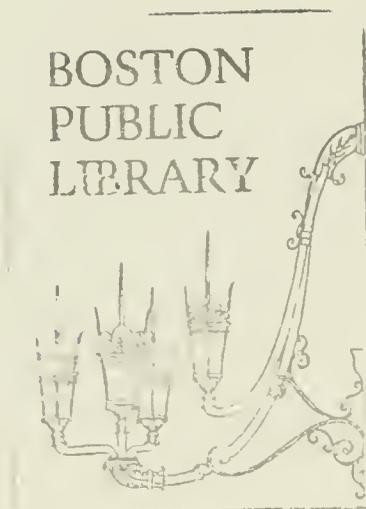


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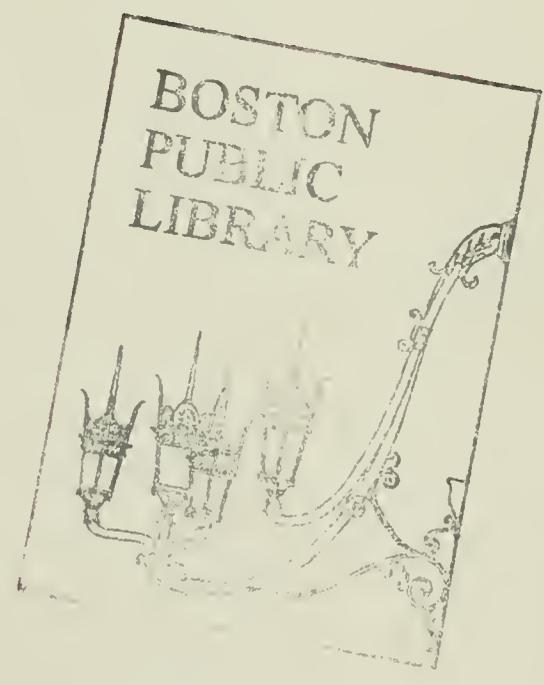


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Do not bend Colored photo
& illustrations will be damaged.

parcel six / boston shakespeare theater



SULLIVAN GROUP INC.

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P225
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LETTER OF INTEREST

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The Sullivan Group

200 State Street
Boston, Massachusetts 02109
(617) 330-8555

www.libtool.com.cn

February 22, 1988

Stephen Coyle, Director
Boston Redevelopment Authority
One City Hall Square
Boston, MA 02201

RE: Parcel 6

Dear Director Coyle:

We are pleased to submit the enclosed material in response to the BRA's First Stage Guidelines and Conditions for Parcel 6. This is an extremely complex and challenging project, but we have assembled a team well suited to the task.

The developer will be Sullivan Group, Inc. of which I am President. As you well know, I previously developed Marketplace Center/200 State Street, the Dock Square Parking Garage, and the Mercantile Wharf building; all projects which are viewed as first-quality additions to the urban fabric of Boston.

John Bok, of the firm Csapler & Bok, will represent us in legal matters and will serve as a valued member of the overall development and planning team.

Architectural services will be provided by Hammer Kiefer and Todd, Inc., a local firm whose commitment to working within a neighborhood-based review process is well known.

As special theater consultants, we will draw on the services of Barganier McKee Sims, and Thomas Blount, architects who designed the Alabama Shakespeare Festival Complex in Montgomery, Alabama, generally regarded as the premier Shakespeare theater in the United States.

At this early stage, construction estimating services have been provided by Chartwell, Inc. of Cambridge. A local contractor, fully committed to all applicable regulations of the fair employment commission of the City of Boston, will be chosen at a later date.

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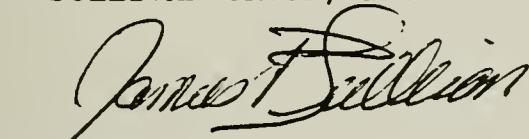
Stephen Coyle, Director
Boston Redevelopment Authority
February 22, 1988
Page Two

As specified, also enclosed please find a check for \$1,000 drawn to the order of the Boston Redevelopment Authority. It is understood that the Authority is under no obligation to earn interest, that \$500 will be retained by the Authority as a processing fee, but the remaining \$500 will be returned to unsuccessful applicants.

Thank you for the courtesy shown to date by your staff, and we look forward to meeting with you to discuss our proposal.

Very truly yours,

SULLIVAN GROUP, INC.



James F. Sullivan
President

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DEVELOPER

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Sullivan Group, Inc. was formed to pursue a broad range of interests, with the primary focus being real estate development and management. Drawing on the recent experiences of the principals in the development of major commercial and residential projects in the Boston area, Sullivan Group, Inc. offers a multi-disciplined team approach with expertise in development, real estate law, finance and planning.

The Group believes that it has a responsibility as land use and development professionals to treat land as a very limited and precious commodity which must be enhanced in such a way that it produces a better quality of life for current and future generations. Quality and integrity are of the utmost importance since the Sullivan Group regards an excellent reputation to be a possession beyond price.

The principals of the Company are as follows:

The President of Sullivan Group, Inc. is James F. Sullivan, a Boston Attorney and Developer of the recently completed Marketplace Center/200 State Street complex. This innovative, mixed-use project in the heart of Boston's financial district combines 300,000 square feet of class A office space, 60,000 square feet of first quality retail, and 125 cars of underground parking. Mr. Sullivan was also the driving force behind the development of the award winning Mercantile Wharf residential project, and the 600 car Dock Square Parking Garage.

Elizabeth M. Conahan, Chief Operating Officer of the company, came to Sullivan Group, Inc. from the Shawmut Bank, where she served as Senior Vice President and division head of the commercial real estate division. Prior to that, Ms. Conahan was with Citicorp Real Estate, Security Pacific Mortgage Corporation, and the Boston Five Cents Savings Bank.

John E. Dobie, Vice President for Planning and Design of Sullivan Group, Inc. served as Project Coordinator for the Marketplace Center/200 State Street complex. Before that, he was Senior Urban Designer with the Boston Redevelopment Authority and Advisor to Boston's Zoning Board of Appeal, working extensively with neighborhood groups in all sections of the city.

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Allen Bress, Esq., General Counsel of Sullivan Group, Inc. is a member of the Massachusetts Bar, and throughout his career has specialized in real estate and zoning law. He previously was a partner in the Boston law firm of Sullivan and Bress.

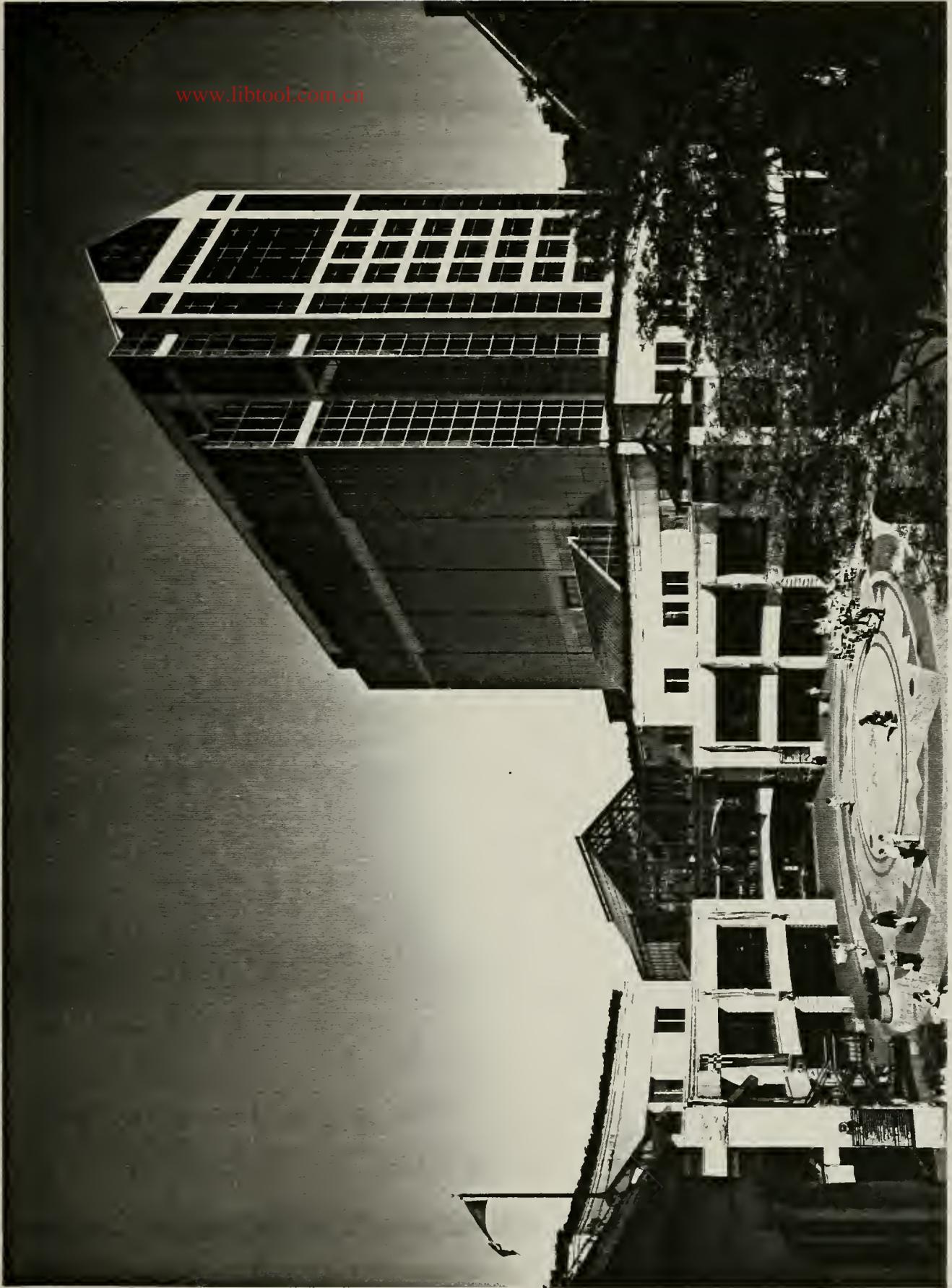
George Cantwell, the Vice President of Sullivan Properties, Inc., the property management arm of the company, has over 20 years experience in all aspects of real estate and property management. He was previously employed by The Copley Group and NET Properties.

Sullivan Group, Inc. has also been named the developer of Tallahassee Center, a large, mixed-use (garage, hotel, office building, retail complex) project directly adjacent to the state capitol of Florida. Construction is expected to commence in late 1988.

In addition, Sullivan Group, Inc. has acquired a 100,000 square foot IBM Distribution Center in the heart of North Carolina's thriving "Research Triangle," and, like all of the Group's holdings, will be managed by Sullivan Properties, Inc.

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MARKETPLACE CENTER'S PLAZA,
AND "THE WALK TO THE SEA"

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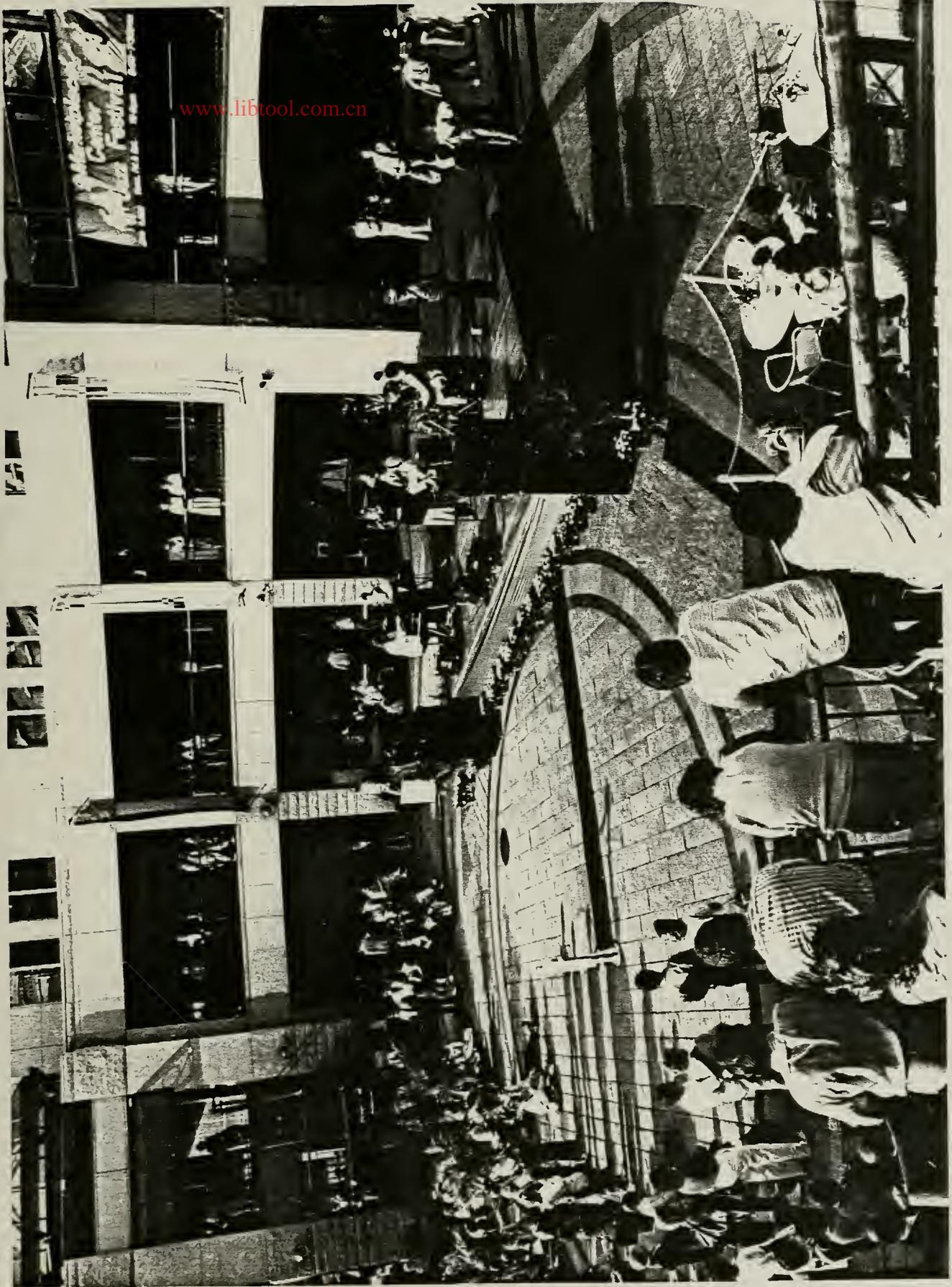
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MARKETPLACE CENTER, WITH FANEUIL HALL, MARKETS ON THE RIGHT, AND CUSTOM HOUSE TOWER IN THE BACKGROUND

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ANNUAL MARKETPLACE CENTER
JAZZ FESTIVAL JUNE, 1987

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DEVELOPMENT ATTORNEY

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ANNE W. PLIMPTON
NANCY M. CULLEN
LEONARD M. SINGER

February 22, 1988

Csaplar & Bok is a full-service law firm founded in Boston in 1965. The firm presently has approximately ninety attorneys in its offices in Boston and San Francisco, of which 29 are partners. Eleven of its lawyers are resident in San Francisco.

In its first twenty-three years of existence, the firm has developed a broadly based business and real estate practice which provides high quality legal services to clients on international, national and local levels. The firm has been successful in gathering together a strong group of partners and associates skilled in the various aspects of the firm's practice.

The firm is organized into six departments: Corporate and Securities; Finance; Tax; Litigation; Financial Services; and Real Estate. The firm encourages and utilizes, where appropriate, interdepartmental groups to work on particular matters or particular types of matters. Since the Parcel 6 project will involve mainly the Real Estate Department, we will focus on that aspect of the firm's practice.

Csaplar & Bok has long had extensive experience implementing large, complex real estate development projects. Because the firm's clients include owners, developers, lenders, architects, contractors, project managers, title insurance companies, public authorities and municipalities, all of which have different perspectives on a development project, the firm's lawyers have developed flexibility, creativity and a sense of priorities, all important in negotiating and drafting documents and resolving legal issues. The firm's lawyers have assisted in all stages of development, including eminent domain and other aspects of site assembly, developer selection, resolution of title problems, master planning, zoning and

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CSAPLAR & BOK

environmental analysis and approvals, drafting and negotiating lending documents and major leases, condominium documents, air rights agreements, and construction contracts, as well as the basic structuring of underlying financial relationships.

The firm is committed to both the public and the private sectors in its real estate practice. The firm has worked extensively with local and state government, including representation of the Massachusetts Port Authority in the rehabilitation of the Commonwealth Pier into the Boston World Trade Center, of the City of Cambridge in the redevelopment of the Lechmere/Riverfront Area, and of the Massachusetts Institute of Technology in the development of its 25-acre Simplex site in Cambridge. Familiarity with the concerns and practices of the public sector is often a crucial ingredient to the success of a private sector project. The firm also has been involved in private sector projects involving the assembly of land and the construction of major new buildings: the Hyatt Regency Hotel in Cambridge; shopping centers, condominiums and apartment houses; and major office buildings such as One Beacon Street in Boston.

As one of the first law firms in Boston involved in historic preservation and adaptive reuse (Old City Hall, Lewis Wharf, Russia Wharf, Union Wharf, The Children's Museum, and Commonwealth Pier), the firm has had much experience with the special issues involved in protecting Boston's historic downtown and waterfront. Other adaptive reuse projects have included the Bulfinch Court House in Cambridge, the Chickering Piano Factory in Boston and mill buildings in Central Falls, Rhode Island, and Winooski, Vermont.

The firm or its members have been active in the preparation of legislation, having drafted condominium legislation (Chapter 183A) for the Commonwealth of Massachusetts, a complete revision of the Zoning Enabling Act (Chapter 40A) in 1975 and historic district legislation for Back Bay and Beacon Hill. One member of the firm was a Republican candidate for the United States House of Representatives. One lawyer presently holds the position of Chancellor, New England Conference of the Methodist Church, while others are directors of several organizations including The Children's Museum, Boston Ballet, the Society for the Preservation of New England Antiquities, Young Audiences, Performing Artist Associates of New England and the National Alliance of Business and Professional Women. One of the firm's lawyers has been a regular participant on the television show "The Advocates." Other lawyers in the firm have taught at Boston-area law schools and have participated as panelists at a variety of legal seminars.

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Architects and Planner

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Hammer Kiefer and Todd, Inc.

Imaginative Responsive Creative Talented Knowledgeable Energetic

To the client selecting an architectural firm, these are the qualities that matter most

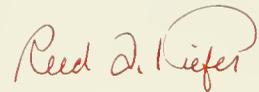
They are also the qualities that best distinguish our firm, Hammer Kiefer and Todd, Inc.

Since 1974, we have successfully met a wide variety of architectural, planning and



William R. Hammer

technical challenges. In each case, our desire has been to create architecture that is



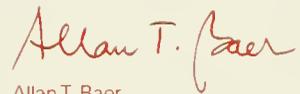
Reed A. Kiefer

spirited and approachable—architecture that becomes a dynamic part of the environment—



Frederick W. Todd

whether it be housing, an office building, a school or a marketplace. Equally important,



Allan T. Baer

we have handled each project with a singular commitment to client service.



Charles M. Wisner

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Eagle Square Marketplace

www.libtool.com.cn At Hammer Kiefer and Todd, Inc., we have always worked to bring out the best in each site, each space, and each material. Our aim is to create an environment that is visually enticing, rich in symbolism, comfortable and inviting. Our approach is to recognize the unique nature of every project, and to bring to each one

a fresh eye and a capacity for new ideas and solutions. This strong architectural vision is combined with a practical ability to translate exciting concepts into completed buildings which delight those who use them.



Edgar W. Bois Terrace Housing for the Elderly

With HKT, you get a lot of partner attention. We've found them to be very responsive; they are an aggressive, alert and energetic group of talented designers.
Thomas Niles, President
The Niles Company

Village Square, Retail and Office Complex



Good architecture grows out of a two-step process. First, we study the client's needs, and then we apply our expertise to design a building that meets those needs in a creative, exciting way.
William R. Hammer
Principal, HKT



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Hammer Kiefer and Todd, Inc is committed to a collaborative process in which clients play a vital role in shaping a project's focus and direction. We begin the process by carefully exploring

the client's needs and expectations. We then interpret them in the light of our collective experience, design sense and technical knowledge, considering as well the physical and con-

textual aspects of the site. Our clients often find that this collaborative process expands and enriches the original concept and often results in a more cost-effective building.



HKT's sensitive design answered the concerns of our historic district neighbors. Their presentations at community meetings were very reassuring and made the neighbors feel secure about our plan.

**Sally Zeckhauser, President
Harvard University
Real Estate**

**St. Johns Housing
For The Elderly**

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For me, it is an exciting challenge to economically use the astounding array of modern technology to provide architecture that responds to people's needs and uplifts every individual's spirit.

Reed A. Kiefer
Principal, HKT



Milldam Square
Condominiums



Without HKT's innovative design, it would have been impossible for us to accomplish the conversion of a 19th-century church to housing for the elderly.
Jack Buckley, Exec. Director
Dover, NH, Housing Authority

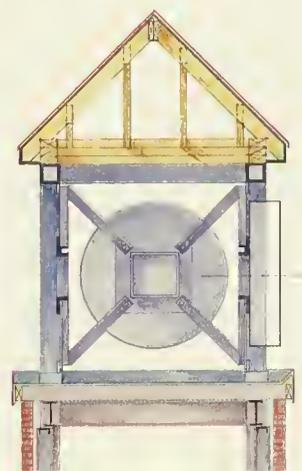
10 CambridgePark Drive,
Office Building

501 Cambridge Street



It's a real thrill to recycle an abandoned building for a contemporary program and to recapture the special excitement of a beautiful fragment of the historic fabric.

Allan T. Baer
Principal, HKT



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New Hampshire Savings Bank

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Client service is a cornerstone of our philosophy. Hammer Kiefer and Todd is structured so that clients gain the maximum benefit from the experience of our Principals. A Principal is intimately involved in every phase of every project, and is supported by a diverse and talented team of professionals. Our services include computer capabilities for design, drafting, feasibility, planning and financial analysis. A separate Contract Administration Department assumes responsibility for services during construction by monitoring adherence to schedule, budget, and specifications, as well as protecting other client interests.

New Hampshire Savings Bank



As a planner, I like the challenge of solving problems, going beyond the obvious to a solution that uniquely suits a particular situation or a client's special needs.
Frederick W. Todd
Principal, HKT



**Edgewater Place
Condominiums**

HKT's design for our addition gave the bank an entirely new image. They did a tremendous job coordinating the project so that our employees could work without major disruptions.
Richard Weed, Exec. V.P.
New Hampshire Savings Bank



Harrington School



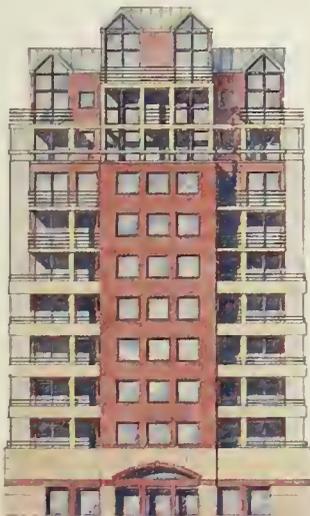
Highland East Office Building

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Architecture can enhance our everyday life. A building should engage and stimulate people and dynamically integrate with our historic and contemporary environment.
Charles M. Wisner
Principal, HKT



Beacon Street Condominiums



The team of professionals at Hammer Kiefer and Todd, Inc is experienced in developing creative solutions for a full range of architectural and planning challenges:

- Architecture
- Interior Design and Space Planning
- Feasibility Studies
- Urban Design
- Site Planning
- Historic Preservation
- Graphic Design
- Development Services
- Technical Consultation

HKT is an architectural firm with knowledge, experience, commitment and vision.

Highland East Office Building

HKT takes a deep interest in the project and in the people they work with, which is why I use them again and again, no matter what kind of building I'm developing.
Gary Petrini, President
L. Petrini & Son

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800 Cambridge Street, Cambridge, Massachusetts 02141

Photographers: Anton Grassl, Herb Engelsberg, Peter Vanderwarker, Nick Wheeler, Andrew Kramer, Wayne Soverns, William T. Smith, Richard Mandelkorn

Clifford Selbert Design

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SPECIAL CONSULTANTS

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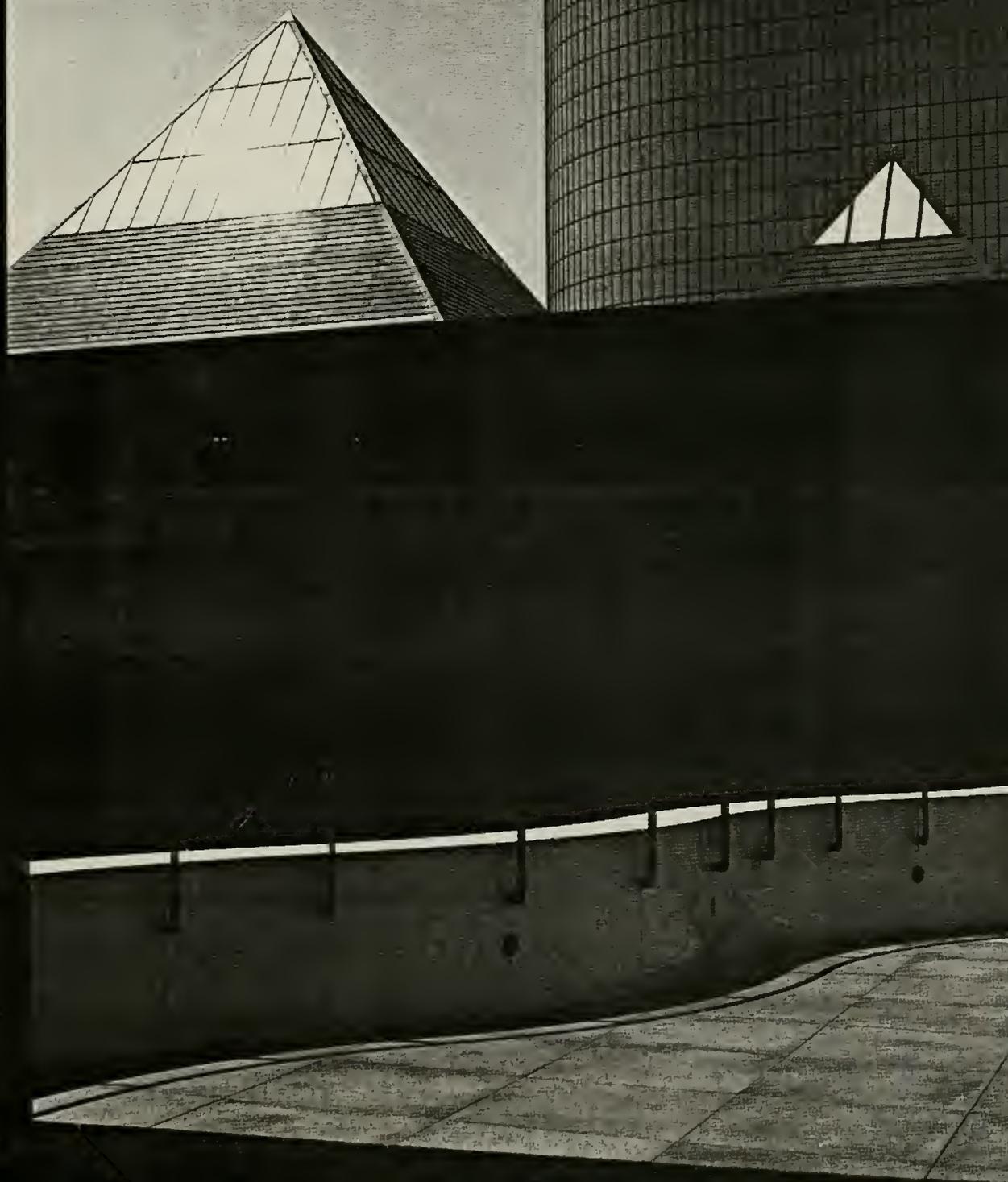
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The Alabama firms of Barganier McKee Sims and Thomas Blount Architects will be assisting Hammer Kiefer and Todd, Inc. in the design of the theater portion of the project. We are extremely fortunate to have these special consultants as part of the team, since they designed the world reknowned Alabama Shakespeare Festival Complex in Montgomery. We feel that no one in the United States is more familiar with the design requirements for a theater specifically designed for authentic Shakespearean drama.

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ARCHITECTURE

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'Palladian Villa In an English Landscape'

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*A new center for the Alabama
Shakespeare Theater in Montgomery.
By Robert A. Ivy Jr., AIA*

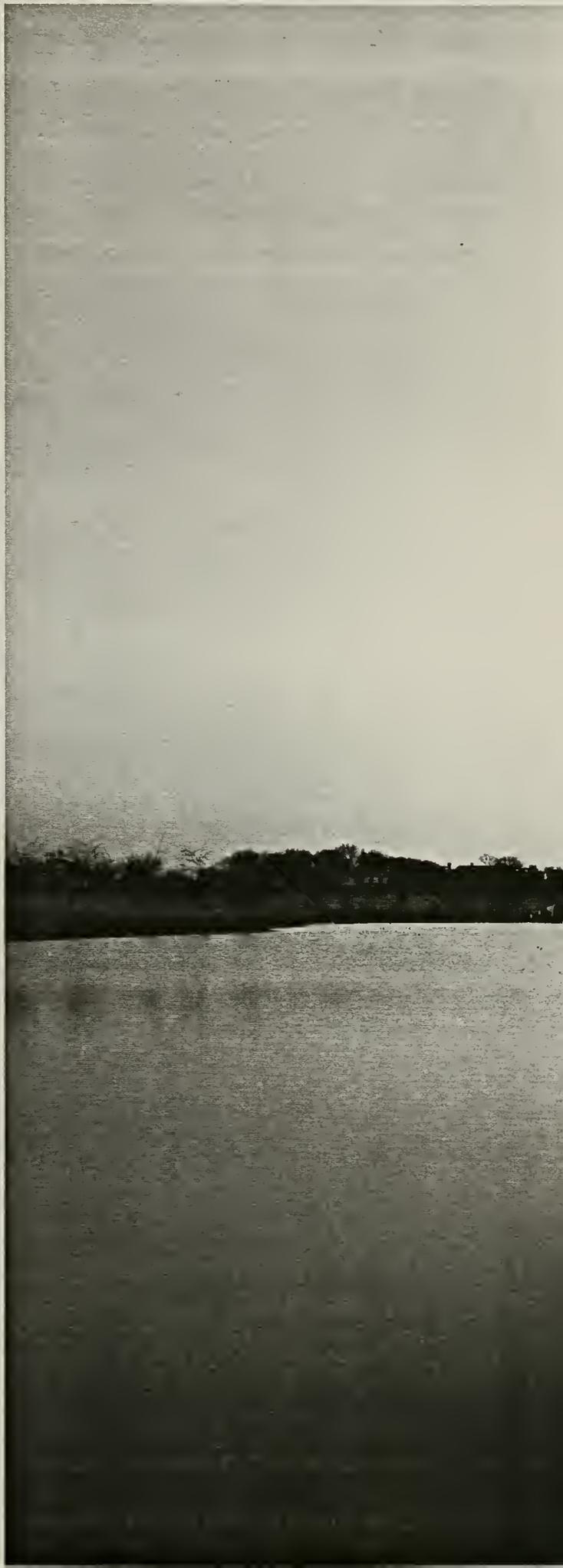
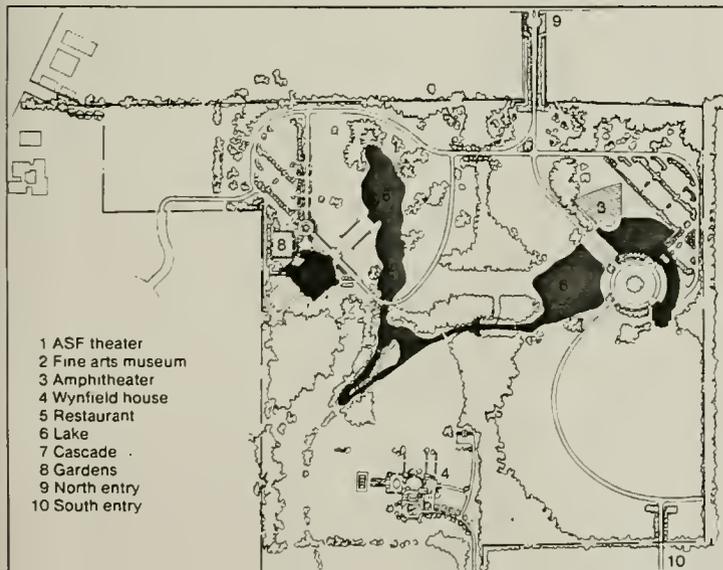
No one draws from the stage at the Alabama Shakespeare Festival, and local dialect is absent from the architectural vocabulary of that organization's new home. The Carolyn Blount Theater, designed by the Atlanta firm of Blount/Pittman & Associates, houses the Southeast's only full-time classical repertory company in a state-of-the-art playhouse near Montgomery, Ala. Building and site are integrated in an idealized English landscape, creating an ensemble that transcends parochialism yet remains true to place.

Control of the choices of planning professionals for site and building were in the hands of an unusual client/benefactor: The 97,000-square-foot building and the land it sits on were the gift of one man, Winton M. Blount, chairman of one of the nation's largest construction corporations. The theater complex forms one element of a new 250-acre cultural park for Montgomery, Blount's hometown, carved from the property surrounding Wynfield, the Blount estate.

No radically new ground is broken here; in daylight, the building appears to be a Palladian villa set in an English landscape. The theater is a direct descendant of Palladio's Villa Poiana south of Vicenza, right down to the five circular openings, oculi that arch above the entrance. From the exterior, this contemporary building comfortably wears its neoclassical garment, much like the best residential adaptations of Georgian architecture in the 1950s.

Unlike its 16th century precursor, however, the building stretches from a central entrance pavilion in a long crescent with glazed arcades, terminating in twin hipped-roofed pavilions. At one end is a patrons' wing; at the other, the main ticketing

View from the north of the serenely sited theater with its landscaped terraces that descend to a manmade lake. In the distance, the ornate brick dam and bridge.



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room and administrative center. These pavilions grip the top of the hillside to state "beginning, middle, and end."

The theater has an "up" and a "down" as well. Roughly one-third of the building remains hidden from sight, buried in the hillside. Elaborate facilities for prop production, costume preparation, wig and makeup preparation, as well as dressing rooms for the cast and practice stages are located either under or behind the visible facade.

Seen from a distance, the building makes a non-apologetic, almost austere statement about itself and the place where it sits. The miseenscène is synthetic, almost curious in its singularity, yet is clearly not Stratford in 1600, nor is it Disneyland. Building and park form a unity that is suitable and appropriate.

Above right, the theater's forecourt looking through the open doors of the main entrance to the lobby. Left top, the forecourt retaining wall with the main entrance pavilion beyond. Left above, dam and bridge at the south end of the lake.

Austerity vanishes at night, when the theater's form dissolves and its brick reflection vanishes from the lake. In place of brick mass is a glowing ribbon of light, highlighted by the five bright oculi, round balls juggled at the entrance.

The lake that mirrors the building's mass, as well as the allées of cherry laurel, the Osage orange trees, the rolling parkland, and roadways that curve through the site were conceived by the late English landscape architect Russell Page. Working with the

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Photographs © Timothy Hursley/The Arkansas office

architects, Page approved the entrance scheme for the Wynton Blount Cultural Park that would ensure a moment's decompression from the highway and its suburban surroundings and prepare visitors for a mental or spiritual voyage.

The architects have carried out Page's organizing concept, providing consistent flourishes of brick bridges and enigmatic pylons, steps to the water, and paving patterns that accentuate the effect and harmonize with the unified vision.

Theater lies at the heart of this cultural park where "The play's the thing . . ." If Shakespeare's plays have been staged in every conceivable manner, from the Globe Theater to the starry night, at the Blount theater complex the performing company has the luxury of choice—two excellent stages in a

single building provide the company with the flexibility to meet the audience head-on or to produce theater in the round.

The Octagon is the smaller of the two theaters, designed primarily for arena or thrust productions. It is a simple space, intimate in scale, and well proportioned for 250 persons to share an evening with the Bard. It is also well suited for musical recitals and student productions.

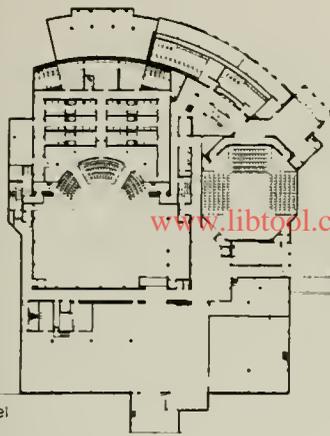
By contrast, the larger Festival Stage achieves traditional elegance in form and materials, creating a grand room for experiencing live theater. Like the best of the nation's older playhouses, the Festival Stage brings performers and audience in proximity, thereby provoking interaction of word, gesture, and viewer. Arcs of the 750 seats and boxes rise steeply, creating sightlines

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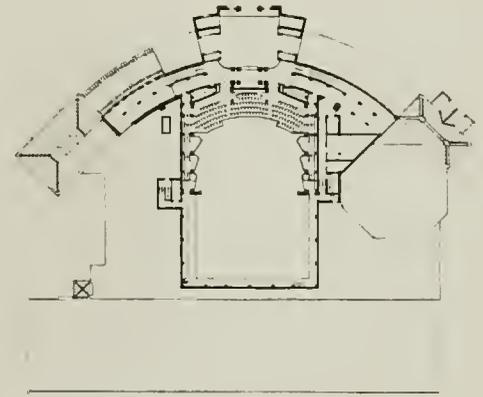
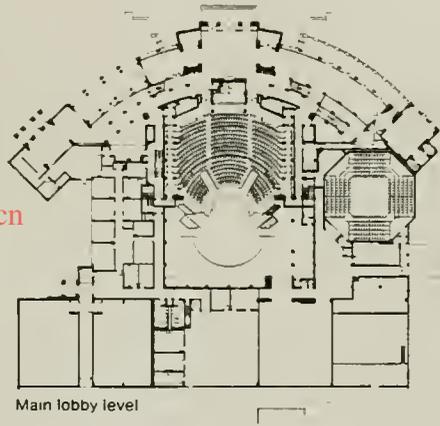
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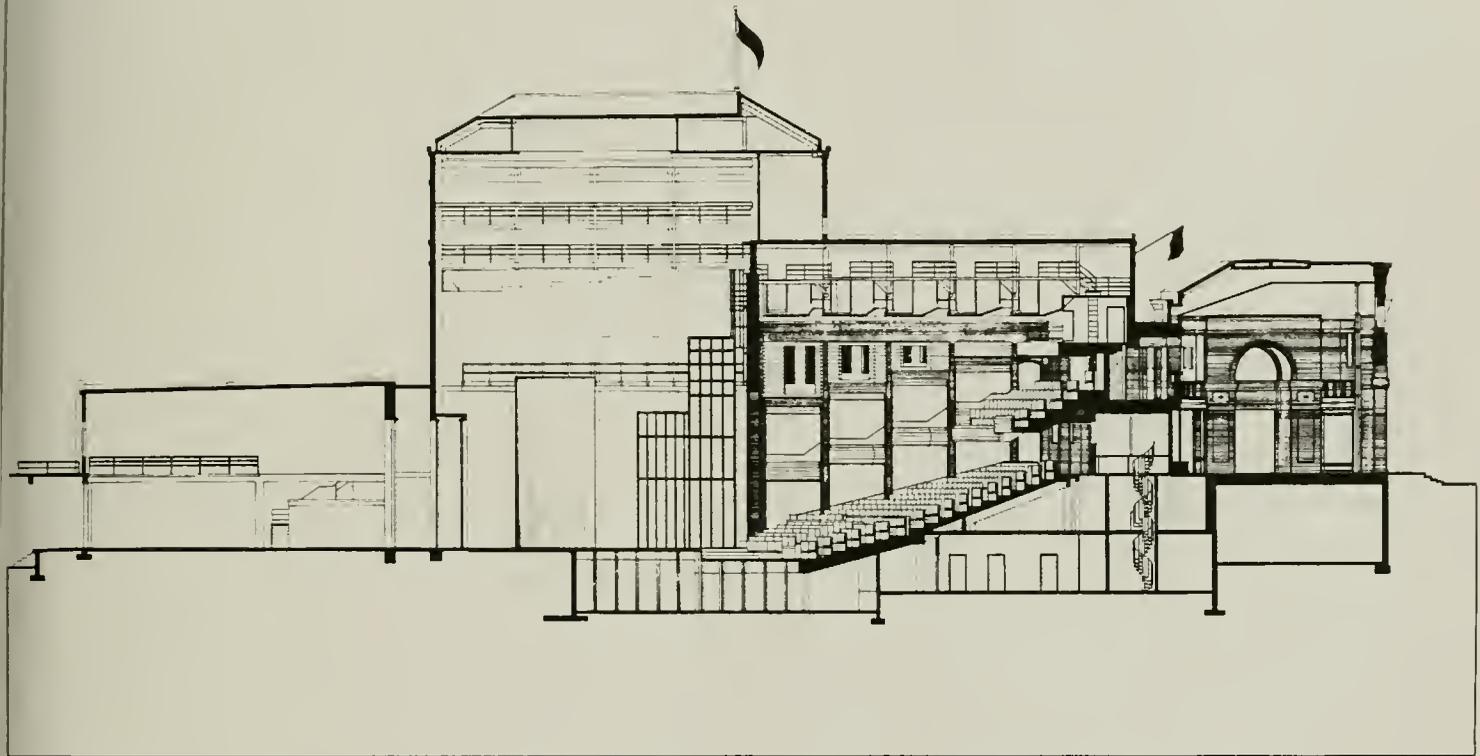
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Upper lobby level

Main lobby level

Balcony level



with uninterrupted views of the action below; there is not a bad seat in the house. The room is enriched by materials that range from claret-colored wool seating to white oak trim on the boxes. ARTEC Consultants, Inc., of New York City served as technical consultant for the theater.

For a recent performance of "Richard III," a modified thrust stage had been arranged. No amplification was necessary in the large room, despite the deep stage. When the script read "Exit," performers came and went not only through the wings but through twin vomitories located near the front of the seating area.

Audiences spilled into handsome public spaces on the main level after the performance, where a statue of the character Puck danced among the playgoers under a classical pediment. Puck's home, the main lobby, is on axis at the center of the complex. To his left and right are vaulted brick archways leading to tall public galleries. Dark stone flooring forms pathways in these arcades, where oak and glass walls curve to follow the crescent-shaped facade of the building.

The inner wall of the arcade is brick, the dominant building material of the complex. Inner and outer brick walls form a shell of several rings or concentric layers that emerge from the interiors to the building's outer form. These "drab" walls have

Left above, the larger and more elaborate of the two theaters, the Festival Stage, with the theatrical set for 'Death of a Salesman.' Left below, simple Octagon theater provides space for experimental and student productions and musical recitals.

been enriched with other more elegant materials, such as wrought iron, bronze, brass, and marble, and they are consistently lightened by clerestory glazing.

Small details marry shell and infill, such as at wall niches for water fountains, where brick coursing lines carry through changes in material. Most detailing is a marriage of neoclassical and contemporary, from Georgian handrail details to the architects' custom designed lighting fixtures.

The feeling of these interior spaces is 18th century without hyperbole, spaces that are appropriate for their function with particular attention given to scale and the orders.

The rough shell of the brick walls lends force and unity to the composition, although some clarity of detail is sacrificed in the pervasive use of brick detailing. Limestone or marble could have brought a crispness to the composition in columns or lintels, for example. Clarity of lobbies and arcades is sacrificed to elegance, as rococo carpets soften and ultimately diminish dramatic spatial effects.

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Right, main lobby has a statue of Shakespeare's Puck opposite the main entrance. Above, curving, natural white oak window wall of the lobby bar area looking toward the Founder's Room. Left, lobby from second level with custom designed carpets and light fixtures. □

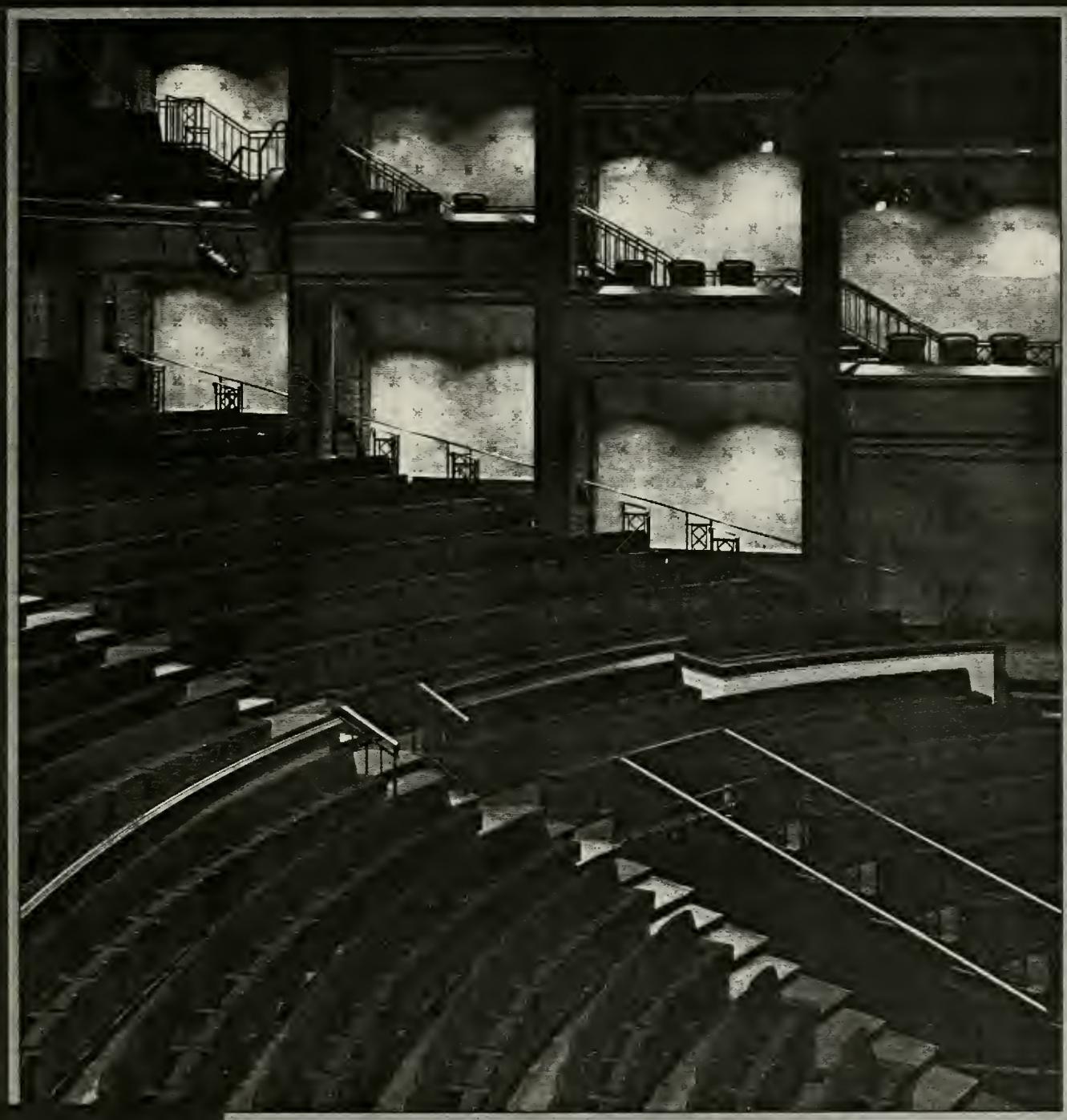
Photographs © Timothy Hursley/The Arkansas office

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ARCHITECTURE 86

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TIMOTHY HURSLY/THE ARKANSAS OFFICE

Alabama Shakespeare Festival

MONTGOMERY'S ESTATE OF THE ART

In 1982, the Alabama Shakespeare Festival in Anniston was about to celebrate its 10th anniversary. It was also \$250,000 in debt, and contemplating a declaration of bankruptcy. Three years later, this spunky company traded its rented high school auditorium for a custom-designed \$21.5 million Palladian-style complex 70 miles down the road in Montgomery. This new complex, which opened in late 1985, overlooks a lake at the northwest corner of a landscaped, 250-acre estate. Its 97,000 sq. ft. include two theatres: the modified-thrust, 750-seat Festival Stage, and the 225-seat flexible Octagon space.

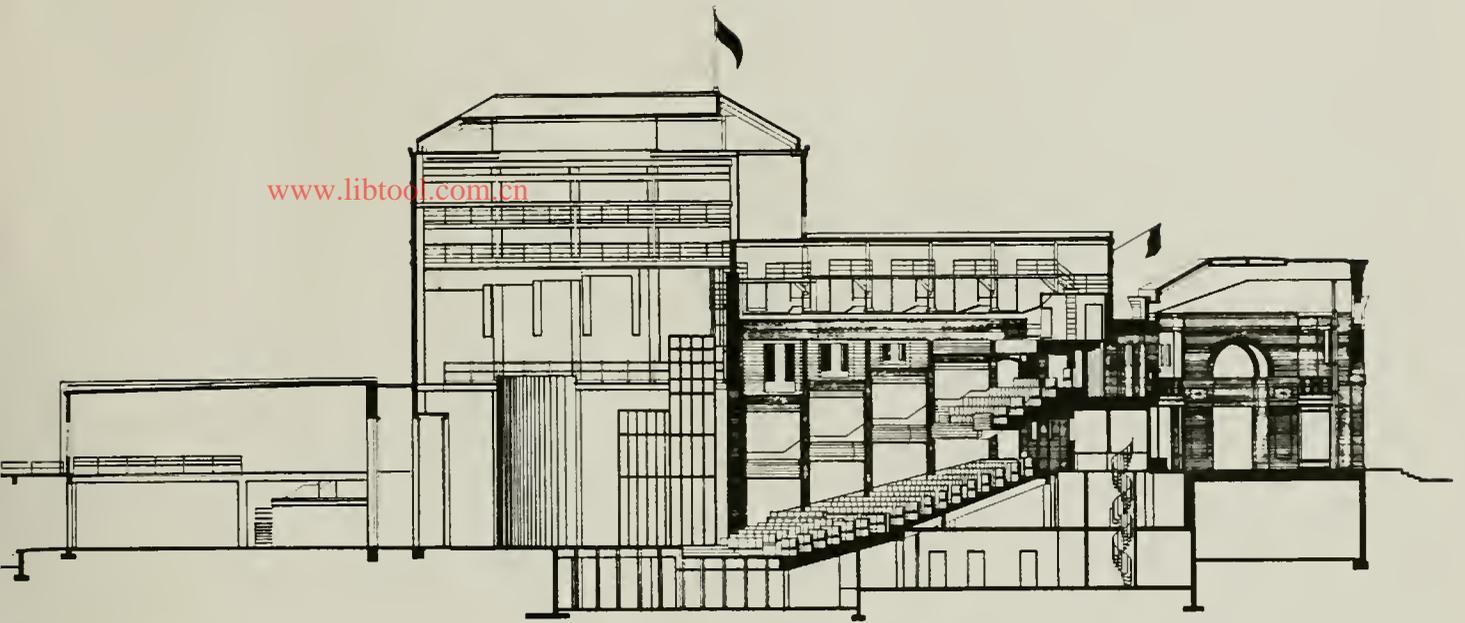
ASF's artistic director Martin Platt had founded the company in 1972, shortly after getting his degree from Carnegie-Mellon (then Carnegie Tech)—"Too young," as he puts it, "to know it

Specifications

SEATING CAPACITY: 750
 STAGE WIDTH: 85'
 STAGE DEPTH: 60' from #1 lineset to back wall plus 10' at center line to edge of thrust
 HEIGHT TO GRID: 66'
 LINES AVAILABLE: 83 hand, 5 power
 DISTANCE FROM EDGE OF THRUST TO FARTHEST SEAT IN HOUSE: 49'
 DEPTH OF THRUST: 18'9" from line of concrete floor slab
 BASIC LIGHTING INFORMATION 554 discrete dimmer per circuit system. Strand Century Light Palette 2 with full backup capability; 600+ instruments. Virtually all onstage circuits are on drop boxes, company switches provided for touring productions, intergrated control systems for work, house, theatrical lights

couldn't be done." Platt produced his first 31-performance season on a budget of \$8,000 using fellow just-out-of-graduate school actors. The next year, his budget had grown to \$26,000. By the summer of 1979, with a complement of 12 Equity actors, Platt was producing five shows in rotating rep, performing on the road as well as in Anniston, and had seen a greater than 50% increase in audience for two years in a row. But production costs were high, the budget was up to \$1 million, and despite increased box office in 1982, the company couldn't meet expenses. Luckily for Platt, one of his Board members was Carolyn Blount. She and her husband, Winton "Red" Blount, had been wanting to do something special for Alabama; Red thought of giving most of his estate, Wynfield, but didn't know to what end.

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The ASF building (above; section, top) is a Palladian-style structure located on a 250-acre estate on the outskirts of Montgomery. Exterior lighting was designed by Blount/Pittman & Associates and Design Lighting Systems, both of Atlanta.

When the AFS appealed to Carolyn for funding, Platt was surprised to receive, instead, a more valuable offer from her husband: if the AFS would move to Montgomery, Red would build it a theatre.

Platt accepted. In September, 1985, the AFS staff arrived at Wynfield, and on December 13, 1985—only 16 months after the last Anniston performance—the Festival Theatre opened to the public.

The schedule was dizzying, but Blount was eager—and experienced. A risk-taking entrepreneur, he is co-founder of Blount, Inc., an international construction firm ranked among the Fortune 100 service companies. Not only is he the AFS project's catalyst and patron, he is also its general contractor. Blount, who had worked on the Tennessee Performing Arts Center, which opened in 1980, is described by his son, Thomas, as "a professional manager." The junior Blount and his partner, L. Perry Pittman, were the AFS project's architects.

Blount's enthusiasm swept along his collaborators: Tom Blount, Pittman, and theatre consultant Robert Wolff of Artec Inc, who knew Platt from Carnegie Tech. Red Blount's son, Tom, notes, "He got intensely involved in the project. When he forced us to make changes—and I'm not saying this to be nice—every change he made was an improvement. He generally let us take it to a point, then present it to him, then he'd make decisions, and we'd act on them." Because the senior Blount wanted the building up and running, the design

TIMOTHY HURSTLEY/THE ARKANSAS OFFICE

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ALABAMA

team fast-tracked AFS's new building from revised rough sketch to gala opening in 18 months.

According to Tom Blount, fast-tracking—designing and constructing at the same time—works well for "repetitive, stamp 'em out" kind of buildings, but is hardly ideal for unique, technically complicated structures like theatres. Platt found that once a detail was on the drawing board, if he took too long to suggest a change, it was usually too late to make it without affecting many other components. Wolff adds that fast tracking makes building on budget very difficult: if you don't know what you're buying, you can't know how much it will cost.

Equipment for the two theatres was budgeted early on, when the building's price tag was estimated at a modest \$7.5 million. The theatres are "pretty well equipped," says Wolff. But, he adds, "it was very difficult to get the flexibility and all the things that a resident theatre needs on that budget, and they will probably be adding things in the future." Additional rigging, shops, and storage space are among future acquisitions.

Blount was putting the project out to bid—issuing construction documents for the building's foundation—before he had completed details of its interior design. Meanwhile, the theatre company itself was growing by leaps and bounds—attendance was nearly 140,000 this season—so architectural decisions made early on did not always prove apt. The building was programmed, for instance, for an administrative staff of 20; now 60 occupy the space, and the heat generated from their additional computers means that the air conditioning will have to be boosted next season. "They're operating on a much greater scale than was anticipated at the start," says Tom Blount. "Though they told us what they needed, by the time the building got done, they already needed more. But like all theatres, they've found ways to adapt." For instance, the room dedicated to volunteer use has been partitioned into offices. Overall, says Blount, "We had to make a lot of guesses in designing, but we pretty much guessed right." Blount says he is also pleased at having gotten quality craftsmanship on such a tight schedule.

Before the architects made their first sketches, Platt compiled a list of theatres to visit. He, the senior Blounts, and Blount/Pittman toured the Shaw, Stratford and Oregon festivals, Cleveland Playhouse, the Guthrie and Minneapolis Children's Theatre, San Diego Old Globe, South Coast Rep, and Mark Taper Forum. Tom Blount's early drawings reflected his liking for the Old Globe and Oregon Shakespeare Festival spaces.

Then, with help from Atlanta stage designer Michael Stauffer, Platt and his staff developed a facility program for "spaces, space relationships, and general needs." This was coordinated with Blount/Pittman, and later with Artec. Though Platt says the AFS "did not want to be involved in the architectural look of the building, it did have strong ideas about the theatres and support spaces." Keeping in mind the next generation of users, Artec stressed the building's future life, so Platt did not necessarily get everything he wanted.

Platt did, however, get the thrust stage he wanted in the 750-seat Festival theatre. Two vomms originating on a level with the fifth row of seats provide downstage access to the 18'9" thrust. Each side of the stage is currently bounded by two flytowers—the downstage pair permanent, the upstage pair on air casters. Platt originally expected to need no more than 32' of his 60' proscenium opening, but next season the architects will take away the two air-castered upstage towers and store them off site. This will give Platt more stage width and more wing storage. Scenery flies to within 9' of the edge of the thrust. There is room for 88 lines; 60 have been installed. Platt is pleased that, "we can almost fly all the way over the entire thrust, either with spot lines or hemp, so it really is almost the best of both worlds."

Tom Blount describes his architectural concept for the Festival Stage theatre as "unenclosed, outdoor space—of twilight and courtyard." He and Pittman proposed colonnaded walls with side boxes and a high, flat ceiling. After reviewing Blount's first sketches for the theatre, Bob Wolff, Artec's project manager, made several suggestions, including steepening the audience rake. Consultants and architects studied the problem of flying scenery over a thrust. Then, recalls Wolff, they designed "a

big arch. The stage nestles into that, and everything above the arch can be completely flexible."

Tom Blount "had seen too many theatres that started out with a proscenium span of 35' and ran into all sorts of trouble when they wanted to widen it," so he balked at Platt's request for a 33' width. "We decided," explains Blount, "that the next somebody may want a 60' proscenium. We held the architecture back to 60', then filled in with easily remodeled stuff—wood structure—things that could be moved cheaply to suit other artistic direction. We designed to Martin's specifications, but we also designed in the ability to change it."

According to Wolff, the entire design team agreed, "it was a good idea to make the whole thrust stage area and a portion up into the proscenium flexible—including the vomms. We had seen other theatres where that area was all done in concrete and we decided that from performance to performance, one might want to have a stage at a different height, or in a wholly different configuration, or one might want to come up stairs from the rear." Wolff put the entire wooden thrust and area above it on steel legs which can be raised or lowered. "So, down to 14' or 15' out in the thrust area, as well as backstage, you can tear the whole thing down. . . you can put steps in where the vomms are, you can move components around."

For the flexible, arena-like Octagon Stage, Wolff says that Artec "put forward a series of different methods of coping with lighting positions and access to the ceiling, including catwalks and a grid that was accessible from ladders." The team decided to go with a tension wire grid which Platt has found to be "a real blessing for flexibility and ease of changeover, moving speakers, lighting equipment, spot lines, everything." Actor circulation in this space is, however, a problem. To make it completely flexible, Platt wanted his actors to be able to circulate behind all of the audience in any configuration. But some of this crossover was sacrificed in order to include enough seats to clear a profit. Blount will be adding a fourth actors' entrance to the Octagon to ease the problem.

Platt is pleased with the relationships between spaces: "The rehearsal room and costume shop are within ten yards of each other, so to get someone from rehearsal to a fitting is a matter of sec-

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ALABAMA

onds. We have very good access of costumes from the shop down to the stage and dressing room, and from the scene shop into both theatres." The costume shop's 16' high ceiling makes use of ample north light, and, adds Platt, "We have absolutely no sound spill from shop to either theatre."

The Festival Stage boasts a multitude of hanging positions, equipped with instruments by Strand, Altman, CCT, and Colortran. Dimmers and boards—Light Palette 2 in the Festival, Mini-Palette in the Octagon—are by Strand. Platt calls both lighting and sound installation—the latter by Ancha Electronics, Inc.—"remarkable. The booth in the large theatre is wired directly into both rehearsal halls for sound studio work, so we can do recordings and music for our shows on-site, with just a sound engineer in the booth. Or we can bring the equipment into the rehearsal halls and just plug straight into a panel in either hall. That has worked quite well."

According to Artec's Paul Garrity, the sound system includes, for each theatre, a 24-channel console by Trident of England, with extensive patching facilities and signal processing. "The Festival Stage's loudspeaker systems consist of a central array, by Meyer Sound Labs, and portable loudspeaker units for location on the side stage areas," he notes. "Various portable units are provided for sound effects and other applications, connecting to the auxiliary amplifiers via the loudspeaker patch field located in the control room. In the Octagon, a portable speaker system is used for each show; the mesh grid simplifies rearrangement of components."

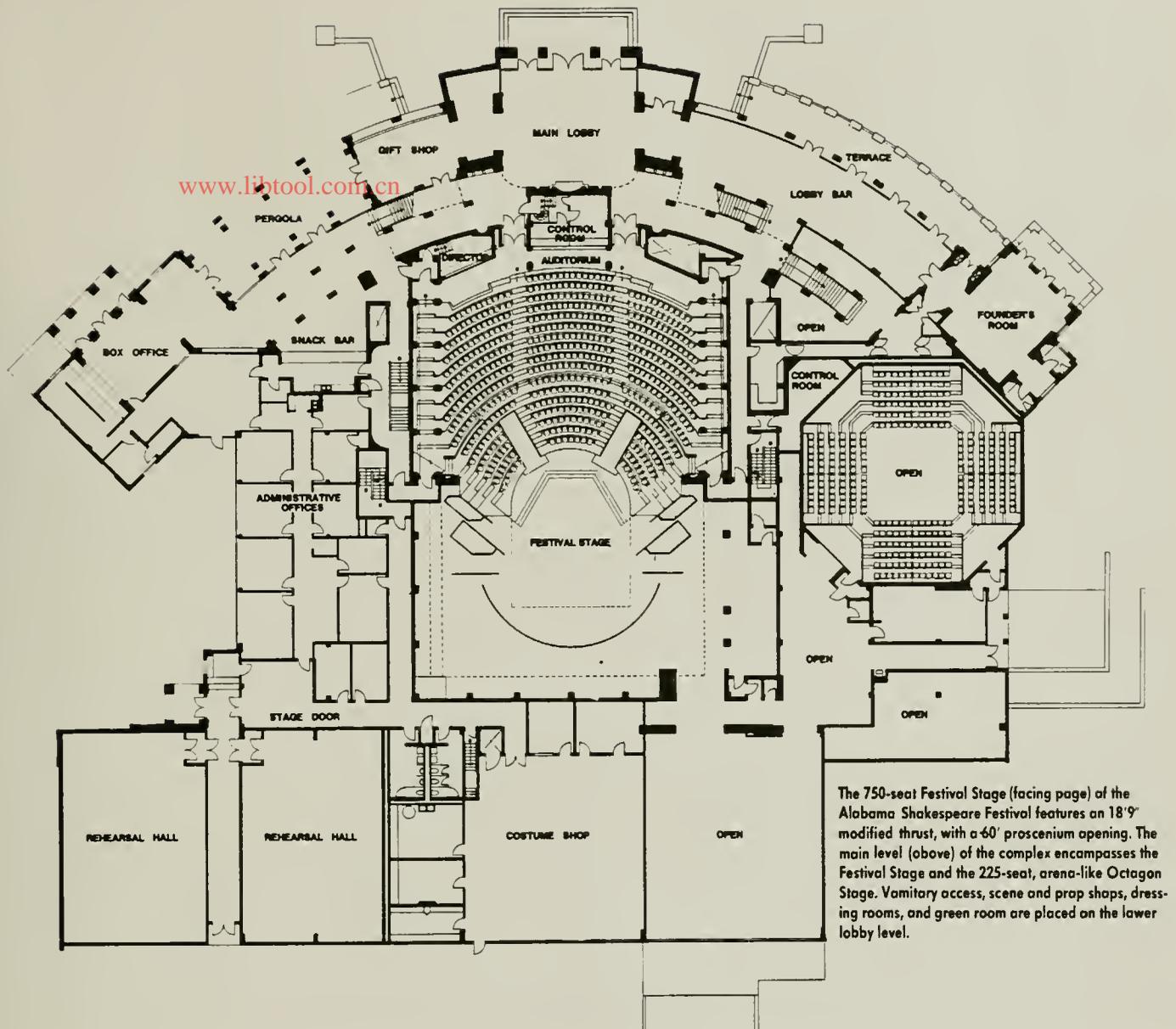
Artec designed the integrated communications system to serve both theatres, the shared dressing rooms, facilities, and lobbies. A four-channel intercom system can be tied together to serve both theatres, as well as the shared dressing rooms and lobbies. Portable "pendant" control panels provide intercom and paging functions, as well as house, cue, and worklight control at numerous locations throughout the theatre. Sound and communications systems are set up as identically as possible in both theatres, so that operators can easily go from one to the other. Video includes cameras which look at each theatre and, fed like cable TV through the building, enable latecomers or staff to view stage action in color.

Despite what Platt describes as the main theatre's huge stage (85' wide by 70' deep from back wall to edge of thrust) and stagehouse, storage stage is tight. Several proposed storage areas were cut in 1983 when the building was shown to be 50% over budget, and its size was reduced from 140,000 sq. ft. to 90,000 sq. ft. Other options studied were deleting the Octagon, office space, or shops. Blount knew that, of all these, storage would be the cheapest to add later—indeed, he feared that if the Octagon disappeared at this time, high costs would prevent its ever being built. In the conceptualizing stage prior to 83, the architects had carefully sited the theatre so that the additional space could be added later, at the back, without affecting the facade. For now, smaller props and this season's costumes fit comfortably in available space, while scenery is stored off-site. Platt and Blount/Pitman are already working on a master plan for expansion of storage behind the shops: classroom, lecture hall, and additional administrative space will also be added within three years. Another anticipated possibility—a 100-125-seat cabaret theatre—would sit easily off the Octagon's lobby. Additions will be publicly funded; Red Blount's own contribution to the existing budget exceeds \$22 million.

The AFS's red brick Palladian exterior echoes the style of Red Blount's home just to the south. The theatre's entrance and front-of-house curve to follow the terrain, while all its public rooms have full, subtly varying views of the park. Sensitive to the terrain, Red Blount hired prominent British landscape architect—the late Russell Page—to create an English country park featuring formal gardens and a lake aswim with swans. The theatre is the first of several public components to be included. A new fine arts museum is going up now, later to be joined by an authentic Elizabethan village. Shakespeare has, indeed, gone South.

MICHELE LARUE

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The 750-seat Festival Stage (facing page) of the Alabama Shakespeare Festival features an 18'9" modified thrust, with a 60' proscenium opening. The main level (above) of the complex encompasses the Festival Stage and the 225-seat, arena-like Octagon Stage. Vamitory access, scene and prop shops, dressing rooms, and green room are placed on the lower lobby level.

UPDATE UPDATE UPDATE UPDATE UPDATE UPDATE

Fire safety systems

Fire safety systems that have been installed in some recent projects include:

The **Orange County Performing Arts Center** has a fire curtain of Safetex™, fabricated by Hoffend & Sons. The stage-house and all wings and support areas are sprinklered, including lobby areas. The lobby is also equipped with a special smoke evacuation system, as well as rolling fire doors that isolate sections of the lobby so that no more than two sections are connected.

The renovated **World Theater** in St. Paul, Minnesota has a fire curtain supplied by Secoa. Theatre consultant Duane Schuler says that it was decided to replace the existing fire curtain because this was more cost effective than installing a

deluge system, as well as more reliable. "If there's a mistake and it goes off for some reason, you've actually destroyed thousands of dollars of plasterwork," says Schuler about a deluge system.

The **Alabama Shakespeare Festival Theatre** is protected by a deluge system. Consultant Robert Wolff says that because the theatre has a thrust stage, a fire curtain would land too far upstage of the acting area. So a deluge system which floods the theatre from the arch over the stage was chosen.

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ALABAMA

Project:

Alabama Shakespeare Festival

Site:

The 250-acre Wynfield estate, Montgomery, AL

Start date:

November 1, 1982

Completion date:

December 13, 1985

Client:

Alabama Shakespeare Festival
PO Box 20350
Montgomery, AL 36120
(205) 272-1640

Architect:

Blount/Pittman & Associates, architects
1177 Virginia Ave. NE
Atlanta, GA 30306
(404) 874-4445

Theatre design consultant:

Artec Consultants Inc
245 7th Ave.
New York, NY 10001
(212) 242-0120

Program:

Palladian style 97,000 sq ft on eight main levels. Includes 750-seat Festival Stage, 225-seat Octagon, two rehearsal halls, workshops, video and educational facilities, administrative offices, cafe, gift shop.

Designers, consultants, and suppliers:

Structural/mechanical/electrical engineers: Blount Engineers, Detroit, MI
Acoustical: Artec Consultants Inc, New York, NY
Stage rigging: Hoffend & Sons, Inc., Honeoye, NY
Stage lighting: Strand Lighting, Inc., Rancho Dominguez, CA
Sound system/TV/video: Artec Consultants Inc, with Ancha Electronics, Elk Grove Village, IL
Stage draperies: Hoffend & Sons, Inc.
Theatre seating: Festival seating by Blount/Pittman & Associates, and Artec Consultants Inc, with Race Furniture Ltd., Kent, UK; Octagon seating by Clarin, Lake Bluff, IL
Other furnishings: Bear/McGowin Interiors, Inc., Montgomery, AL, and Blount/Pittman & Associates
Ticketing system: C.A.T.S., East Syracuse, NY
Stage machinery: Hoffend & Sons, Inc., Honeoye, NY
Landscaping/site design: Russell Page
Architectural lighting: Blount/Pittman & Associates, and Design Lighting Systems, Atlanta, GA

General contractor:

Blount International, Montgomery, AL

Construction budget:

\$21.5 million

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Project Management

- Pre-Contract Coordination
 - Design Coordination
 - Documentation Coordination
 - Consultant Coordination
- Construction Management
- Construction Cost Management
- Construction Time Management
- Construction Quality Management
- Construction Organization
- Construction Coordination

Network Analysis

- Construction Scheduling
- Design & Documentation Scheduling
- Schedule Analysis

Feasibility Studies

- Appraisals
- Budgets
- Design Cost Studies
- Economics
- Finance
- Marketing

Energy Management

- Energy, Operations and Maintenance Budgets
- Energy and Operations Audits
- Optimization of Energy Systems
- Operations Management

Owner Representation

- Planning Process
- Design Process
- Construction Process
- Commissioning Process

Quantity Surveying

- Construction Economics
 - Cost Analysis
 - Cost Benefit Analysis
 - Elemental Cost Analysis
 - Cost Control
 - Cost Planning
 - Cost Reports
 - Cost Estimates
 - Replacement Cost Estimates
 - Preliminary Cost Estimates
 - Bid Estimates
 - Operating Cost Estimates
- Quantity Surveys
 - Quantity Take-offs
 - Schedules of Materials
 - Schedules of Quantities
- Investment Tax Credit Studies

Value Management

- Value Analysis
- Life Cycle Costing
- Design & Construction Audits

Arbitration

- Claim Settlement
- Expert Witness

Research

- Construction Price Indexes
- Construction Industry Information Systems
 - Cost Data Information Systems
 - Product Literature Information Systems
 - Technical Literature Information Systems
- Cost Control Automation
- Cost Research
- Project Decision Procedures

Construction Loan Management

- Cost Analysis
- Progress Advance Certificates
- Site Inspections
- Quality Control

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PERFORMING ARTS FACILITIES - USA

Project : Music Facility, Bucknell University, PA
Client : Kohn, Pedersen & Fox, Architects
Value : \$15.0 million
Services : Preliminary estimates
Date : 1983

Project : Double Image Theater, New York City, NY
Client : Theatre Projects Consultants
Value : \$0.5 million
Services : Program budgeting
Date : 1983

Project : Miami Center for the Performing Arts
Client : Artec Consultants Inc.
Value : N/A
Services : Study of 6 existing centers with recommendations for renovations to upgrade to world class standards
Date : 1983

Project : Aspen Performing Arts Center, CO
Client : Theatre Projects Consultants
Value : Confidential
Services : Program budgeting
Date : 1983

Project : Rice Park Theatre Study Report, St. Paul, MN
Client : Interdesign Inc.
Value : \$18.7 million
Services : Program budgeting and scheduling
Date : 1980

Project : Civic Theatre, Onandaga, NY
Client : City of New York
Value : \$14.0 million
Services : Cost consulting
Date : 1975

Project : Performing Arts Center, West Palm Beach, FL
Client : WPBPAC Board
Value : \$30.0 million
Services : Program budgeting, scheduling and cost control
Date : Current

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PERFORMING ARTS FACILITIES - USA (continued)

Project : Tampa Bay Performing Arts Center, FL
Client : TBPAC Inc.
Value : \$50.0 million
Services : Program budgeting, scheduling and management support
Date : Current

Project : Dallas Symphony Orchestra Concert Hall, TX
Client : Dallas Symphony Orchestra Association
Value : \$50.0 million
Services : Scheduling, program budgeting and cost control
Date : 1985

Project : Performing Arts Center, Cornell University, Ithaca, NY
Client : James Sterling Michael Wilford and Associates, Architects, U.K.
Wank, Adams, Slavin Associate Architects/Planners, U.S.A.
Value : \$13.0 million
Services : Cost control and scheduling
Date : 1985

Project : Detroit Symphony Concert Hall, Detroit
Client : Detroit Symphony
Value : Confidential
Services : Preliminary budget advice
Date : 1985

Project : 1000 Islands Performing Arts Center, Watertown, NY
Client : Theatre Projects Consultants
Value : \$14.0 million
Services : Project management, program budgeting, scheduling and cost
Date : 1985

Project : Fort Lauderdale Performing Arts Center, FL
Client : Performing Arts Center Authority, Fort Lauderdale
Value : \$33.0 million
Services : Program budgeting and cost consulting
Date : Current

Project : Herberger Performing Arts Center, Phoenix
Client : Private
Value : \$14.0 million
Services : Program budgeting and cost consulting
Date : Current

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PERFORMING ARTS FACILITIES - USA (Continued)

Project : Bayfront Center, St. Petersburg, FL
Client : City of St. Petersburg
Value : \$19.0 million
Services : Program budgeting and cost consulting
Date : 1985

Project : Auditorium, Midland, TX
Client : Auditorium in Midland Inc.
Value : \$25.0 million
Services : Program budgeting
Date : 1985

Project : Fort Worth Performing Arts Center, TX
Client : N/A
Value : \$114.0 million
Services : Program budgeting
Date : 1985

Project : Long Island Performing Arts Center, NY
Client : Urban Development Corporation
Value : To be determined
Services : Program budgeting, scheduling and management support
Date : Current

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THE PROPOSAL

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In the time available, we did not feel comfortable in producing as detailed an architectural submission as called for in the Request for Proposals. Because the economics of this project are so exceptionally critical, we chose to spend the time evaluating development scenarios which would provide the best hope of constructing realistic housing while at the same time aiding the Boston Shakespeare Co. in achieving its ambitious goal of acquiring a first-class, permanent facility.

First, we would emphasize that, in the enclosed scheme, all of the programmatic requirements of the Boston Shakespeare Co. have been achieved. We have met with their project manager, Mark Cuddy, and he provided valuable input for several key elements of the scheme. He agreed that, based on his own experience the total cost of the theater would be in excess of five million dollars, and that units over the theater itself would indeed be marketable.

To elaborate on this point, our first concept was to clearly separate, side-by-side, the housing component and the theater complex. However, the architects' investigations have shown that, staying within the prescribed envelope, less than 60 residential units could be accommodated in this manner. Our financial projections, on the other hand, indicated that this small number of units would not be sufficient for even a simple break-even situation.

Our team then directed its attention towards the current scheme, which separates, vertically, the distinct functions of the residential complex and the Boston Shakespeare Theater. However, at ground level along St. Botolph Street, only the lobby for the housing component presents itself to the street, meaning that heavy pedestrian traffic to the theater will be focused on Massachusetts Avenue with little impact on the residential neighborhood. After discussions with Mark Cuddy concerning the relatively small amount of trucking activity connected with the theater, we propose to have a loading dock directly off Massachusetts Avenue - again, with no impact on nearby residences.

Locating the loading dock here also gained us a bonus in the design of the garage. Since trucks do not have to penetrate the garage itself, we were able to drop the main theater below the level of Massachusetts Avenue which, in turn enabled us to design for 68 housing units above the theater and within the height guideline.

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We now feel strongly that, from an urban design standpoint, this type of scheme is entirely appropriate. Because of the size of the parcel, and the sheer volume of the theater use, it would be unrealistic to think that this project could be "disguised" as a series of row houses. Rather, we feel that it should be perceived as an urban-scaled building on a major arterial street, near an intersection which will become an increasingly important "place" in the framework of the city. The adjacent MBTA right of way, with this building beyond, and then the existing housing towers beyond that give a clear sense of "arrival" as one approaches Huntington Avenue. The ambiance of the brightly illuminated lobby, with flags, a theater marquee, etc., will serve as another clear visual signal that this area of Boston is being rejuvenated, and after-dark safety is enhanced.

Precisely for these urban design reasons, we feel that serious consideration should also be given to allowing some additional height only at the corner of Massachusetts Avenue and St. Botolph Street. This gentle terracing of three additional floors, in a carefully defined area, could greatly aid the overall financial feasibility by providing additional housing units, while at the same time making a better scale transition up towards the Huntington Avenue Twin Towers.

o Our basic proposal for housing is as follows:

16 Studios :	660 Square Feet
32 One Bedrooms :	800 Square Feet
20 Two Bedrooms :	1150 Square Feet

68 Total Units	

If, however, we are permitted to go slightly higher at the corner, as described above, the revised unit count would be as follows:

16 Studios :	660 Square Feet
57 One Bedrooms :	800 Square Feet
20 Two Bedrooms :	1150 Square Feet

93 Total Units	

- o There are 80 parking spaces, accessed by a simple ramp off St. Botolph Street, parallel to the right of way.
- o All of the Theater's program requirements are included, with the back-of-the-house areas nearest to the St. Botolph neighborhood to act as a sound barrier.

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Sullivan Group, Inc. would welcome the opportunity to begin a serious and intensive dialogue with the BRA, the Boston Shakespeare Co., the St. Botolph Citizen Committee and other relevant groups. The work we have done has graphically shown that the development of this parcel will be far from easy, and that compromises may have to be made, and perhaps expectations altered, by all parties. This proposal then should serve merely as a starting point for further discussions, since at this point even assuming no land costs, we do not see how any meaningful contribution to the construction of the Shakespeare theater can be made if one does not violate the massing envelope. Obviously, for each additional unit, the economics improve, but it seems clear that the site alone cannot fully subsidize the theater as currently programmed.

In short, this is a very difficult project, and, it is for precisely this reason, why we feel that Sullivan Group, Inc. should be designated. Our team was carefully assembled because of their proven track record in:

- (a) Dealing effectively with complex physical parameters
- (b) Dealing effectively with a structured public agency review process
- (c) Working cooperatively with neighborhood groups
- (d) Having the ability to identify and seek out creative funding sources (see attached letter from Mass. Industrial Finance Agency)
- (e) Having a firm commitment to first quality urban design and architecture

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M I F A

Massachusetts Industrial Finance Agency

400 Atlantic Avenue
Boston, Massachusetts 02210
617-451-2477

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February 18, 1988

John E. Dobie, Vice President
The Sullivan Group
200 State Street
Boston, MA 02109

RE: Parcel 6 - Boston Shakespere Company

Dear John:

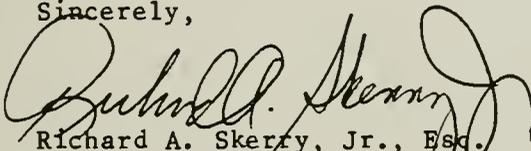
I was pleased to discuss with you the concept of the Massachusetts Industrial Finance Agency's (MIFA) involvement in the above referenced project.

As you are aware, since its creation in 1978, MIFA has completed \$4.1 Billion in financings for over 2100 commercial and industrial projects in the Commonwealth. Recently, our enabling legislation was amended, by Chapter 769 of the Acts and Resolves of 1987, to provide an alternative means of financing for non-profit cultural institutions such as the Boston Shakespere Company.

The Agency is very interested in fostering the development of cultural institutions in the state, and should you be designated, would welcome the opportunity to discuss the availability of tax-exempt or taxable bond financing for the project.

In the meantime, if you have any questions, please don't hesitate to give me a call.

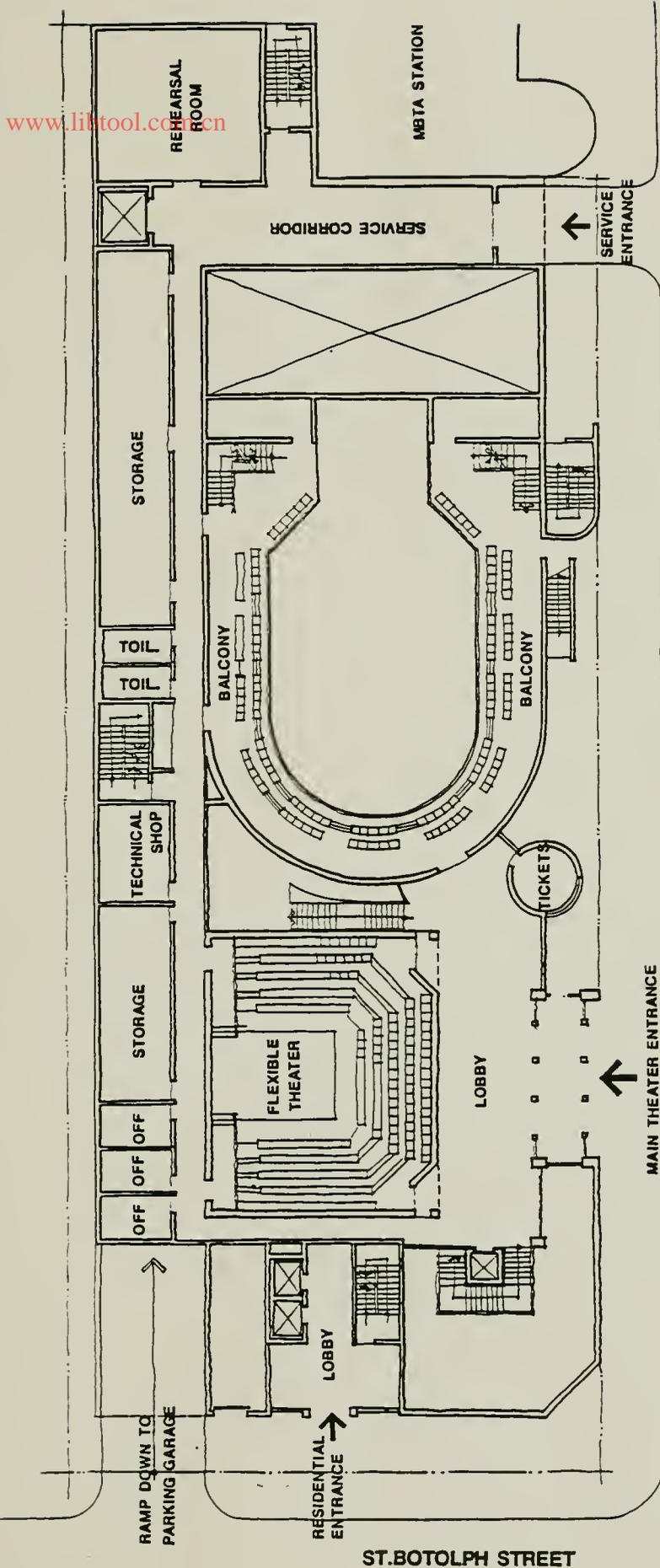
Sincerely,



Richard A. Skerry, Jr., Esq.
General Counsel

RASjr:jw

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MASSACHUSETTS AVENUE

ST. BOTOLPH STREET

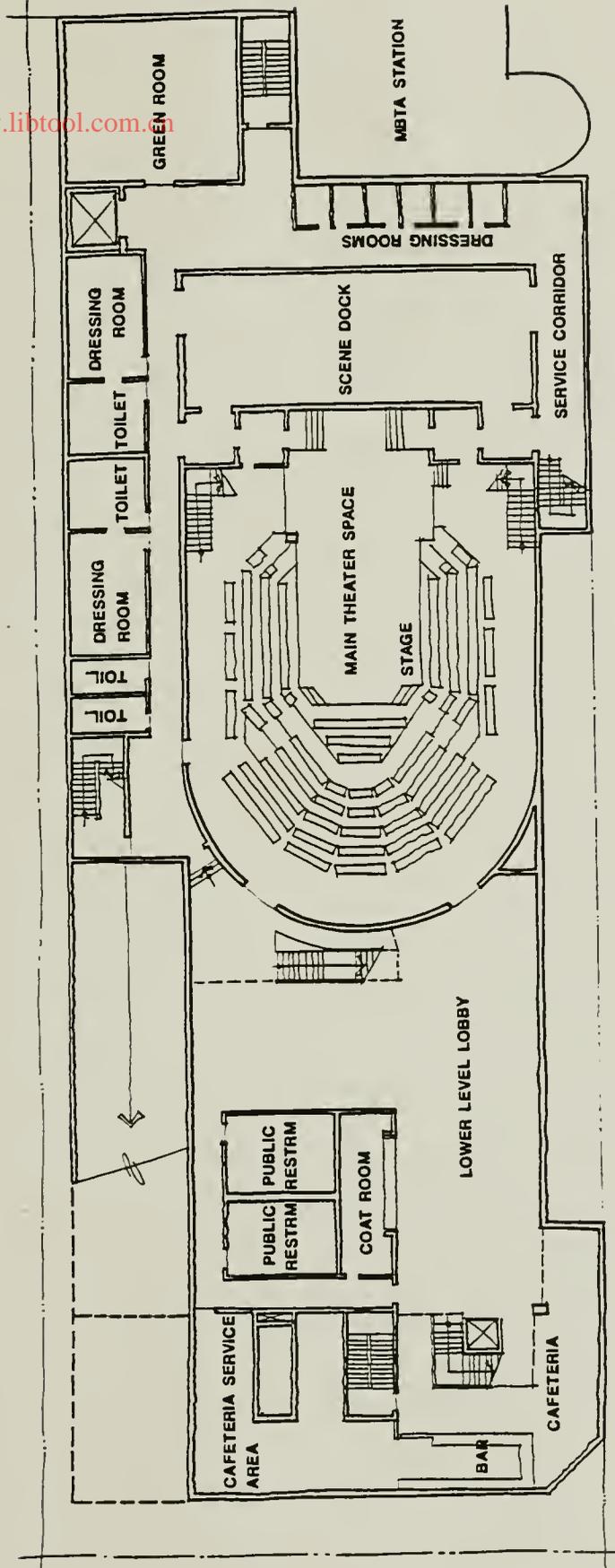
Parcel 6 Housing/
Boston Shakespeare Theater

Architects and Planners
Hammer Klefer and Todd, Inc.
 Cambridge, Massachusetts
 617 547-0725



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Parcel 6 Housing/ Boston Shakespeare Theater

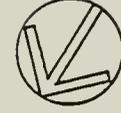
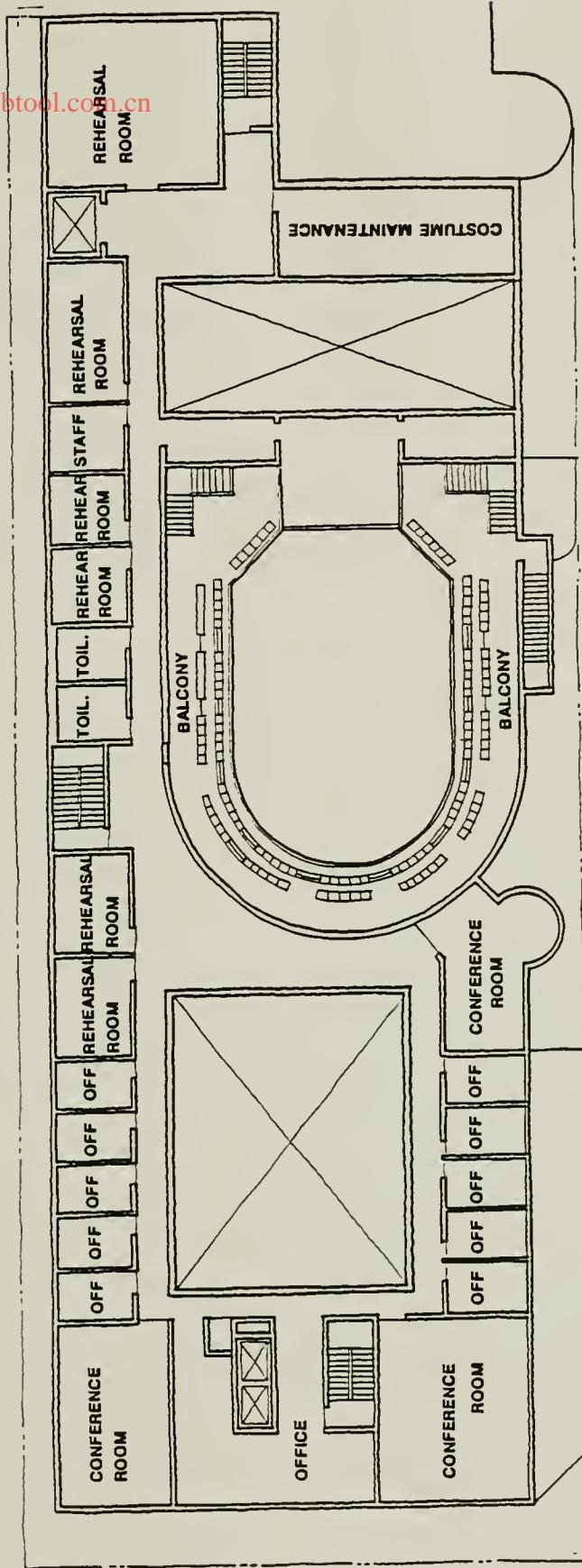
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UPPER THEATER LEVEL



Parcel 6 Housing/ Boston Shakespeare Theater

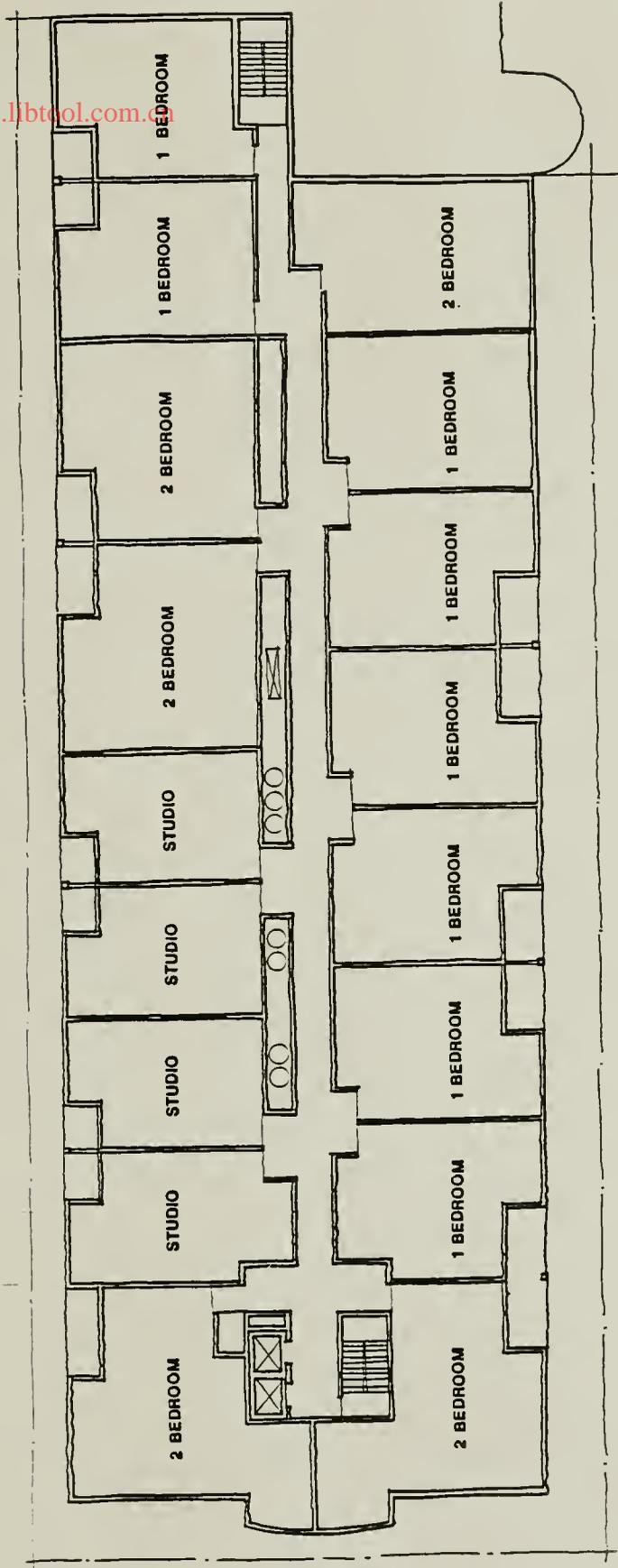
Architects and Planners
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Cambridge, Massachusetts
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TYPICAL RESIDENTIAL LEVEL

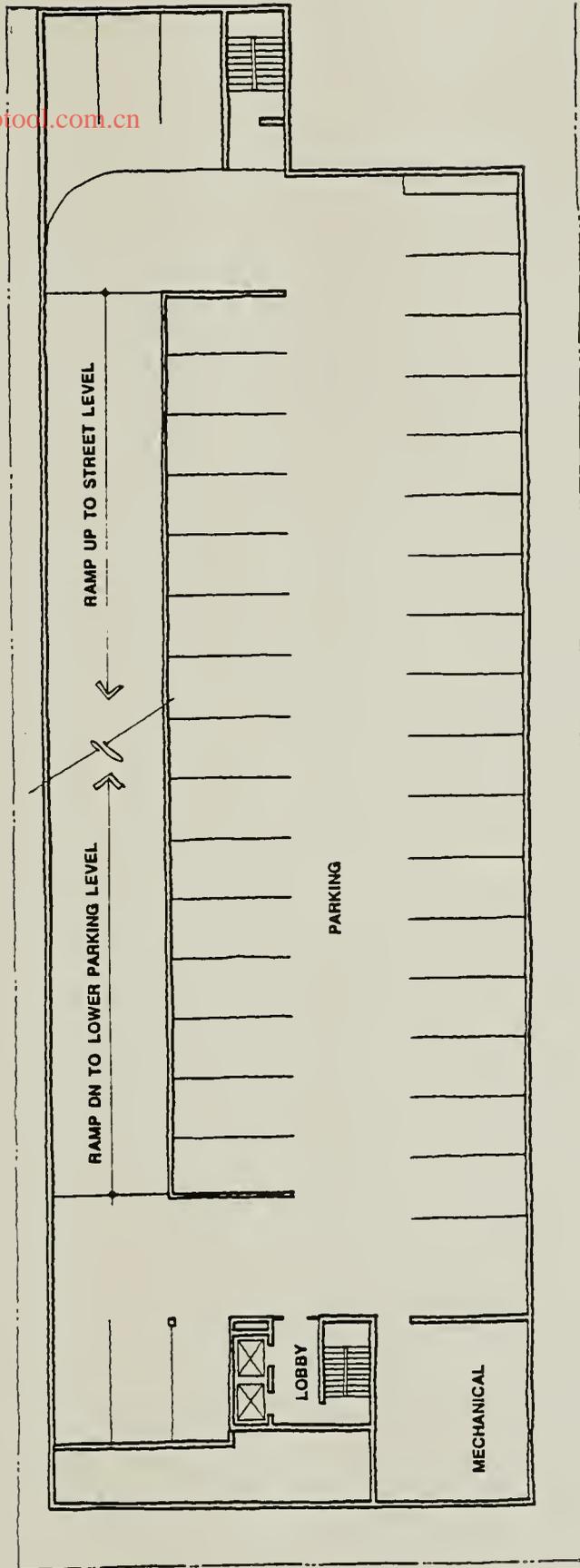


Parcel 6 Housing/ Boston Shakespeare Theater

HKT
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Cambridge, Massachusetts
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PARKING LEVEL



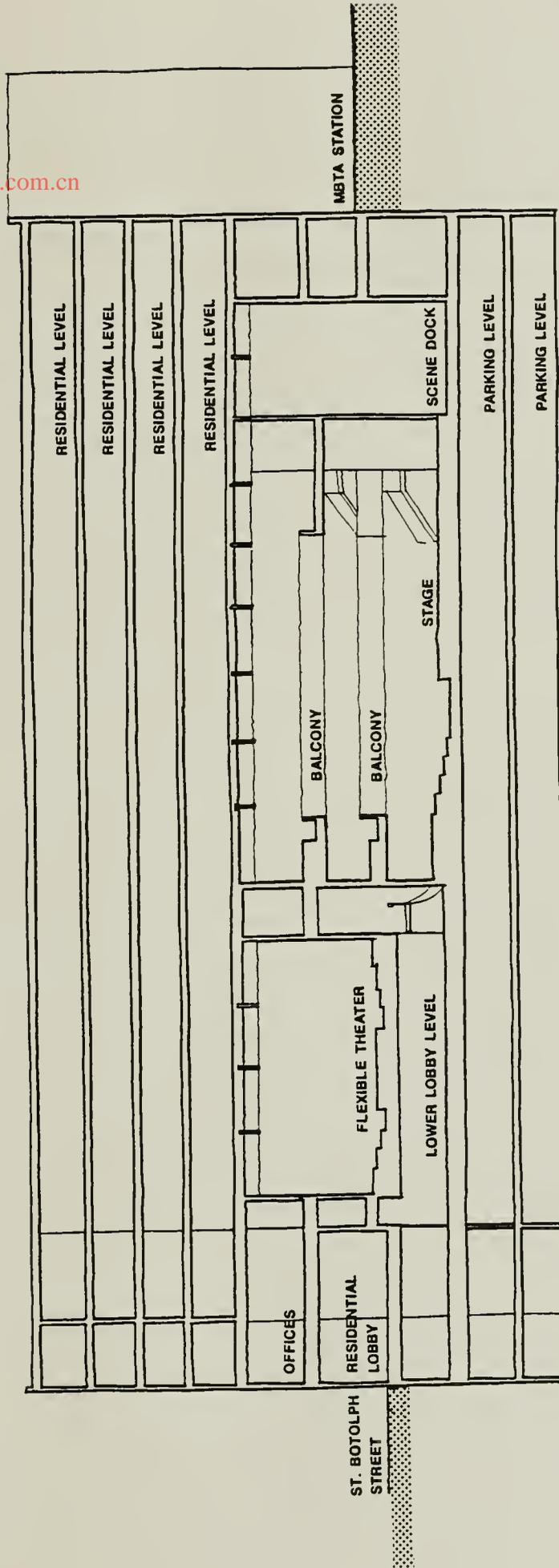
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SECTION

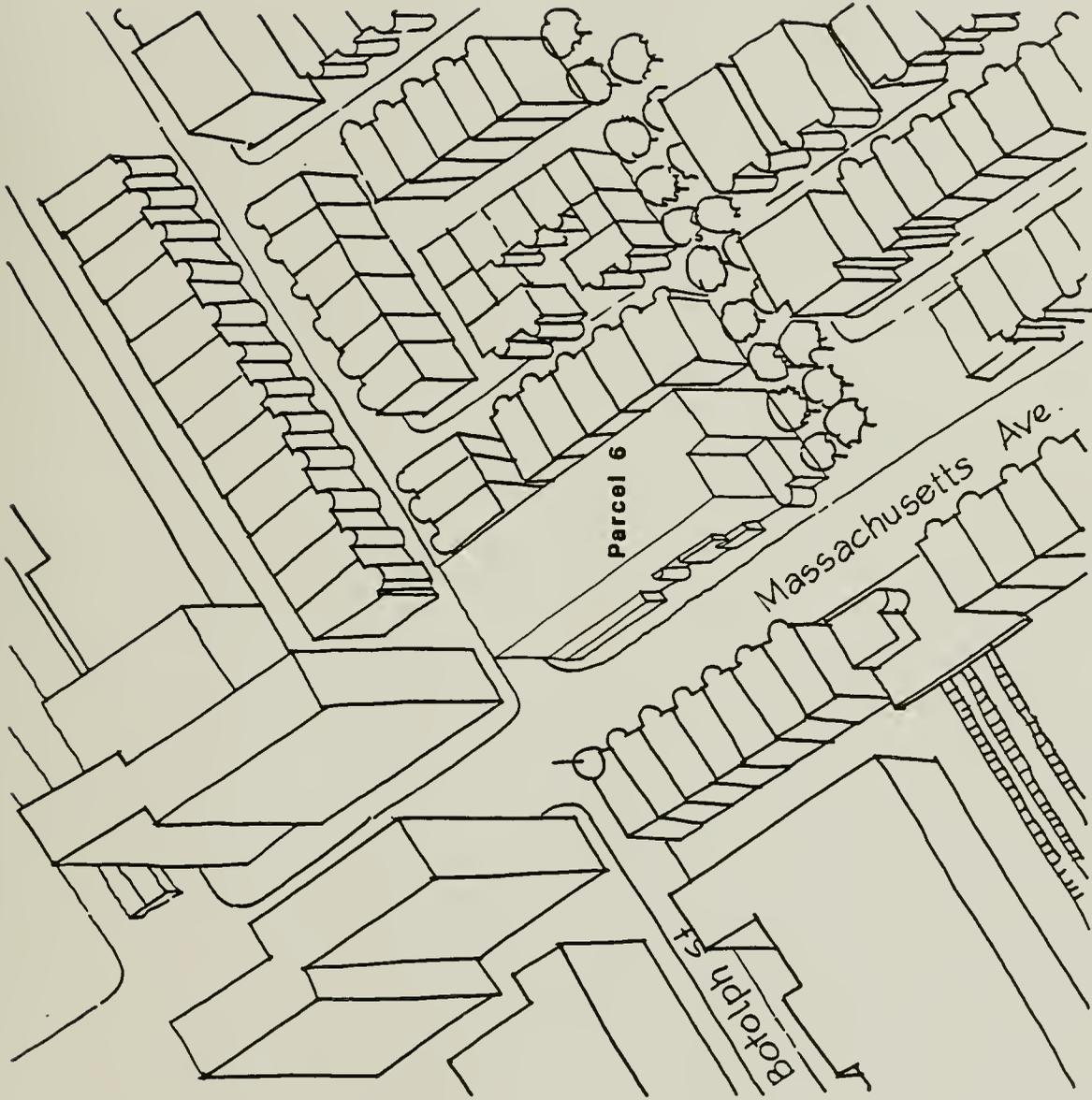
Parcel 6 Housing/
Boston Shakespeare Theater

Architects and Planners
Hammer Klefer and Todd, Inc.



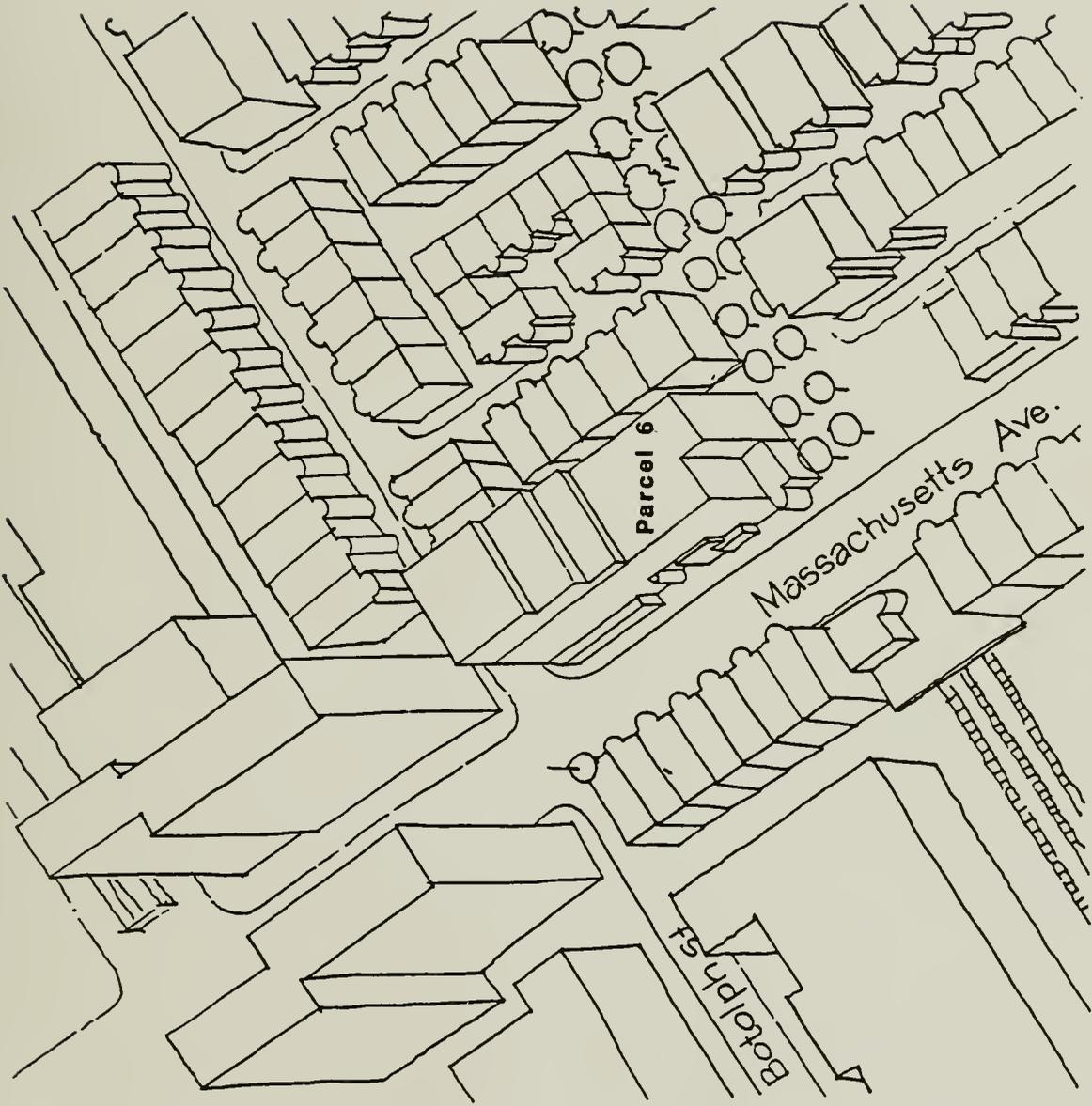
Cambridge, Massachusetts
617 547-0725

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Proposed Massing at Allowable Height -- 6 Stories

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Proposed Massing at Increased Height -- Steps up to 9 Stories

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FINANCIAL INFORMATION

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APPENDIX 1
DEVELOPMENT PROGRAM (A)

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APPENDIX I

PARCEL 6 DEVELOPMENT PROGRAM

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Total Gross Square Footage		<u>161,880</u>
Theatre	<u>46,160</u>	
Residential	<u>74,720</u>	
Office		
Parking	<u>41,000</u>	
Other (please specify)	<u> </u>	
Total Net Square Footage		<u>79,720</u>
Theatre	<u>21,000</u>	
Residential	<u>58,720</u>	
Office		
Other (please specify)	<u> </u>	
Total FAR Gross Square Footage		<u>120,880</u>
Site Area (land square feet)		<u>24,520</u>
FAR		<u>4.9</u>
Number of Tenant Parking Spaces (<u>512</u> GSF/space)		<u>80</u>
Number of Public Parking Spaces (<u> </u> GSF/space)		<u>0</u>

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APPENDIX 2

PROFORMAS

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Project _____
Developer _____

Date _____
Tel. #/Contact Person _____

CONDOMINIUM DEVELOPMENT PRO FORMA
(Estimates in 19__ Dollars
Using __% Inflation Factor from 19__)

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RESIDENTIAL UNITS

Mix of Units		Average Unit Size (GSF, NSF)	
1 Bed	<u>32</u>	1 Bed	<u>1,000/800</u>
2 Bed	<u>20</u>	2 Bed	<u>1,437/1,150</u>
Other	<u>16</u>	Other	<u>825/660</u>
TOTAL	<u>68</u>		

Number of Parking Spaces 80

SQUARE FOOTAGE

Residential GSF	<u>74,720</u>	
Parking GSF	<u>41,000</u>	
TOTAL GSF		<u>115,720</u>

ACQUISITION

\$ _____

CONSTRUCTION COSTS

Rehabilitation (\$ _____ /GSF)	\$ _____
New Construction (\$ <u>100</u> /GSF)	<u>7,472,000</u>
Parking (\$ <u>15,000</u> /space)	<u>1,200,000</u>
Site Improvements (\$ <u>2.13</u> /Land SF)	<u>50,000</u>
Other	_____
TOTAL	\$ <u>8,722,000</u>

RELATED COSTS

\$ _____

Architect/Engineering	<u>500,000</u>
Marketing (<u>6</u> % of Gross Sales)	<u>894,000</u>
Developer Fees	<u>550,000</u>
Miscellaneous Fees	<u>125,000</u>
(Legal, Acctg. Ins., Title)	_____
Construction Loan Interest	_____
(<u>24</u> mos. @ <u>10</u> % with <u>60</u> % drawdown	_____
on \$ <u>10,000,000</u>)	<u>1,742,000</u>
Financing Fees	<u>110,000</u>
Condominium Carrying Cost	<u>included</u>
(Sale Period)	_____
Other Related Costs	_____
(please specify)	_____
Linkage Fee	_____
TOTAL	\$ <u>12,643,000</u>

CONTINGENCY (5 % of \$ 8,722,000) \$ 436,000

TOTAL DEVELOPMENT COST \$ 13,079,000

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Project _____
Developer _____

Date _____
Tel. #/Contact Person _____

SALES PRO FORMA FOR CONDOMINIUMS
(Estimates in 1987 Dollars)
(Use 6% inflation factor from 1984)

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I. Condominium Units

Gross Sales Proceeds	\$ 12,894,000
Gross Condominium Sales/NSF	220
Less Total Condominium Units Development Cost	(11,759,000)
Total Condominium Units Cost/NSF	200
Net Profit (Before Taxes)	1,135,000
Return on Gross Sales Proceeds	9 %
(Net Profit/Gross Sales Proceeds)	

II. Condominium Parking Spaces

Gross Sales Proceeds	\$ 2,000,000
Gross Parking Sales/Space	
Less Total Condominium Parking Development Cost	(1,320,000)
Total Parking Cost/Space	
Net Profit (Before Taxes)	\$ 680,000
Return on Gross Sales Proceeds	36 %
(Net Profit/Gross Sales Proceeds)	

III. Total Sales

Total Condominium Gross Sales Proceeds	\$ 14,894,000
Less Total Condominium Development Costs	(13,079,000)
Net Profit (Before Taxes)	\$ 1,815,000
Total Return on Gross Condo Sales Proceeds	12 %
(Net Profit/Total Gross Sales Proceeds)	
Return on Equity	13.71 %
Equity Participation (Amount and % of Total Condominium Cost) \$ 1,300,000 (10 %)	

Note to Sales Pro Forma

If the developer anticipates a phased sales period, then this Pro Forma should estimate the increased sales prices with additional indexing for inflation.

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Project _____
Developer _____

Date _____
Tel. #/Contact Person _____

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CONDOMINIUM COST OF OWNERSHIP PRO FORMA
(Estimates in 19__ Dollars)
(Use __% inflation factor from 19__)

Number of Units 93

Average Unit Size (NSF) 800

Average Unit Price \$ 180,000

Average Downpayment \$ 18,000 (10 %)

Studio _____

1 Bed _____

2 Bed _____

Other _____

	<u>Market</u>	<u>Affordable</u>
Annual Common Area Charges (\$ <u>3</u> /NSF)	<u>\$ 2,400</u>	<u>\$ _____</u>
Annual Real Estate Taxes (\$ <u>2.13</u> /NSF)	<u>1,700</u>	<u>_____</u>
Annual Mortgage Payment (<u>10 %</u> on \$ <u>162,000</u> for <u>30</u> years)	<u>17,000</u>	<u>_____</u>
Annual Service Charges (please specify membership fees, special services, etc.)	<u>_____</u>	<u>_____</u>
Total Annual Cost of Ownership (Before-tax)	<u>21,100</u>	<u>_____</u>
Total Monthly Cost of Ownership (Before-tax)	<u>1,760</u>	<u>_____</u>

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THEATER PROGRAM

		46,100	GSF
<u>www.libtool.com.cn</u>			
TOTAL PROGRAM:			
MAINSTAGE THEATER	10,228	GSF	(500 SEATS)
FLEXIBLE THEATER	2,000	GSF	(200 SEATS)
OFFICE SPACE	3,522	GSF	
SUPPORT SPACE/BOX OFFICE	6,842	GSF	
LOBBY/FACILITIES	8,040	GSF	
STORAGE	1,600		
CIRCULATION, STAIRS, ELEVATOR		13,928	

THEATER DEVELOPMENT PROFORMA

TOTAL HARD COSTS: \$ 5,785,000

MAINSTAGE THEATER:		
THEATER CONSTRUCTION	(\$ 200 /GSF)	<u>2,046,000</u>
THEATER FINISH	(\$ ____ /NSF)	<u> </u>
FLEXIBLE THEATER:		
THEATER CONSTRUCTION	(\$ 200 /GSF)	<u>400,000</u>
THEATER FINISH	(\$ ____ /NSF)	<u> </u>
OFFICE SPACE CONST	(\$ 100 /GSF)	<u>352,000</u>
OTHER SPACE	(\$ ____ /GSF)	<u>1,329,000</u>
OFFICE FINISH	(\$ 200 /NSF)	<u>1,608,000</u>
THEATER SEATING	(\$ ____ /SEAT)	<u> </u>
LIGHTING SYSTEM		<u>50,000</u>
OTHER F F & E (SPECIFY)		<u> </u>

TOTAL SOFT COSTS: \$ 1,945,000

ARCHITECTURE/ENGINEERING FEE	<u>500,000</u>
DEVELOPER'S OVERHEAD	<u> </u>
LEGAL FEES	<u>125,000</u>
PERMITS & FEES (SPECIFY)	<u>100,000</u>
CONSULTANTS (SPECIFY)	<u>200,000</u>
CONSTRUCTION LOAN INTEREST	<u>920,000</u>
(24 MOS. @ 10 % OF AVERAGE	
BALANCE OF \$ 4,600,000)	
FINANCING FEES	<u>100,000</u>
REAL ESTATE TAXES DURING CONSTRUCTION	<u> </u>
OTHER RELATED COSTS (SPECIFY)	<u> </u>

CONTINGENCY (____ % OF HARD COSTS) \$ 287,000

TOTAL DEVELOPMENT COST (TDC) \$ 8,017,000

SOFT COST AS % OF HARD COSTS	<u>20 %</u>
SOFT COST AS % OF TDC	<u>32 %</u>
TOTAL DEVELOPMENT COST/GSF	<u>\$167</u>

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APPENDIX 1
DEVELOPMENT PROGRAM (B)

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APPENDIX I

PARCEL 6 DEVELOPMENT PROGRAM

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Total Gross Square Footage		<u>187,080</u>
Theatre	<u>46,160</u>	
Residential	<u>99,920</u>	
Office	<u> </u>	
Parking	<u>41,000</u>	
Other (please specify)	<u> </u>	
Total Net Square Footage		<u>100,936</u>
Theatre	<u>21,000</u>	
Residential	<u>79,936</u>	
Office	<u> </u>	
Other (please specify)	<u> </u>	
Total FAR Gross Square Footage		<u>146,080</u>
Site Area (land square feet)		<u>24,520</u>
FAR		<u>5.9</u>
Number of Tenant Parking Spaces (<u>512</u> GSF/space)		<u>80</u>
Number of Public Parking Spaces (<u> </u> GSF/space)		<u>0</u>

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APPENDIX 2

PROFORMAS

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Project _____
Developer _____

Date _____
Tel. #/Contact Person _____

CONDOMINIUM DEVELOPMENT PRO FORMA
(Estimates in 19__ Dollars
Using __% Inflation Factor from 19__)

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RESIDENTIAL UNITS

Mix of Units		Average Unit Size (GSF, NSF)	
1 Bed	<u>57</u>	1 Bed	<u>1,100/800</u>
2 Bed	<u>20</u>	2 Bed	<u>1,437/1,150</u>
Other	<u>16</u>	Other	<u>825/660</u>
TOTAL	<u>93</u>		

Number of Parking Spaces 80

SQUARE FOOTAGE		
Residential GSF	<u>99,920</u>	
Parking GSF	<u>41,000</u>	
TOTAL GSF		<u>140,920</u>

ACQUISITION		\$ _____
CONSTRUCTION COSTS		
Rehabilitation (\$ _____/GSF)		\$ _____
New Construction (\$ <u>100</u> /GSF)		<u>9,992,000</u>
Parking (\$ <u>15,000</u> /space)		<u>1,200,000</u>
Site Improvements (\$ <u>2.13</u> /Land SF)		<u>50,000</u>
Other		_____
TOTAL		\$ <u>11,242,000</u>

RELATED COSTS		\$ _____
Architect/Engineering		<u>600,000</u>
Marketing (<u>6</u> % of Gross Sales)		<u>1,164,000</u>
Developer Fees		<u>700,000</u>
Miscellaneous Fees (Legal, Acctg. Ins., Title)		<u>150,000</u>
Construction Loan Interest (<u>24</u> mos. @ <u>10</u> % with <u>60</u> % drawdown on \$ <u>12,000,000</u>)		<u>2,185,000</u>
Financing Fees		<u>120,000</u>
Condominium Carrying Cost (Sale Period)		<u>included</u>
Other Related Costs (please specify)		_____
Linkage Fee		_____
TOTAL		\$ <u>16,161,000</u>

CONTINGENCY (5% of \$ 11,242,000) \$ 562,000

TOTAL DEVELOPMENT COST \$ 16,723,000

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SALES PRO FORMA FOR CONDOMINIUMS
 (Estimates in 1987 Dollars)
 (Use 6% inflation factor from 1984)

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I. Condominium Units

Gross Sales Proceeds		\$ 17,394,000
Gross Condominium Sales/NSF	<u>218</u>	
Less Total Condominium Units Development Cost		(15,403,000)
Total Condominium Units Cost/NSF	<u>193</u>	
Net Profit (Before Taxes)		<u>1,991,000</u>
Return on Gross Sales Proceeds		<u>11 %</u>
(Net Profit/Gross Sales Proceeds)		

II. Condominium Parking Spaces

Gross Sales Proceeds		\$ 2,000,000
Gross Parking Sales/Space	<u> </u>	
Less Total Condominium Parking Development Cost		(1,320,000)
Total Parking Cost/Space	<u> </u>	
Net Profit (Before Taxes)		\$ 680,000
Return on Gross Sales Proceeds		<u>36 %</u>
(Net Profit/Gross Sales Proceeds)		

III. Total Sales

Total Condominium Gross Sales Proceeds		\$ 19,394,000
Less Total Condominium Development Costs		(16,723,000)
Net Profit (Before Taxes)		\$ 2,671,000
Total Return on Gross Condo Sales Proceeds		<u>13.7 %</u>
(Net Profit/Total Gross Sales Proceeds)		
Return on Equity		<u>28 %</u>
Equity Participation (Amount and % of		
Total Condominium Cost) \$ <u>1,700,000</u> (<u>10 %</u>)		

Note to Sales Pro Forma

If the developer anticipates a phased sales period, then this Pro Forma should estimate the increased sales prices with additional indexing for inflation.

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Project _____
Developer _____

Date _____
Tel. #/Contact Person _____

www.libtool.com.cn CONDOMINIUM COST OF OWNERSHIP PRO FORMA
(Estimates in 19__ Dollars)
(Use __% inflation factor from 19__)

Number of Units 93
Average Unit Size (NSF) 800
Average Unit Price \$ 180,000
Average Downpayment \$ 18,000 (10 %)
Studio _____
1 Bed _____
2 Bed _____
Other _____

	<u>Market</u>	<u>Affordable</u>
Annual Common Area Charges (\$ <u>3</u> /NSF)	<u>\$ 2,400</u>	<u>\$ _____</u>
Annual Real Estate Taxes (\$ <u>2.13</u> /NSF)	<u>1,700</u>	<u>_____</u>
Annual Mortgage Payment (<u>10 %</u> on \$ <u>162,000</u> For <u>30</u> years)	<u>17,000</u>	<u>_____</u>
Annual Service Charges (please specify membership fees, special services, etc.)	<u>_____</u>	<u>_____</u>
Total Annual Cost of Ownership (Before-tax)	<u>21,100</u>	<u>_____</u>
Total Monthly Cost of Ownership (Before-tax)	<u>1,760</u>	<u>_____</u>

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THEATER PROGRAM

TOTAL PROGRAM:			46,100	GSF
MAINSTAGE THEATER	10,228	GSF	(500 SEATS)	
FLEXIBLE THEATER	2,000	GSF	(200 SEATS)	
OFFICE SPACE	3,522	GSF		
SUPPORT SPACE/BOX OFFICE	6,842	GSF		
LOBBY/FACILITIES	8,040	GSF		
STORAGE	1,600			
CIRCULATION, STAIRS, ELEVATOR	13,928			

THEATER DEVELOPMENT PROFORMA

TOTAL HARD COSTS: \$ 5,785,000

MAINSTAGE THEATER:		
THEATER CONSTRUCTION (\$ 200 /GSF)		<u>2,046,000</u>
THEATER FINISH (\$ ___ /NSF)		<u> </u>
FLEXIBLE THEATER:		
THEATER CONSTRUCTION (\$ 200 /GSF)		<u>400,000</u>
THEATER FINISH (\$ ___ /NSF)		<u> </u>
OFFICE SPACE CONST (\$ 100 /GSF)		<u>352,000</u>
OTHER SPACE (\$ ___ /GSF)		<u>1,329,000</u>
OFFICE FINISH (\$ 200 /NSF)		<u>1,608,000</u>
THEATER SEATING (\$ ___ /SEAT)		<u> </u>
LIGHTING SYSTEM		<u>50,000</u>
OTHER F F & E (SPECIFY)		<u> </u>

TOTAL SOFT COSTS: \$ 1,945,000

ARCHITECTURE/ENGINEERING FEE	<u>500,000</u>
DEVELOPER'S OVERHEAD	<u> </u>
LEGAL FEES	<u>125,000</u>
PERMITS & FEES (SPECIFY)	<u>100,000</u>
CONSULTANTS (SPECIFY)	<u>200,000</u>
CONSTRUCTION LOAN INTEREST	<u>920,000</u>
(24 MOS. @ 10 % OF AVERAGE	
BALANCE OF \$ 4,600,000)	
FINANCING FEES	<u>100,000</u>
REAL ESTATE TAXES DURING CONSTRUCTION	<u> </u>
OTHER RELATED COSTS (SPECIFY)	<u> </u>

CONTINGENCY (___ % OF HARD COSTS) \$ 287,000

TOTAL DEVELOPMENT COST (TDC) \$ 8,017,000

SOFT COST AS % OF HARD COSTS	<u>20</u> %
SOFT COST AS % OF TDC	<u>32</u> %
TOTAL DEVELOPMENT COST/GSF	<u>\$167</u>

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REDEVELOPER'S STATEMENT FOR PUBLIC DISCLOSURE¹

(Redevelopment or rehabilitation for any use by an individual or two persons as joint owners when the reuse value is under \$30,000)

A. REDEVELOPER AND LAND

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1. a. Name of Redeveloper:

b. Address and ZIP Code of Redeveloper:

2. The land on which the Redeveloper proposes to enter into a contract for, or understanding with respect to, the purchase or lease of land from

Boston Redevelopment Authority
(Name of Local Public Agency)

Parcel 6
(Name of Local Renewal or Redevelopment Project Area)

in the City of Boston, State of Massachusetts,
is described as follows:²

3. State the reuse value \$ _____.

B. RESIDENTIAL REDEVELOPMENT OR REHABILITATION

1. State the Redeveloper's estimates, exclusive of payment for the land, for:

- a. Total cost of the residential redevelopment \$12,500,000
- b. Cost per dwelling unit of the residential redevelopment \$ 160,000
- c. Total cost of the residential rehabilitation \$ ---
- d. Cost per dwelling unit of the residential rehabilitation \$ ---

2. a. If the proposed redevelopment or rehabilitation is for more than one dwelling unit, state the Redeveloper's estimate of the monthly rental (if to be rented) or average sale price (if to be sold) of the dwelling units involved:

<u>TYPE AND SIZE OF DWELLING UNIT</u>	<u>ESTIMATED MONTHLY RENTAL</u>	<u>ESTIMATED SALE PRICE</u>
Studio	\$	\$ 158,400
One Bedroom		180,000
Two Bedroom		230,000

¹ If space on this form is inadequate for any requested information, it should be furnished on an attached page which is referred to under the appropriate numbered item on the form.

² Any convenient means of identifying the land (such as block and lot numbers of street boundaries) is sufficient. A description by metes and bounds or other technical description is acceptable, but not required.

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b. State the utilities and parking facilities, if any, included in the foregoing estimates of rentals:

c. State equipment, such as refrigerators, washing machines, air conditioners, if any, included in the foregoing estimates of sales prices:

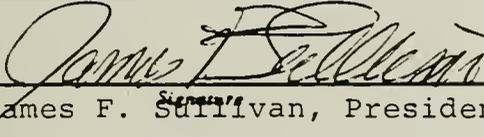
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CERTIFICATION

I (We)¹ Sullivan Group, Inc.
certify that this Redeveloper's Statement for Public Disclosure is true and correct to the best of my (our) knowledge and belief.²

Dated: February 22, 1988

Dated: _____

by: 
James F. Sullivan, President
President

Signature

Title

Title

200 State St., Boston, MA 02109
Address and ZIP Code

Address and ZIP Code

¹ If the Redeveloper consists of two or more persons jointly (including tenants by the entirety), this statement must be signed by each of them.

² Penalty for False Certification: Section 1001, Title 18, of the U.S. Code, provides a fine of not more than \$10,000 or imprisonment of not more than five years, or both, for knowingly and willfully making or using any false writing or document, knowing the same to contain any false, fictitious or fraudulent statement, or entry in a matter within the jurisdiction of any Department of the United States.

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REDEVELOPER'S STATEMENT OF QUALIFICATIONS AND FINANCIAL RESPONSIBILITY

(Redevelopment or rehabilitation for any use by an individual or two persons as joint owners when the reuse value is under \$30,000)

(For confidential official use of the Local Public Agency and the Department of Housing and Urban Development.
Do Not Transmit to HUD Unless Requested.)

1. a. Name of Redeveloper: www.libtool.com.cn Sullivan Group, Inc.

b. Address and ZIP Code of Redeveloper: 200 State St., Boston, MA 02109

2. The land on which the Redeveloper proposes to enter into a contract for, or understanding with respect to, the purchase or lease of land from

Boston Redevelopment Authority

(Name of Local Public Agency)

in Parcel 6

(Name of Urban Renewal or Redevelopment Project Area)

in the City of Boston, State of Massachusetts

is described as follows:

3. If funds for the development of the land are to be obtained from sources other than the Redeveloper's own funds, a statement of the Redeveloper's plan for financing the acquisition and development of the land:

Bank of New England

4. Sources and amount of cash available to the Redeveloper to meet equity requirements of the proposed undertaking and creditors of the Redeveloper:

a. In banks:

NAME, ADDRESS AND ZIP CODE OF BANK

Boston Safe & Deposit
One Boston Place
Boston, MA

AMOUNT

\$ 3,700,000

b. By loans from other:

NAME, ADDRESS AND ZIP CODE OF SOURCE

AMOUNT

\$

c. By sale of readily salable assets:

DESCRIPTION

100,000 sq. ft. warehouse, NC
200 State Street

MARKET VALUE

\$ 3,100,000

MORTGAGES OR LIENS

\$

-0-

140,000,000 (75%) 74,000,000

d. List of creditors to whom \$100 or more is owed

AMOUNT OWED

\$

None over 30 days

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APPENDIX 4
DISCLOSURE STATEMENT

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DISCLOSURE STATEMENT CONCERNING BENEFICIAL INTEREST
REQUIRED BY SECTION 40J OF CHAPTER 7 OF THE GENERAL LAWS

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- (1) Location: Massachusetts Ave & St. Botolph St.
- (2) Grantor or Lessor: Boston Redevelopment Authority
- (3) Grantee or Lessee: Sullivan Group, Inc.
- (4) I hereby state, under the penalties of perjury, that the true names and addresses of all persons who have or will have a direct or indirect beneficial interest in the above listed property are listed below in compliance with the provisions of Section 40J of Chapter 7 of the General Laws (see attached Statute).

NAME AND RESIDENCE OF ALL PERSONS WITH SAID BENEFICIAL INTEREST:

James F. Sullivan

142 Commercial Street

Boston, MA 02109

Elizabeth M. Conahan

82 Chestnut Street

Boston, MA 02108

- (5) The undersigned also acknowledges and states that none of the above listed individuals is an official elected to public office in the Commonwealth of Massachusetts, nor is an employee of the State Department of Capital Planning and Operations.

SIGNED under the penalties of perjury.

Signed: by Sullivan Group, Inc.
James F. Sullivan
James F. Sullivan, President
Date: February 22, 1988

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§ 40J. Disclosure statements of persons having beneficial interest in real property.

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No agreement to rent or to sell real property to or to rent or purchase real property from a public agency, and no renewal or extension of such agreement shall be valid and no payment shall be made to the lessor or seller of such property unless a statement signed under the penalties of perjury, has been filed by the lessor, lessee, seller or purchaser, and in the case of a corporation by a duly authorized officer thereof giving the true names and addresses of all persons who have or will have a direct or indirect beneficial interest in said property with the deputy commissioner of capital planning and operation. The provisions of this section shall not apply to any stockholder of a corporation the stock of which is listed for sale to the general public with the securities and exchange commission, if such stockholder holds less than ten percent of the outstanding stock entitled to vote at the annual meeting of such corporation.

A disclosure statement shall also be made in writing, under penalty of perjury, during the term of a rental agreement in case of any change of interest in such property, as provided for above, within thirty days of such change.

Any official elected to public office in the Commonwealth, or any employee of the division of capital planning and operations disclosing beneficial interest in real property pursuant to this section, shall identify his/her position as part of the disclosure statement. The Deputy Commissioner shall notify the State Ethics Commission of such names, and shall make copies of any and all disclosure statements received available to the State Ethics Commission upon request.

The Deputy Commissioner shall keep a copy of each disclosure statement received available for public inspection during regular business hours.

Added by St. 1980, c. 579, §12

1980 enactment - St. 1980 c. 579 §12 was approved July 16, 1980, and by §66 made effective July 1, 1981. See also note under §39A of this chapter.

Library References States 89. C.J.S §§ 145.149.150.

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