

Agency: Commerce, Community and Economic Development**Grants to Named Recipients (AS 37.05.316)****Grant Recipient: Perseverance Theatre, Inc****Federal Tax ID: 92-0071124****Project Title:****Project Type: Equipment and Materials**

Perseverance Theatre, Inc - Audio System Upgrade and Replacement

State Funding Requested: \$33,000**House District: Juneau Areawide (3-4)**

One-Time Need

Brief Project Description:

Perseverance Theatre's existing Audio System was never comprehensively designed, and has not seen any upgrade in over twenty years. Getting this system up-to-date is integral as we strive to reach more Alaskans with high-quality theatrical productions.

Funding Plan:

Total Project Cost:	\$33,000
Funding Already Secured:	(\$0)
FY2012 State Funding Request:	<u>(\$33,000)</u>
Project Deficit:	\$0

Detailed Project Description and Justification:

Perseverance theatre's recent Mainstage production of The Blue Bear featured live music and digitally pre-recorded sound by Anchorage based composer/sound designer Lucy Peckham, and performed by Juneau musician Bryan Johnson. The music and soundscape were a vital component of this acclaimed production. This gives a taste of how theatre can take advantage of music and sound technology to allow the audience to share in a live performance featuring local performers at a local theatre company. Building new generations of audience is the only way to keep live theatre viable in Alaska in the future.

Behind the scenes of the full houses at The Blue Bear was a technological nightmare: An old system that was purchased in the analog age, patched together with borrowed equipment, and connected to a computer running free-ware. This system is increasingly inadequate to the demands of our productions. Simply keeping this system functioning is an increasingly heavy burden on limited staff resources. If we are to continue programming the kind of audio/media-rich productions that our audiences are responding to, we must get ahead of this deferred maintenance problem.

Perseverance has many opportunities to dazzle and build audiences with our productions in the coming years: Tony Award-winning composer Mark Hollman is working on a new musical for Alaska that may make its debut at Perseverance Theatre as early as next year. Some of the very best young sound designers in the country are eager to work at Alaska's flagship professional theatre, in addition to Alaska's own Rory Stitt and Lucy Peckham who continue to bring great sound designs to our productions.

In short, just as the system is in dire need of a rehab, there has also never been a better time for Perseverance to make the

most out of investing in an overhaul to modern, digital sound equipment. The proposed project would replace the following components of the system:

Mixing Board: Perseverance Theatre's current mixing board was acquired in 1991, and is still in use well past its intended life. It is bulky and beginning to fail. This piece of equipment was designed to be a recording mixer that could adapt to playback, which was necessary back when most sound cues were created in-house – at that time, sound for theatre was recorded on ¼ inch open-reel tape and edited with razor blades.

Proposed replacement: A compact digital mixing console with computer interface that includes equalization for all outputs, which will make the room sound better without taking up extra space, and enables much greater control. Much of the signal processing that was contained in racks of separate equipment in the late 1980s can be contained in a digital system today, saving space and increasing options.

Amplifiers and Speakers: Most of our power amplifiers are more than twenty years old, have failed over the last ten years, and are running on borrowed time. All of the electronics in our speakers have failed and been replaced numerous times, the result of which is that all of the speakers sound mismatched. As this equipment ages, replacement parts become increasingly difficult to find.

Proposed replacement: A set of high quality powered speakers to be permanently mounted at the back and sides of the theatre, in addition to several smaller, easy to mount powered speakers that can be hung around the stage (or offstage) on a show by show basis. Technology has evolved with a system of separate amplifiers/speakers being replaced by powered speakers which provide better sound with fewer components.

Computer Interface and Audio Software: Perseverance Theatre currently has no computer interface and the audio software used to edit and run sound cues is a free, demo version that is limited to only two outputs.

Proposed upgrade: A 16 channel computer interface will allow us to send multiple audio outputs from our computer to the mixer, making it much easier to create comprehensive sound designs, and a software package that includes a full suite of editing and playback capabilities with up to 48 independent channels of audio outputs.

Clearcom Headset Communication System: This system was state of the art when it was installed more than twenty years ago. Multiple channels allowed for easy headset communication between crew members backstage, on spot lights, and in the booth. It has slowly failed, one bit at a time, until now we are left with only one functional channel that is daisy-chained from headset to headset all over the theatre. That one channel died during just prior to opening of The Blue Bear on January 14, 2011. We managed to wiggle some wires inside the unit and gently convince it to keep going a bit longer, but it is only a matter of time before this vital communication system fails completely.

Proposed replacement: An updated and expandable Clearcom system will work with both the wired headset units Perseverance owns, as well as with additional wireless headsets that we will purchase.

Project Budget:

1 Mixer control surface	\$8,000
1 16 in 8 out mixrach w/DSP	\$5,000
3 Powered loudspeaker	\$2,500
1 4 Beltpak wireless com system	\$7,500
4 Headsets	\$750
1 Live Show Control	\$750
5 80 Watt Satellite speakers	\$1,000
1 Mic, Line, Intertie cables and patch point assemblies	\$5,000
1 Labor	\$2,500
Total	\$33,000

This pricing is locally sourced, and competitive with outside vendors. In accordance with disciplined fiscal procedure, a system specification will be put out to bid for both equipment and labor. Perseverance Theatre will proceed with low cost vendors assuming said vendors provide adequate service and comparable equipment.

Project Timeline:

Upon receipt of capital funding, maintenance and replacement work to be completed within six months; not later than June 30th, 2012.

Entity Responsible for the Ongoing Operation and Maintenance of this Project:

Perseverance Theatre

Grant Recipient Contact Information:

Name: Art Rotch
 Title: Executive Artistic Director
 Address: 914 Third Street
 Douglas, Alaska 99824
 Phone Number: (907)364-2421
 Email: art@perseverancetheatre.org

Has this project been through a public review process at the local level and is it a community priority? Yes No

For use by Co-chair Staff Only:

10:28 AM 5/27/2011

PERSEVERANCE THEATRE – Legislative Request 2/11/2011 Audio System Upgrade & Replacement

Summary:

Perseverance Theatre's existing Audio System was never comprehensively designed, and has not seen any upgrade in over twenty years. Getting this system up-to-date is integral as we strive to reach more Alaskans with high-quality theatrical productions.

Detailed Description and Project Justification:

Perseverance theatre's recent Mainstage production of *The Blue Bear* featured live music and digitally pre-recorded sound by Anchorage based composer/sound designer Lucy Peckham, and performed by Juneau musician Bryan Johnson. The music and soundscape were a vital component of this acclaimed production. This gives a taste of how theatre can take advantage of music and sound technology to lure large numbers of people out from their flat screen, digital surround sound home theatres to share in a live performance featuring local performers at a local theatre company. Building new generations of audience is the only way to keep live theatre viable in Alaska in the future.

Behind the scenes of the full houses at *The Blue Bear* was a technological nightmare: An old system that was purchased in the analog age, patched together with borrowed equipment, and connected to a computer running free-ware. This system is increasingly inadequate to the demands of our productions. Simply keeping this system functioning is an increasingly heavy burden on limited staff resources. If we are to continue programming the kind of audio/media-rich productions that our audiences are responding to, we must get ahead of this deferred maintenance problem.

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In short, just as the system is in dire need of a rehab, there has also never been a better time for Perseverance to make the most out of investing in an overhaul to modern, digital sound equipment. The proposed project would replace the following components of the system:

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Proposed replacement: A set of high quality powered speakers to be permanently mounted at the back and sides of the theatre, in addition to several smaller, easy to mount powered speakers that

can be hung around the stage (or offstage) on a show by show basis. Technology has evolved with a system of separate amplifiers/speakers being replaced by powered speakers which provide better sound with fewer components.

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Project Budget:

<u>Quantity</u>	<u>Description</u>	<u>Cost</u>
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PERSEVERANCE THEATRE
ESTABLISHED 1979

ABOUT PERSEVERANCE THEATRE

www.perseverancetheatre.org

Perseverance Theatre's (PT) mission is to create professional theatre by and for Alaskans. We value community engagement, professional rigor, and regional voice.

The Theatre was founded in 1979 by Molly Smith as a theatre by, for and about Alaskans and today is led by Executive Artistic Director Art Rotch. PT was born in Juneau—the state's capital and a community of 30,000 that is only accessible by plane or boat. Thirty years later, we've grown into the state's flagship professional theatre, serving nearly 15,000 artists and audiences annually with classical, contemporary, and world premiere productions on our Main and Second stages; education and training programs for youth and adults; statewide and national tours; and outreach collaborations with statewide artistic and social service groups, ranging from Ilisagvik College in Barrow to Juneau's Native and Filipino Communities. PT is the resident theatre at the University of Alaska Southeast.

We're a 501(C)(3) organization overseen by a thirteen member board of community members, professionals and artists. Our annual budget is comprised of a diversified funding base including the City of Juneau, the State of Alaska, and the NEA; foundation supporters including Shubert, Andrew W. Mellon, Rasmuson, and the Paul G. Allen Family; national corporations including ExxonMobil and AT&T; as well as the generous support of Juneau businesses and individuals. In 2002, PT was one of just seven theaters awarded a \$500,000 endowment challenge grant by the Doris Duke Charitable Foundation through their Leading National Theaters Program. In 2006 we completed our endowment campaign in addition to a \$1.1 million facility expansion and renovation project.

In 32 seasons under Artistic Directors Molly Smith (now Artistic Director of Arena Stage in Washington, DC), Peter DuBois (now the Associate Producer at New York's Public Theater), PJ Paparelli (now the Artistic Director of American Theatre Company in Chicago), and Art Rotch, we have premiered over 65 new plays by Alaskan and national playwrights, including most recently *The Blue Bear* (2011), based on Juneau author Lynn Schooler's memoir; *Battles of Fire and Water* (2009), a play by Alaskan Dave Hunsaker exploring the 1802 conflicts between the Russians and the Tlingits; *Yeast Nation (the triumph of life)*, a 2007 musical by Tony-winners Greg Kotis and Mark Hollman; *The Long Season* (2005), a musical by Chay Yew and Fabian Obispo about Filipino Alaskan cannery workers; and *columbinus* (2005), a drama exploring school shootings. The latter two received national coverage in *American Theater* magazine and NPR. *The Long Season* was subsequently presented at New Jersey's George Street Playhouse; meanwhile, *columbinus* was produced off-Broadway in May 2006 at New York Theatre Workshop. Paula Vogel's 1998 Pulitzer Prize-winning play *How I Learned to Drive* was also written and developed at PT.

Art Rotch *Artistic Director*
Jeff Rogers *Managing Director*
Molly Smith *Founder*
Terry Cramer *Board President*

914 Third Street, Douglas, Alaska 99824
907-364-2421 • fax 907-364-2603 • www.perseverancetheatre.org



PT was born as a grassroots organization firmly planted in our community and state. We occupy a unique place in the heart of Juneau's artistic, cultural and social life and we are committed to developing artists, volunteers, audiences and programming reflective of the Alaskan community. We maintain a local resident acting company and training and development opportunities are an essential element of all our artistic operations. We are also committed to engaging artistic work which speaks directly to the Alaskan experience. *Moby Dick* (2001) was a World Premiere fusion of Melville with the whaling traditions of the Iñupiat Eskimos. Performed by a multi-ethnic cast of Alaskan performers, this production later toured to Anchorage, Fairbanks, and Barrow, the northernmost settlement in North America. Meanwhile, *Macbeth* (2004) was set in the context of Southeast Alaska's indigenous Tlingit culture and was performed by an all-Alaska Native cast. This piece later toured the state and, in March 2007, was remounted a third time for performances at the new Smithsonian National Museum of the American Indian in Washington D.C., in association with the citywide Shakespeare in Washington festival. This strong history of work with the Alaska Native community garnered PT a four-year, \$400,000 award from the Wallace Foundation in 2003 to deepen and expand our engagement of Alaska Native artists and audiences.

2010-2011 MAINSTAGE SEASON

Circle Mirror Transformation

Written by Annie Baker

Directed by Brandon Demery

October 8 - 31, 2010

A new hit play written by New York Drama Critics Circle award-winning writer Annie Baker, *Circle Mirror Transformation* has been recognized with numerous accolades including a Drama Desk Award nomination for Outstanding Play. This wry and witty drama is the well-crafted story of four lost and very different souls who show up for a community center acting course knowing very little about each other. They spend the several weeks getting to know each other and playing what seem to be pointless games; all the while hearts are won, lost, and broken. Baker's keen observation of small-town relationships reveals one thing all of us who live in small towns know is right: Many truths remain unspoken -- and people know you better than you think.

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This Wonderful Life

By Steve Murray

Directed by Terry Cramer

December 3 - 26, 2010

The new Juneau holiday tradition, *This Wonderful Life* is the story of a man who loves Frank Capra's holiday classic, "It's a Wonderful Life." It's Christmas Eve in a small New England town. A solitary actor stands on a bare stage, lonely and despairing over a life of dreams deferred, when a slightly dotty guardian angel shows him what his home town of Bedford Falls would have been like if he had never lived. He becomes George Bailey before our eyes (and ears!) – as well as all of the movie's famous characters including Clarence, little Zuzu, Mister Potter, and countless townsfolk. Great for the entire family, *This Wonderful Life* reprises a holiday favorite, and a memorable performance by Ed Christian not to be missed!

The Blue Bear

Based on the memoir of Lynn Schooler

Directed by Leon Ingulsrud

January 14 - February 6, 2011

Juneau author Lynn Schooler was a wilderness guide in 1990, when he met the Japanese photographer, Michio Hoshino. The two shared a passion for writing, photography, Alaska's wilderness, and a mutual quest to find and photograph the rare and legendary blue, or glacier bear. Before they could complete their quest together however, Hoshino was tragically killed by a Siberian grizzly bear; Schooler dedicated himself to getting the photograph to honor his friend. Based on the book of the same title, *The Blue Bear* follows Schooler's tale of finding and losing a close friend; of Schooler growing to trust again through his stunningly intimate portrait of a remarkable friendship. Perseverance Theatre's world premiere will combine Schooler's text with Hoshino's images in a visually stunning production.

The Importance of Being Earnest

By Oscar Wilde

March 11 - April 10, 2011

Plot twists, mistaken identity, and witty dialogue abound in what promises to be a delightful night of theatre. Two women fall in love with men they believe to be named Earnest . . . or are they? Romantic intrigue makes actually being named Earnest very important in this masterpiece play of manners. Oscar Wilde comes to Alaska this spring at Perseverance Theatre with his most famous play, and one of the greatest romantic comedies ever written.

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SPECIAL PROJECTS

Tuesdays with Morrie

By Jeffrey Hatcher & Mitch Albom

based on the book by Mitch Albom

A Cyrano's Theatre Company Production Presented by Perseverance Theatre

November 4-7, 2010

Tuesdays with Morrie is the autobiographical story of Mitch Albom, an accomplished journalist driven solely by his career, and Morrie Schwartz, his former college professor. *Morrie* was produced last February by Cyrano's Theatre Company in Anchorage, and this November will tour to Juneau to be presented for a limited run on the Perseverance Theatre main stage.

The Reincarnation of Stories

By Ishmael Hope

Directed by Flordelino Lagundino

April 14 - 17, 2011

The Reincarnation of Stories is a new play by writer Ishmael Hope (Cedar House, Brother, The Raven Odyssey) and features four actors who retell two well-known Tlingit stories entirely in the Tlingit language: Naatsilanéi - the story about the birth of killer whales; and Tl'anaaxeedaakhw, which tells about a woman who has such immense wealth that she sometimes gives to poor, humble people. *The Reincarnation of Stories* is co-produced by Generator Theater Company and Perseverance Theatre.

[title of show]

Book by Hunter Bell

Music & Lyrics by Jeff Bowen and Hunter Bell

Directed by Tommy Schoffler and Flordelino Lagundino

April 21 - May 8, 2011

A witty insider's look at creating a musical and at the hilarious, and often difficult life of actors and writers in New York City. Originally presented in 2004 at The New York Musical Theatre Festival, *[title of show]* became an off-Broadway sensation winning an Obie Award and eventually transferring to Broadway in 2008 where it was nominated for a Tony Award for Best Book. *[title of show]* is a co-production of Generator Theater Company and Perseverance Theatre Company.

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SECOND STAGE

The mission of the Second Stage program is to bring new Alaskan audiences, artists, and ideas into our Theatre. This mission is rooted in the values of new Alaskan voices, underserved audiences, and emerging artists.

Our vision is a sustained commitment to new Alaskan writing over the next several years, curated and developed by a new generation of artists, and reaching a wide variety of audiences. Should their passion lead that way, we aim to impact the mainstage audiences, programming, and company of artists in future seasons.

EDUCATION PROGRAMS

Education and training are integral responsibilities for a professional theatre located in our community. Programs include between 500-1,000 artists and participants each season.

- Since 2001, PT has partnered with the University of Alaska Southeast (UAS) to oversee the Theater department and provide instructors for all theater classes.
- Company training for Juneau artists is ongoing. We strive to recruit new artists and provide challenging opportunities for ongoing artists in our programs. For example, Company actor Ryan Conarro and Anchorage writer Maia Nolan wrote their first Mainstage play this season, *Eight Stars of Gold*. Many of our new actors learn through experience, and we bring in Outside directors such as Eleanor Holdridge (*Much Ado About Nothing*, *The Crucible*) who excel at working with newcomers to the stage. We also offer workshops such as the *The Expressive Body: a physical approach to performance*, which was taught in the winter of 2010 by artists trained at the London International School of Performing Arts.
- Young Company provides performance training to students aged 10-16. Each semester of workshops concludes with the production of a classic and one entirely developed by the students. FY 10 projects include *Dracula* and the youth chorus of the mainstage production of *Hansel & Gretel*.
- STAR (Summer Theatre Arts Rendezvous) is a month-long intensive summer training program for up to 50 youth aged 10-18, which culminates in three different productions performed at UAS. These were attended by 600 audience members in FY 2009.
- Our Internship program provides the only on-the-job theatre training in the state for a season-long experience in our artistic, production, or administrative departments. Over the last 20 years, we've included 90 interns aged 17-65 from rural and urban Alaska (e.g. Klukwan, Homer, Sitka, Cheva, Hooper Bay, Nome, Anchorage, Fairbanks, Tok) as well as from the Lower 48. 2010-2011 season-long interns include Hannah Wolf (Juneau), Fiona Zachel (Fairbanks), and Lauren Maier (South Carolina).

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FOR IMMEDIATE RELEASE

CONTACT: Art Rotch, Artistic Director, Perseverance Theatre
(907) 364-2421 x229 Art@perseverancetheatre.org

December 21, 2010 -- Douglas, Alaska – Perseverance Theatre has been awarded two multi-year grants to support existing and new initiatives. The Andrew W. Mellon Foundation of New York City and the Rasmuson Foundation of Anchorage have awarded \$350,000 and \$250,000 respectively, which will be allocated over the next few years to support the theatre's new *Fourth-Decade Plan*.

The plan was developed over the past two years by board, company and staff with the support of the Rasmuson Foundation's *Effective Organizations Program*. The process included a recommitment to the original mission of the theatre, which was founded in 1979, to create professional theatre by and for Alaskans.

Based on the premise that Alaska is full of great characters with great stories, there is a need for an Alaskan theatre to cultivate and convey them -- the role Perseverance fills. The Plan will enable the theatre to reach more Alaskan audiences, in conjunction with training and employing more Alaskan artists.

Both foundations have a long history with Perseverance Theatre. The Mellon Foundation supported the Alaskan Conservatory in the early 1990s, and also internships, training programs, new play development, and Perseverance's endowment. The Rasmuson Foundation's support goes back to the earliest years of the theatre when Founder Molly Smith was expanding the building to its present size in the early 1980s.

According to Diane Kaplan of the Rasmuson Foundation, "Perseverance Theatre has a great track record in organizational and artistic excellence, and is an important partner in the Foundation's work in Alaska. We are excited by Perseverance's progressive thinking about ways to build our state's vibrant cultural sector and involve more Alaskans in its innovative work."

Executive Artistic Director Art Rotch of Perseverance Theatre goes on to say,

"The last two years of transition and planning have been hard work, and all of us at the Theatre are grateful for the support of these two foundations that consider us to be among the best. We want to build a bright future for the theatre by re-dedicating Perseverance to its founding principles. The news of this financial support is the first step of a journey to create a new Alaskan theatre. We are thrilled by this beginning, and hopeful for the work ahead."

Addition information about new and re-energized programming at Perseverance and the *Fourth Decade Plan* will be available early in 2011 and available on the Theatre's website, perseverancetheatre.org.

-end-

Internal Revenue Service
District Director

Department of the Treasury

Date: 23 JUL 1981

Our Letter Dated:
August 24, 1979
Person to Contact:
John Sutton
Contact Telephone Number:
(206) 442-5106

▷ Perseverance Theatre Incorporated
168 Sitka Street
Juneau, AK 99801

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization which is not a private foundation until the expiration of your advance ruling period.

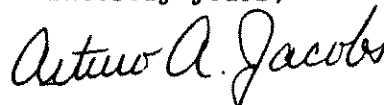
Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Internal Revenue Code, because you are an organization of the type described in section *See below. Your exempt status under section 501(c)(3) of the code is still in effect.

Grantors and contributors may rely on this determination until the Internal Revenue Service publishes notice to the contrary. However, a grantor or a contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section 509(a)(2) status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a)(2) organization.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,



Arturo A. Jacobs
District Director

*509(a)(2)