrete walls and roof to isolate the traffic noise from Santa Monica Boulevard. The interior walls are lined with panels of wood pieces whose size, shape and spacing has been calculated for the best possible balance for music: some are sound reflectors that add clarity and spaciousness, and some are sound transparent, allowing sound to travel through to the top rows of seating, to create a warm reverberation and extended resonance.

The hall was built with flexible acoustics for classical and acoustic performances, theater and amplified popular music. For classical and acoustic performances, there is a tunable wood orchestra shell; for amplified and spoken word events, there are adjustable acoustic drapes on the walls and ceiling hidden behind the wood walls. These settings will be determined by calculations as well as “tuning” during the sound check with the live musicians on stage. The wood panels, orchestra shell and acoustic drapes all work together to form a holistically integrated whole.
Finally, the air systems are designed to be dead quiet so that music and spoken word are not competing with air-conditioning, heating, and other mechanical vibrations.

The Goldsmith is also the first performance center on the West Coast to incorporate an **Induction Coil Sound System**, an amplified audio “loop” system that interacts with telecoil hearing aids to provide optimized sound for the hearing impaired.

The source of sound, microphone or audio, is transferred to a loop amplifier while simultaneous loops of cables under the floor produce a magnetic field. With sound being fed directly into the telecoil hearing aid, (80% of all hearing aids), the listener is free from static and background noise. The hearing loop user no longer needs to borrow, wear or return special equipment. Those without telecoil hearing aid can plug earbuds or headphones into the venue’s available receivers.

The Goldsmith also features a soundproof room that provides a calm space for families or those needing privacy during performances. The high quality state-of-the-art sound system in the main house is fed into the surround-sound speakers of the special room; the glass that makes up the windows in the **Quiet Room** is angled to prevent glare, and the middle panel provides stunning clarity with projection quality Starfire Glass.

**LOVELACE STUDIO THEATER**

The 150-seat **Lovelace Studio Theater** provides a flexible performance space for public performances, children’s programming and is also the heart of the theater school for young people. The space is specially designed with stadium seating that can retract to bring the size of the room to 4,000 square feet of performance space. It perfectly suits new work, smaller productions, black box, cabaret, workshops, student performances, rehearsals and special events. Adjoining the Studio Theater are three new classrooms that hold up to 20 students each, allowing youth to express themselves creatively through the arts.

**PROGRAMMING OF THE WALLIS**

In this inaugural season, the programming celebrates the transformation of the Post Office and its return to public use as well as the community’s influence past and present – and includes the participation of stage artists Mark Brokaw, Leonard Foglia, Ricky Ian Gordon, Frederica von Stade, Maurice Hines, Marsha Norman, Jason Robert Brown, Emma Rice, Harry Gregson-Williams, and the Kneehigh Theater.

The first season opens with **Martha Graham Dance Company** (November 8 - 9, 2013). Graham began her dance training in Los Angeles, and went on to change the idea of what dance could be. Her company will present **Chronicle**, considered a masterwork that was created in Los Angeles in the 1930’s when the post office was being built.

Following Graham, the Wallis is producing **Parfumerie**, adapted by E.P. Dowdall, from the Hungarian play Illatszertar by Miklos Laszlo and directed by Mark Brokaw (November 26 - December 22, 2013), performing during the holidays. The play centers on a romance conducted through love letters, which is a perfect homage to the Post Office and to Hollywood having inspired the films The Shop Around the Corner, In the Good Old Summertime and Nora Ephron’s You’ve Got Mail. From February 23 - March 23, 2014, The Wallis presents the highly acclaimed Kneehigh Theater production of **Noël Coward’s Brief Encounter**, an international sensation that will have its Los Angeles premiere. The chamber opera **A Coffin in Egypt**, composed by Ricky Ian Gordon with libretto and direction by Leonard Foglia, is a co-production with Houston Grand Opera and Opera Philadelphia. Based on a Horton Foote play, it will have its West Coast premiere (April 23 - 27, 2014) and stars beloved mezzo-soprano Frederica von Stade.

The programming has been planned with the intention of deepening the audience experience and engage guests on many levels. As a special program, an exhibition on perfume entitled **Timeless Scents: 1370-2013**, a history of iconic fragrances through the ages is being created especially for The Wallis by Chandler Burr, former New York Times scent critic, and will complement performances of **Parfumerie**. **Brief Encounter** is complemented by Love, Noël: The Letters and Songs of Noël Coward (February 20 - 22, 2014) performed in the Lovelace Studio Theatre.
Later in the season, Les Ballet Jazz de Montréal (January 10-11, 2014), The Trumpet of the Swan (May 2 - 4, 2014), a novel symphony for actors and orchestra, adapted from the E.B. White novel by Marsha Norman and with music by Jason Robert Brown (May 2 - 4), Maurice Hines is Tappin' Thru Life (May 9 - 24), and Jessica Lang Dance (May 30 - 31, 2014) will be presented. The Sundance Institute Film Music Program Event ComposersLAB LA On Stage: An Afternoon with Harry Gregson-Williams (March 30, 2013) and Baseball Swing with The All-Star Baseball Jazz Band (April 4 - 6, 2014) with participation from the National Baseball Hall of Fame will also be presented.

Introducing children to live theatre is a major component of the programming, including work that is appropriate for the youngest theatergoers, ages 2-5. These shows will have extended runs and children even have the opportunity to have their own subscriptions. This year, the Wallis is bringing two productions – Jason and the Argonauts from Visible Fictions (January 16 - February 2, 2014) and White from Catherine Wheels Theatre Company (February 26 - March 23, 2014) -- from Scotland, a country known worldwide for its high quality professional theater for young people.

EDUCATION

In 2014 The Wallis begins a year-round program of professional theater classes for young people ages eight to eighteen, with classrooms and administrative areas located in the post office. Drawing from the rich talent pool of Los Angeles’s entertainment industry, a faculty of professionals and theater educators serve as directors and teachers of the program providing a diverse arts curriculum. The school offers exciting, unique opportunities for students to study with guest artists that are appearing at the Goldsmith and the Lovelace.

ADDITIONAL INTERIOR AND EXTERIOR SPACES ON THE CAMPUS

An entire theatrical production can be rehearsed and built at the Wallis. The campus includes a central costume shop, an essential behind-the-scenes component to all productions at The Wallis; adjoining the shop is a props room, where skilled craftsmen can create, build, and repair props. On-site original costumes and props can be hand-made by wardrobe and other specialists. The costume shop and props room can also assist future students with learning theatre crafts.

Among the other spaces at The Wallis are a dramatic indoor/outdoor lobby that flows into the garden and terraced landscaping, as audience members approach of the venue. Beautiful glass encases the orchestra lobby that faces west toward the Jamie Tisch Sculpture Garden. Patrons will enter the lobby through a grand staircase, or by a series of gently descending steps through the gardens and into the orchestra level.

The area also features the David Bohnett Founders Room located directly across the lobby. The elegant room is for major donors and VIP guests, pre and post-show meetings and special events.

The former private office of the Beverly Hills Postmaster, one of the most significant historic features of the building, is handsomely appointed with preserved American Walnut paneling. This distinguished and elegant room is well suited for small meetings, VIP meetings and intimate dinners.

Three outdoor spaces are worth noting. The Promenade is the elegant walkway that begins in the Jim and Eleanor Randall Grand Hall, leads to the Lovelace Studio Theater, and connects to the Bram Goldsmith Theater. Patrons will take a journey from the historic post office to the contemporary main stage, enjoying views of beautiful gardens as seen through the Promenade Doors along the way.

A stunning sunken Jamie Tisch Sculpture Garden graces the immediate exterior area of the Goldsmith’s orchestra level. The garden is a serene, beautiful oasis decorated with works of art by renowned artists that becomes a gathering place for guests enjoying pre, post-show, and intermission with friends. It is also perfect for special outdoor occasions and events.

Located outside the classrooms is the private Educational Courtyard for students and faculty. Connected to the historic loading dock of the Post Office, the courtyard offers the perfect respite and gathering place for youth and teachers between classes.
BEVERLY HILLS POST OFFICE

Listed on the National Register of Historic Places and built in 1933, the Beverly Hills Post Office was constructed as a Work Projects Administration (WPA) project on the site of the former Pacific Electric Railway Station. The original architect was Ralph C. Flewelling, who worked in concert with Allison & Allison Architects. He received the architectural commission for the Italian Renaissance Revival style to complement the design of the adjacent City Hall. A graduate of MIT, Flewelling came to Los Angeles in 1920. Allison & Allison are best known for their designs for the Variety Arts Center (opened as the Friday Morning Club), the First Baptist Church of Los Angeles, and three well-known buildings on the University of California, Los Angeles – Royce Hall, Kerckhoff Hall, and Kaufman Hall.

Located inside the Jim and Eleanor Randall Grand Hall, near the vaulted ceiling, are eight Depression-era fresco murals painted by California artist Charles Kassler. These murals were funded by Franklin D. Roosevelt’s Work Projects Administration (WPA) program and are one of the only two remaining sets of WPA frescos in the entire California Federal Building system.

Painted as homage to the WPA program, the six murals on the north and south walls depict laborers and artisans working on WPA projects, collecting their wages and purchasing groceries at an outdoor market with their families. Flanking these vignettes of everyday life are two additional Kassler frescos representing the history and future of the postal service, the Pony Express and Airmail.

Once the most famous post office in the country, the Beverly Hills Post Office began with a letter and a dream. This particular letter came at the hand of Beverly Hills’ honorary Mayor and iconic American entertainer Will Rogers, who wrote the Secretary of the United States Treasury petitioning for a new post office for the city in 1933: ”It seems you owe us $250,000.00 to build a post office and they can’t get the dough out of you.”

The letter initiated a site tour by officials, which prompted the Federal Government to allocate $300,000 for the project. The Post Office opened in 1934 and was dedicated in 1936 under the Franklin D. Roosevelt Administration.

Decades following its construction, the Beverly Hills Post Office took on a greater significance as the cornerstone of the City, becoming a vibrant architectural landmark. Famous citizens of Beverly Hills were spotted there daily, confirming that this was an extraordinary building in an extraordinary town. In recognition of its historic significance, the Beverly Hills Post Office was listed on the National Register of Historic Places in 1985.

Eventually, the post office services outgrew the building, and in 1998, the Postal Service declared the historic building a “surplus property.” When postal operations moved to a new facility, a group of concerned community leaders appealed to the City in hopes of preserving the landmark. This group became the Beverly Hills Cultural Center Foundation, a nonprofit organization dedicated to the adaptive re-use of the historic post office as a dynamic cultural destination, continuing the building’s long tradition of public use.

The Foundation was awarded a long-term lease by the City Council in 1999 with a specific mandate to raise the necessary funds for the building, and its restoration and operation as a new performing arts center. The Annenberg agreed to operate the facility as an arts presenter and producer of cultural programming on a year-round basis, with a provision that time in the building is available for use by the City of Beverly Hills.

A beautiful and ornate grand lobby, clad in Italian marble welcomes visitors to The Wallis. The eight original Kassler fresco murals have been meticulously restored adorning the upper walls of the Paula Kent Meehan Historic Building. Audience members will have the opportunity to purchase tickets in the original Post Office retail area, from the original windows, where generations before bought their postage stamps.

The Wallis will also feature bold outdoor sculptures, as well as other works of art from around the world throughout its 2.5-acre landscape. Available to viewers year-round, the art pieces provide the community with an extraordinary environment. The beautiful sunken Jamie Tisch Sculpture Garden, Promenade Terrace and elegant landscaping serve as the perfect exterior complement to the Post Office and the Bram Goldsmith Theatre.
TIME CAPSULE HISTORY

As plans came together for a vibrant cultural destination in Beverly Hills, a time capsule from 1933 that depicts the by-gone era of the city’s vibrant past, was discovered in the cornerstone of the historic Beverly Hill Post Office. A copper container, approximately the size of a shoebox, held an intriguing collection of objects from the Depression. The preserved items were all indicative of the economic, sociopolitical and cultural climate of the nation, and some have an uncanny relevance to current society.

In March 2010, the time capsule was opened during a special ceremony attended by Mayor Nancy Krasne, Wallis Annenberg Center for the Performing Arts Board President Richard Rozenzweig, Board Member Luanne Wells, Beverly Hills Chamber of Commerce President and CEO Dan Walsh, Chamber Chairman Jim Jahant, Historian Marc Wanamaker, and other dignitaries.

Discovered preserved inside the time capsule were: copies of The Beverly Hills Bulletin, the Beverly Hills Citizen, The Beverly Hills Town Topics, Chamber of Commerce’s Monthly Calendar and Review, Rob Wagner’s “Script” weekly magazine, and the Beverly Hills High School Newspaper

Notable stories and headlines included:

- The repeal of Prohibition, set to take effect in December, 1933
- The Homeowners’ Loan Corporation rescuing families from home foreclosures as part of the New Deal
- The Post Office cornerstone ceremony; controversy about National Recovery Act (NRA) laws concerning small businesses and small theatres
- Various articles about Community Chest programs – precursors to the United Way
- A local nod to the Beverly Hills “Normans” winning the Western League Football Championship
- Movie review for the Marx Bros.’ “Duck Soup”
- Advertisements featuring beautiful illustrations promoting everything from hat blocking to the new 1933 Nash automobile.

Other items included:

- Theodore Lau’s American Legion membership card
- Explanatory literature regarding the National Recovery Act and the National Industrial Recovery Act
- Letterhead of the Chamber of Commerce, National Recovery Administration, and City of Beverly Hills
- A scroll containing a photograph and roster of the 1933 Beverly Hills Post Office employees, as well as a history of the post office revenues since its opening in 1908.
- Aerial photographs of Beverly Hills in 1922 and 1932, showing the city’s explosive growth
- A three cent postage stamp, the first of the National Recovery Administration, issued August 15, 1933
- A typed program from the cornerstone and time capsule dedication ceremony, inscribed with handwritten organizer notes from the event. (Will Rogers’ name is crossed out – apparently he was unable to attend the ceremony).
- Business cards from local Beverly Hills businesses – from retail boutiques to real estate agents. One card simply said, “Tenor”; another was from the original Geary’s boutique on Beverly Drive. One card belonged to Mrs. Ulysses Grant McQueen, the Founder and Vice president of the Women’s International Association of Aeronautics, along with a WIAA “Good Luck” token. Mrs. McQueen was a proud member of Flygirls, the first Women’s Air Derby, a race from Santa Monica to Cleveland, flown in August of 1929.

With this piece of California history, the Wallis Annenberg Center for the Performing Arts becomes a symbol not only for the legacy of the Beverly Hills Post Office, but a representation of a new cultural era.
WALLIS ANNENBERG PERFORMING ARTS CENTER

LOU MOORE, Executive Director
As Executive Director, Lou Moore has led the effort to preserve and adapt the historic Beverly Hills Post Office into a state-of-the-art performing arts center. With more than 30 years of experience in both nonprofit and commercial theater, she has extensive professional knowledge in presenting and producing theater, dance and music. Prior to joining The Wallis, Moore collaborated with Producing Director Gilbert Cates, and UCLA, to create the Geffen Playhouse. In her role as Managing Director, she built the theater into a successful operation overseeing more than 30 productions during her tenure. Before coming to Los Angeles, she served as the Producing Director of the Plaza Theater in Dallas where she created the hit musical “American Juke Box” which played to sold-out audiences around the world, among many other productions. Riding on the success of her hit musical, Moore took her extensive knowledge to New York and founded ELM Video Theater, a company that represented the leading professional theaters in the country for television. She also worked for Theater Communications Group (TCG), the national theater service organization in New York, where she created the Department of Management Services, which still exists today.

ZOLTAN PALI, Founder & Design Principal
Zoltan E. Pali, FAIA founded Studio Pali Fekete [aka SPF:a] with partner Judit M. Fekete LEED AP in 1988. Although they have become proficient in working with historically designated buildings, their approach is decidedly modern. Their restoration work on the 1928 Hollywood Pantages Theatre, received the LABC Award for Historic Preservation and the Preservation Award from the Los Angeles Conservancy. They are also known for their work renovating the popular 1933 Greek Theatre and Gibson Amphitheatre. For their work as the executive architect on the Getty Villa Museum in Malibu, a $300 Million dollar renovation and expansion project, Pali and Fekete received the AIA Los Angeles Presidential Award. Their own mixed use MODAA building received the LABC Award, an AIA Los Angeles Award, AIA California Council Award and the Southern California Development Forum’s Award for Community Enrichment. Pali and Fekete were also named an Emerging Voice by the New York Architectural League. (www.spfa.com).

THE ANNENBERG FOUNDATION
Founded by publisher, diplomat and philanthropist Walter H. Annenberg in 1989, The Annenberg Foundation exists to advance the public well-being through improved communication. As the principal means of achieving its goal, the Foundation encourages the development of more effective ways to share ideas and knowledge. The Annenberg Foundation has offices in St. Davids, Pennsylvania and Los Angeles, California.

DAVID PHOENIX, Interiors
David Phoenix has earned his reputation as one of the country’s most influential designers with more than 20 years of design experience, 15 of these at the helm of his own firm. House Beautiful recognized his talent, and named him one of America’s Top Young Designers. This quintessential American designer was selected as honorable appointee of the State Historical Resources Commission of California (SHRC). Perhaps best known for designs that address the special corners of America’s highest public officials, business magnates, Middle Eastern royalty and Hollywood celebrities, Phoenix has decorated homes for such luminaries as the Kennedy family, former Los Angeles Mayor Richard Riordan, former California Governor Arnold Schwarzenegger, and actor Rob Lowe. His works leave a lasting impression on his devotees, leading to completion of multiple projects for his enthusiastic clients.

MATT CONSTRUCTION
MATT Construction is a family- and employee-owned general contractor that has built some of the most memorable buildings in the western states, including the transformation of the Los Angeles County Museum of Art, the LEED Platinum Conrad N. Hilton Foundation Headquarters, the Skirball Cultural Center, the Natural History Museum, the Crystal Cathedral Visitor Center and the Annenberg Visitor Center at Sunnylands. The company is currently building the much-anticipated Broad museum as well as numerous other projects in downtown Los Angeles, and is restoring the historic Wilshire Boulevard Temple. MATT has developed an unparalleled reputation for innovative building solutions, integrity and an absolute commitment to win-win teamwork on every project. www.mattconstruction.com.

LUTSKO AND ASSOCIATES, Landscape Design
The Lustko and Associates team is dedicated to high quality, forward thinking landscape design. Their work explores and expresses relationships between people and the environment. They employ a rigorous design process to create thoughtful and meaningful landscapes with a sound theoretical base. Headed by Ron Lutsko, Jr., principal and founder, the firm consists of nine associates, each bringing a unique background to their projects. Founded in 1981, the San Francisco based firm now works on projects throughout the world. The firm spans a wide range of professional practices including residential, commercial, civic and institutional. Their residential design ranges from small urban gardens to estates; commercial projects range from wineries to eco resorts. Majority of the firm’s projects are in the institutional and civic realm including educational campuses, parks, botanic gardens, museums, libraries, theaters, and nature study areas. Their projects have secured numerous awards and have been published internationally.

**SCHULER SHOOK, Technical Theatrical Systems Consultant**

Schuler Shook is an internationally recognized theatre-consulting firm with extensive experience in the planning of performing arts facilities. They provide theatre planning, consulting and technical system design services. They collaborate with architects, engineers, acousticians, performing arts organizations, campus planners, municipalities, government officials and universities to translate artistic needs into design and construction requirements. Founded in 1986 by partners Duane Schuler and Robert Shook, the original offices in Chicago and Minneapolis were supplemented in 2001 with the addition of a Dallas office, followed by a Melbourne office in 2009. They have grown to more than 35 full-time employees that come from diverse backgrounds including theatrical lighting, technical direction, architectural lighting, electrical engineering and interior design. Their projects include professional theatres, opera houses, concert halls, dance theatres, ballrooms, worship spaces, and performance venues for universities and high schools; all ranging from less than 100 seats to more than 15,000 seats.

**JAFFEHOLODEN, Acoustician**

For over 40 years, JaffeHolden has led the field with innovative solutions by matching the vision of the client with the best resources available for each project. We provide consulting services for facilities of all types including performing arts, universities and secondary schools, museums, historic renovations, healthcare, worship spaces, commercial, residential and government buildings. JaffeHolden consultants have expertise in acoustics, architecture, touring sound operations, music performance, theatre operations, mechanical and electrical engineering, speaker manufacturing and sales, information technologies, security and entrepreneurial management. The company offers consulting services that cover all phases including pre-design, design & construction, and post-opening. Their information technology services include the areas of telecommunications, voice and cable infrastructure, and data and network technologies.

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