

The Valley Players



Production Manual

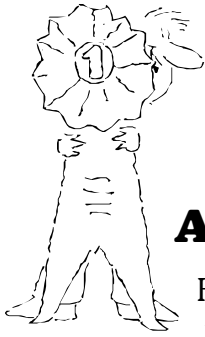
Summer 2010

Table of Contents

CONGRATULATIONS! ! !	3
A word.....	3
About this document.....	3
I. OVERALL RESPONSIBILITY	4
The Producer.....	4
Financial Responsibilities	5
Planning & Scheduling	7
Staffing	10
Production Parties.....	10
II. AUDITIONS	13
III. PRODUCTION STAFF	15
General Stuff	15
The Administrative Team	15
Before the Show	16
During the Show	18
Making Scrapbook.....	20
For Musicals Only.....	20
Miscellaneous	20
IV. PUBLICITY & SHAMELESS PROMOTION	21
General	21
Local Publicity	21
Non-local Publicity	25
Miscellaneous	27
V. THE PRODUCTION	28
Tickets	28
Seating of audience.....	29
Attendance....who's here?	30
Pre-show Announcement	30
Intermission	30
Parking.....	30
Care and Feeding of the Theater.....	31
Playbill	31
Miscellaneous	31
VALLEY PLAYERS BOARD	33
APPENDIX	34

This manual was created as a result of many years of productions and ideas from many different people over the years. The formatting and organization are mine and I'm not entirely happy with it. Any suggestions are gratefully received. As are any corrections, additions, ideas etc etc etc. Contact me at valleyplayers@madriver.com or 496-3751. Thank you very much!

Jennifer Howard



CONGRATULATIONS!!

If you are about to use this manual, you have agreed to produce a Valley Players production or you are thinking very seriously about it.
(Either that or you have nothing left in the house to read.)

A WORD...

First, before you begin to read this brief (HA!) but informative (of course) document, please memorize the most important word in the wonderful world of producing:

“DELEGATE, DELEGATION: to entrust to another one’s authority,
the act of empowering to act for another....” *Webster’s*

Take this word to heart and make it your guiding light and you may avoid overload. Besides, it’s more fun to play with other people. This does not mean you give up complete responsibility, but you do get other people to do the work with your support. It’s the old Tom-Sawyer-fence routine.

The manual talks about coordinators or managers. The hope is that you will have people who are willing to take on the responsibility of doing a job or (like you) getting others to do the job.

Secondly, the Valley Players’ main (and some will say only) purpose in life is to give a lot of people a good time, whether working on the show or in the audience. The more people that join us as crew or audience the better! We are called Players for a reason...

Thirdly, remember....there are no dumb questions! Ask for help, advice, etc...

The purpose of the manual is to help you figure out the process of a production and the jobs you need to fill or do. Although it is written in the singular, however, we encourage co-producing...job sharing!

Above all, have a good time!

ABOUT THIS DOCUMENT....

This is YOURS!!! Write in it, mess it up, add stuff, move stuff... This is written from many people’s experience producing. It is organized (more or less) by time & from the general to the specifics of the show itself. There are, of course, many ways of going about the art of production, so please let us know if you come up with alternatives or other ideas. And, if you come up with other ways that work which still lets many people have fun and keeps communications open, then...go for it.



The manual is divided up into sections:

- I. Overall Responsibility:** Finances, Scheduling & Staffing.
- II. Auditions:** outlines specific tasks associated with auditions
- III. The Production Staff:** list of job descriptions (what, when & approx. time)
- IV. Publicity & Shameless Promotion:** getting the word out, timelines etc
- V. The Production:** the curtain is just about up!

I. OVERALL RESPONSIBILITY



You are the big cheese!

(even though others may think they are)



THE PRODUCER

The producer is the business and general manager for the total production and as such is responsible for all expenses incurred and for making every effort to see that ticket and advertising sales more than cover expenses and leave the VP with a profit. The producer finds people to do jobs and helps to see that everyone involved has a great time doing what they are doing and even learn a little something!

Although the director and producer form the administrative team, the producer is ultimately responsible for all finances, planning, scheduling, staffing, promotion, program, tickets and maintenance of the VP Theater for the entire length of the play from auditions through set strike and final accounting.

Our producers are also members of the Board of Directors for the duration of that production and should, if at all possible, attend all board meetings prepared to give progress reports and answer any questions regarding the production. Being the big cheese also means that you get grief as well as glory. In fact you will have to work harder for the glory. If everything is going well, it is because you are behind the scenes making everyone feel good and they are taking responsibility and no one will seem to need you until something goes wrong...

Take heart! We know you are wonderful!! Talk to other producers and get support and advice from them!

About This Section....

This section provides an overview of three major areas of responsibility: before the production, during the production and after.

- .. **Financial Responsibilities**
- .. **Planning and Scheduling**
- .. **Staffing**

FINANCIAL RESPONSIBILITIES

Unlike the big time Hollywood and Broadway producers, you do not have to actually go out and get money or backing for a show (see Income section), but you do have to create and follow a budget and do everything you can to bring in a profitable show. This means overseeing spending and ensuring that those areas that do generate money (such as publicity which brings in ticket sales) are well organized.

Budget

The producer (often with the director) presents a budget for approval to the board at the first possible meeting of the board. Ideally, you get together with the Director, Set Designer and Construction Coordinator, Publicity and other volunteer coordinators to plan costs. However, this may not always be possible since they are not often found early on! Previous budgets, producers and the board can help you put together a budget. (Sample budget included.)



The budget is your best guesstimate of what your production will cost and how much money it will bring in. It should serve as a guide for your coordinators. If you are finding that you may go significantly over budget or find that you have to purchase a costly item that was unplanned, you should check with the board first and revise the budget. Bring enough (7) copies of the budget so each board member can review or email a copy ahead to Jennifer for distribution to the board.

You must get approval from the board for Ticket Prices and for any stipends before offering to anyone. The VP does not usually offer stipends unless as reimbursement for expenses.

Expenses

You are responsible for all expenditures and you need to be sure your coordinators understand their own budget. It is recommended that you let them know you want to approve all major expenditures. The VP has charge accounts at many businesses in the Valley. They usually are willing to bill us. When a charge is made at a store, be sure your crew knows the **store must write down the name of the show and the budget category on the bill or the receipt copy.**



We are a tax exempt non-profit corporation. We do not have to pay sales tax. Our tax exempt number (89972) should be on file with all businesses. If you find a business does not have our number and needs documentation, check with the treasurer (Sharon Kellermann) for a copy.

You should approve payment of all bills. The treasurer receives and pays the bills. You will need to meet with Sharon periodically to go over bills before they are paid and to approve payment and determine what budget category they go under.

All reimbursements should be paid in exchange for a receipt. Write on the receipt what was purchased and approve to pay. If someone doesn't have one, then write one up! Then, give these to the treasurer with instructions on whom to pay and what budget categories they come under.

About reimbursements in general....No one should pay for being involved in the show out of their own pocket. However, no one should spend money without your approval. Most people will pay for their own expenses such as gas and childcare. However, it may be that someone

wants to be involved, but does not have the finances to do it. Although you don't want to generally announce that you will reimburse for gas and childcare, you might want to keep a sensitive eye out for that kind of problem.

Income

Basically you receive income for your production from three sources during the run of the play: ad sales, tickets and donations from refreshments.

Contributions for membership and general donations to the Players go towards the general VP coffers and not your production.

You will need to keep a separate accounting of how many tickets were sold and how much was received in donations. Work with the treasurer on the tally sheet and coordinate the deposit of ticket money.

Ad Sales (Playbill)

The board handles ad sales. Please don't approach any business for specific financial support via advertising without contacting Jennifer Howard. Our approach is very low key, not hard sell. We want to be sure we don't over-burden any of our financial supporters. If you do have ideas on advertisers, please discuss with Jennifer.

Each year in April, a letter goes out to advertisers asking them to support us again. At the same time they are invited to a Sneak Preview and Dessert Party before the summer show (usually a musical).

In recent years, ad sales have accounted for the profit in our productions. We are very grateful to our advertisers! Our goal is to keep the ticket prices low and our advertisers are a major part of that.

Tickets

The philosophy behind ticket sales is to charge just enough to cover expenses of both the play and the operation of the theater and make some profit, but also to provide affordable entertainment!

Ticket prices for regular shows have been around \$10 or \$12. The musical has been \$16 or \$18. Lately we have been offering the service of prepaid ticket sales. Although this service ensures that we don't have "no-shows" on reservations, it does mean more work. We put our credit cards through Eastern Systems who generously only charge the credit card cost of 3% on the total sales.

The board of directors approves ticket prices. This is usually done at the time of the budget process.

Refreshments

These days refreshments are not really an income generator. We presently have a partnership with the Interfaith Council. They provide the intermission goodies and the proceeds are donated to the Valley Food Shelf. Upon occasion, we'll have to purchase some of the food, etc. We deduct that from the donations and give the rest to the Food Shelf. Talk to Sharon Kellermann about how this operates.

Sponsorship or other Financial Support Possibilities

We have not done any sponsorship of shows. If you are interested in pursuing this as a way to support your show, please discuss it with the board first. Sponsorship is typically a large donation of funds by one business or individual who will expect some high profile recognition.

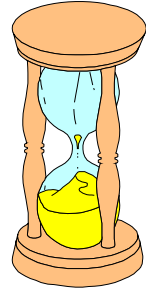
Closing Statement



After the play is over, you prepare a closing statement for the board and membership. Preparation should be done with the treasurer and should include a comparison of budgeted and actual costs; data on attendance. (See sample budget)

PLANNING & SCHEDULING

Watch out (so to speak), time has a habit of running out



General



This is where the science and art of management comes in. You oversee the work that everyone else is doing. You trouble-shoot, encourage, cajole and nag as necessary. Therefore, it is vital that you carefully plan by when all the activities should be accomplished. This is best done by working with the director to determine a timeline and deadlines for all major activities of the production. Keep in mind that all dates set should have enough leeway for snafu's, goof ups and procrastination.

Your first job is to make a timeline of the major events and publicity. Then you can give deadlines to all the coordinators of the activities so that they understand the details of their job and the time frame for completion. It is advisable to work with them to set more specific timelines for the smaller steps so that they understand what is expected.

Scripts

If it hasn't already been done, you need to order scripts from the play company via Sharon or Jennifer. Check with the director to see how many s/he wants for the actors and get four more for you, lighting, props and an extra.

For most regular plays, scripts are purchased and can be freely marked up.

For a musical, you rent everything and you will be required to send the scripts and music back. They must be returned in time and in good condition or a substantial fine is given. Anything written in the books must be done in pencil. Before you give anyone a script or a libretto, number them lightly in pencil. When you give them out, be sure to write the number of the script or libretto next to each person's name. This is very important when it comes time to finding them all at the end of the show. Be sure to send everything back on time by registered mail. The penalty can be quite large.

Pre-production Party

One of the best ways to encourage participation is with a production party as described under the Staffing section. This is just a suggestion, but it may be one of your first jobs and is a great excuse for a party!

Auditions

(before or after the production party) are orchestrated between you and the director. You'll need to prepare stuff for that. There is a separate section in this notebook called Auditions which gives some activities, samples, timeline etc.

Rehearsals

Your show dates are set. The director decides rehearsal schedule. Usually, the theater is yours. Our shows have priority for theater use. However, if there is another show, event or ongoing stuff (see

Theater Calendar below), you may have to find another rehearsal space or at the very least, work around other people's stuff. The construction room or the dressing room downstairs can be used for rehearsal as well. You need to work that out with the other show. If that is not appropriate, you need to find space that allows you to set up a simple set. Ideally it would be space that wouldn't be disturbed, like an empty storefront. We have used the Waitsfield church or the school in the summer. Be sure to put rehearsal space costs (if any) in your budget.

Make sure the cast and director understand how the theater operates, what spaces are the VP's, which belong to the Oddfellows and which are common and that someone takes responsibility each night for closing the theater. Be sure they don't lock up the theater if there is someone upstairs. They usually meet on the first and third Thursday in a month.

At the first rehearsal in the theater with the whole cast, the producer should tell everyone what they need to know about the theater and production. In addition to welcoming them to the production and announcing there will be lots of parties, let them know that:

- ◆ We own this building with the Oddfellows. Parts of the building that we can use include the main theater, foyer and bathroom, ticket & light booth, backstage, construction room and the downstairs. No one is allowed up the stairs off the foyer. The stairs off the backstage go up to a bathroom that does not work. Please don't use.
- ◆ Please be aware that we live in a neighborhood, so when you leave the building, please keep your voices and noise down
- ◆ Everyone has a responsibility to make sure that the theater stays neat and clean as possible. Nobody's parent or maid lives here! Set up a can recycling box and use the returns for buying paper towels etc.
- ◆ Trash is a problem. The VP will pay for bags taken to the dump unless the producer or someone just wants to take it home.
- ◆ Parking....Do NOT leave a car in the walkway up to the front steps. Unloading is o.k., but then park it elsewhere. Try not to park directly in front of the theater walkway. And, if possible, try not to park in front of the theater on nights the Odds meet (1st & 3rd Thurs.) Many of them are older and appreciate the shorter distance. No parking on the grass!
- ◆ No Smoking in the building. Smokers are responsible for cleaning up after themselves. There is a butt collector on the left side of the building.
- ◆ All actors are expected to help with other parts of the production and they should see you for a job. This can be as small as putting up posters to helping with set construction and finding ushers, set pieces and props.
- ◆ No one should spend money expecting reimbursement without approval from you. No one should make a financial commitment to anyone without approval from you.

You may want to set up a bulletin board inside the main theater for ongoing messages, announcements, sign ups etc. You do not have to be at all rehearsals all the time, but it is a good idea to check in at least once a week at the rehearsals, just to see how things are going.

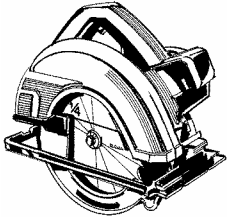
Theater Calendar & Others using the theater

You will need to work closely with the Theater Rental Manager, Kate O'Neill (496-3727). The VP show has priority and Kate will check with you before booking anything in the theater. You can check the Theater Rental Calendar on the VP website (click on Theater Rental then on Click

Here for the calendar). Once you and the director have decided the rehearsal schedule, you or the director should talk to Kate about how the information will be put on the calendar.

Put the information about any other events going on during your time on your schedule. If the theater is to be used by someone else, you will need to be sure the cast & crew clean up the area before that event.

Set Construction



The addition behind the back stage was intended for set construction, so that the main part of the theater could be kept clean and clear for rehearsal and other activities. Unfortunately, this room tends more to get used for storage of stuff. It would be great if this could be kept clear, so please don't add to the storage.

Please be sure the crew chief keeps the area organized so that the next crew can find what they need. Basically, it should be left cleaner than it was found. We are (as always) in the process of organizing stuff, so please be sure people are respectful of that and put things back where they belong. There are usually a lot of flats and other old set pieces that can be used for plays. Please check around before buying more stuff. If tools etc are needed, talk to Doug Bergstein or Jim O'Neill.

Props and Costumes

Props are anything that is handled by an actor on stage. Props are usually listed in the back of the script and the director will finalize the list.

Actors should be encouraged to find their own props and costumes. Be sure all borrowed props and costumes are carefully marked and listed by the coordinator so they can be returned. At the moment, we have costumes downstairs. We have more costumes stored at Green Mountain Valley School. Also, we have borrowed from Lyric, Harwood and Barre Players. Ruth Ann Pattee is our superb costume person for the theater and usually has a good handle on what is available.

Dress Rehearsal

Traditionally we have invited the Senior Citizens to dress rehearsal. Sometimes that night is also a party for our advertisers as part of saying thank you for their support over the year (called a Sneak Preview & Dessert Party). Cast members are welcome to invite some family and perhaps a friend who can't otherwise make it. Please keep in mind that cast and crew also get comp tickets, so ask them to be aware that we also need paying customers! You might want to make up "tickets" to remind people. (See sample in Appendix) Jennifer has these on her computer and can make them for you)

Essentially, the dress rehearsal is a chance for the cast to perform in front of an audience (although a benevolent one).

Opening Night Event

This is a great way to get a first night audience who then goes out and tells others. In the past we have had light suppers or dessert parties before the show. We used to charge more for the ticket, but we haven't lately. You need to decide this and include the cost in your budget. Please don't serve liquor at this event without hiring a caterer. It is best to find someone to arrange this as a separate job.

The Production has its very own separate section

Set Strike & Party

Lately, we have deliberately had the final performance as a matinee so that we can have the set strike/cast party at a reasonable time after the show.

Set Strike

This is the last part of your responsibility to the physical part of the production. This includes not only taking down the set, but returning all costumes (cleaning them first) and props and generally cleaning up the theater even better than when you found it. Everyone including cast and crew is responsible for set strike. Before any set strike, check with the board to see if there are parts of the set they or you want to have left up for another production. Make a list of what jobs to do and leave it on the stage to be checked off as people do them.

Set Strike Party

We changed the name from Cast Party to point out that everyone works first and then parties! Again, you may want to find someone whose job it is to arrange the party. This is a good job for a cast member or two. We have had parties at someone's house catered or pot luck and we've gone to restaurants. The problem with restaurants is that the party is mixed in with the general public. But it is workable as long as it is financially feasible. Please do not use VP money to purchase alcohol. Everyone needs to provide their own. Very often the cast and/or producer gives out gifts for the director, producer and some who have worked heavily back and off stage and, unlike the cast, don't get applauded publicly. Some \$ for the gifts is collected from the cast and some can be from the budget.

STAFFING

General

Finding people to do all the jobs is the primary job of the producer. It is particularly important to find people, if at all possible, who are willing to head up a group of volunteers for a particular job such as coordinators for front of house, publicity, set construction, props, costumes, make-up. That way, you don't find yourself talking to a zillion people all the time. The VP prides itself on having a mixture of old and new people so that more people get involved, but also to give an opportunity for volunteers to try something new. So try to involve new people and try to find a job for all volunteers. Obviously there needs to be a balance between old and new so that you don't go nuts trying to teach everyone. Try pairing up old and new in jobs. Keep asking for volunteers at every opportunity...social events, meetings etc. Be sure your publicity person mentions that volunteers are welcome in any publicity that is done.



Job Descriptions & Time Frame

See the section "Production Staff" which lists the jobs, descriptions and basic time frames. The appendix has a one page listing of the same information for use at auditions.

PRODUCTION PARTIES



One way that has worked in the past to get people involved is to hold a production party early on where everyone and anyone is invited to celebrate a new production, find out about the play and what help is needed. Be sure to encourage new people via newspaper and emails. And be sure to find people jobs no matter how small. Volunteering for theater is a social event, so create some opportunities for people to meet people.

Have it as a pot luck supper or dessert meeting at the theater. Advertise like crazy through the newspaper and posters and call friends to bring friends etc.

Be sure people know that we want new as well as old pros and that it's a short meeting and it includes food! The more new people the better, even if some newbies are shadowing an experienced person. It's great to get people trained.

At the party be prepared to explain all the jobs available and introduce those people who have already signed on, being sure to congratulate their wise decision! Provide a list for people to check off what they are willing to do and ask them to leave it with you that night. (See Production Jobs Checklist)

Hold a couple of these throughout the production to help people get to know each other, see how the production is progressing and to provide support. Besides, they're fun!

Finding Past Volunteers

Old, um... that is experienced.. crew will sometimes come forward to volunteer, however, many assume if you want them, you'll call. We are in the process of making a volunteer list, so check with Jennifer. Also check with past producers and the board for suggestions of people. Past playbills will help, you might want to check with a producer first if you don't know the worker, just to be sure.

Communication

Not surprisingly, most problems arise because of lack of clear direction or communication.

Usually ongoing checking in with your crew and the director will eliminate unwelcome surprises.



You should give each of your crew coordinators a call or email during production at least once a week as you get closer to deadlines just to see how they are doing and how you can help.

Be sure to let everyone know how well they are doing fairly often. Take every opportunity to let people know they are part of a great team! People also appreciate encouragement and a pat on the back for the work they are doing whether they need help or not.

You and your director should set aside time periodically just to go over what stage (so to speak) everything is in so you are both knowledgeable. You want to be clear with the director that you have budget responsibility and that each of the coordinators will be working within a budget, so if the director wants to make changes, s/he has to talk with you. You are a team!

You need to work out with the director which crews s/he wants to have authority over. Basically, the director is responsible for decisions about what the set should look like, lighting, costumes, sound etc. anything that goes on onstage or backstage. The producer has responsibility for finding people to handle the jobs and is responsible for anything that happens off stage. For example, you may find a costume coordinator, but that person from then on will report to and work with the director. You still may want to call the person periodically and see if they need help. The real care here is that volunteers don't end up with two people telling them what to do. That can become exasperating and confusing for everyone involved.

You and the director should go over things like posters and general tenor of publicity so that the tone of the production is appropriate to the play.



It is always a good idea to write down what you and the director have agreed on, since things can get a little confusing sometimes!

Production Cast and Crew List

Once you have begun “hiring” people on, make up a list of cast and crew jobs and telephone numbers and emails to give out so everyone can reach each other without depending just on you.

Membership

At the end of the show, you must submit the names and addresses and emails of everyone who has worked on the show to Doug Bergstein, the membership person on the Board, and to Jennifer for the listserv. People can become members by contributing money and/or time. You and the director designate who from that list should become a working member of the Valley Players; usually cast members and those who have put in a fair number of hours are included.



II. AUDITIONS

This is a separate section because it is a one time event in the life of your production and it happens often before you sign on any volunteers, so this baby is all yours!

Before auditions, your job is to get the word out. At auditions your job is to support the director and make sure that everything is ready and available so that s/he can do the job of working with those who are trying out. In addition, this may be the first time some people have come to the VP or ever tried out! This means making sure everyone who comes in is made to feel welcome and comfortable and the process is fun and non-threatening.

All VP productions include “open auditions”. This means that anyone can come and try out. To facilitate this, we typically have auditions with everyone getting up on stage in front of each other versus having scheduled personal private auditions. We have found this fosters the sense of community and fun with everyone encouraging each other. Typically, we do not require auditioners to come with prepared work, we have people audition directly from the script (and the score). This is a community theater where we believe in giving the uninitiated newbie a chance and auditions should reflect that by not setting obstacles for people or making it unduly terrifying! That being said, the director can certainly encourage people to bring in their own prepared piece and if some can’t make it to scheduled open auditions the director can schedule specific times. It’s also a great opportunity to teach a song or an acting technique as part of the fun and to see how well people take direction for that matter. And of course there are special circumstances where auditions for some reason cannot be “open” those circumstances should be discussed with the board.

Space

Pick a couple of dates and check the Rental Calendar on line or check with Kate to see if the theater is available. If it isn’t, change your dates or try the Waitsfield Church or school.

Publicity

Essentially, this is a promotion and publicity job. So if you have someone lined up for this job, let them have at it! However, sometimes this job is filled after the show is cast. The main purpose is to get people there to try out. You also hope that some will come out of sheer curiosity and want to help out even if they don’t get on stage. So here are some suggested activities about three weeks before the auditions:

Newspaper Articles (at least 2 weeks prior, check due dates on media sheet)

- ◆ Announce the play selection, director and producer, lots of hoopla with overview of the play and when auditions will be. Give a detailed description of the parts (gender & stage ages), tell where people can read the script. Describe what the audition will be like (e.g. will be asked to read from the script), that experience is welcome, but not necessary.
- ◆ Be sure they put the information in the Calendar
- ◆ One week before auditions, you can try to get in a reminder into the Valley Reporter. This will work if there is something newsworthy, for example an article about the author or the director or the producer with photos. Then add the info again about auditions. The care here is not to steal info that might be used to have some ongoing info in the VR in the weeks before the show.

Put scripts in the libraries: Waitsfield, Warren, Waterbury and Montpelier) Attach information telling people to read the script in the library and information about auditions, including name and phone number/email of you or director for info.

Make posters, CHEAP... A few 8 1/2 X 11 sprinkled around town and in Montpelier.

Do the basic stuff suggested in the publicity section: Valley Cable, Press Releases to all calendars, radios and newspapers. Send information to all other theater groups. We have email and regular mail

Outside Sign: There are audition signs for the outside sign. They are located in the light booth. As you go up the stairs to the light booth, you'll see them tucked behind the trap door on the left.

They already have the word "Auditions" printed on them. Just make a cheapie sign with play, dates and time (and the word musical or comedy or drama if the play is not well known) using the back of the Ben & Jerry posters in the workroom (if there are any) or buy poster board and permanent magic marker. Attach it to the sign board below the word Auditions. Use mostly staples if at all possible (tape will rip the sign board).

Before Auditions

With the director, figure out what is needed for the auditions and get it there! Some of the basic stuff (see Audition samples):

- ◆ list of the characters and who they are
- ◆ synopsis of the play
- ◆ sign up information form that asks for name, address, telephone, past experience, what part they want to try for, etc
- ◆ have information about dates of the show and general rehearsal schedule (e.g. during the week in the evening, no weekends, 3 to 4 nights, whatever)
- ◆ sign up form for other production work. And list of production jobs.
- ◆ food, sodas (optional)

At Auditions

It's important that everyone be made to feel comfortable and welcome, particularly if they don't get a part eventually. You want them to remember the auditions as fun...they may also be willing to do other things!

People will come in later than the starting time, you need to greet them quietly and give them the forms to fill out and let the director know they have arrived. Be sure to collect the forms from the director when s/he is done with them. You'll need the information for the production work and to give to the board for future workers.

After Auditions

The Director must contact everyone who tried out to thank them and to let them know whether they got a part or not. It is important that even if someone did not get a part, they feel good about having tried. It is more difficult, but still best to do it by phone.

III. PRODUCTION STAFF

GENERAL STUFF

The following is a list of most of the jobs needed for a production. Included is a description and basic amount of time needed to do the job and when. Volunteers often want to know when and how long a job lasts. Some jobs are very small for people who only want to a small job!

Your production may not require all the jobs, for example costumes and hair may not be needed, or make-up may be needed only the first night. You and the director will have to figure that out as you go along.

There is a shorter list in the appendix for handing out at meetings etc. to give people an idea of what is needed.

The jobs are divided into three categories:

- ♦ The Administrative Team
- ♦ Before the Show Jobs
- ♦ After the Show Jobs

THE ADMINISTRATIVE TEAM

Producer(s)

General manager of the production, keeper of the money. Organizes and sets and communicates overall timeline. Finds people to head up or do each job category. Sets budget and keeps track of expenses. Co-producing is encouraged. A producer's manual and experienced producers are available for help.



Time: pre-auditions through set strike & board report. About 13 weeks.

Director

Directs cast, approves set design, costume, lights etc. Has responsibility for onstage and backstage. Works closely with producer particularly related to tenor of publicity and working with crews.



Time: basically same as producer. About 13 weeks plus individual planning time

Assistant Director

Role defined by director, may not be needed. May include co-directing, prompting, scheduling. Right hand to director. May become the Stage Manager



Time: most rehearsal nights. About 8-10 weeks, 2-3 nights per week

Once the opening night gets closer and a **House Manager** is selected, that person should be part of the team for the run of the show. See description later on...

BEFORE THE SHOW

Promotion/Publicity Coordinator

Responsible for all publicity related to the show. Including either doing the jobs below or finding people to do them and overseeing their work. See the **Publicity & Shameless Promotion** section for detailed descriptions & timelines.



Time: pre-auditions through Opening Night plus a little beyond. Major effort times are pre auditions and 3 weeks prior to Opening Night. Should attend a couple of rehearsals to get idea of show, otherwise work is done on own time.

Poster Designer

Designs poster within specifications required by publisher, producer and director. In the past, we have asked local artists to design all or part of the poster. This is a great way to include more of the arts!



Time: personal, but usually due 6 weeks prior to Opening. One time event

Poster Distribution

Organizes others to put up posters in Valley, Montpelier, Waterbury and a few in Burlington. Usually gets cast and crew to do it by sign up. There is a list of places.



Time: 2 days; 3 weeks before Opening

Tent Card Distribution

Similar to Poster Distribution. Brings tent cards to restaurants and inns



Time: 2 days; 3 weeks before Opening

Writing articles, Press Releases

For Valley Reporter writes various articles on different subjects related to production over 6 weeks prior to opening Writes press releases and sends to all media for auditions at least 2 weeks prior to Opening

Radio Ad/PSA (Public Service Announcements)

Arrange for 30-60 second ad. Write and perform or get actors to do radio psa for 30 second spot. Usually use script dialogue. Or arrange for radio to do this.



Time: 4 days, completed two weeks prior to Opening

Outside Sign

We usually use Deb Kehoe (Kehoe Designs now in Stowe). She usually barter some for an ad. This sign is one of our best advertising.



Time: Should be up as soon as possible. Allow one and a half weeks for it to be done

Set Designer

Designs set so that it can be built. Set designer is encouraged to work with set construction crew. May build/draw mock up once approved and plots blueprint.



Time: personal, but should be completed at least 7 weeks prior to Opening. Time with set crew varies, 2-3 weekends 3 weeks before Opening. Not usually needed in evenings.

Set Construction Crew Chief (Coordinator)

Finds and set crew and oversees building the set according to the set design: painting, carpentry, lugging. Orders materials, works with set designer.



Time: 4 weeks overall from ordering through finishing. 2-3 weekends for building. Work usually on weekends, some before rehearsal and non-rehearsal evenings.

Set Crew

Works with coordinator to build the set



Time: personal, but before the play opens

Set Decorator

Follows the set design, determines and/or finds colors, paint, curtains, furniture, pictures, carpet etc to make the set come to life. Puts them up, oversees set crew to get it done.



Time: should begin as soon as set is designed. Actual work starts when most construction finished at least 3 weeks prior to Opening. If all materials ready to go, then should only take one weekend to finish. Maybe few evenings to see how it looks in rehearsal.

Playbill Coordinator

Responsible for getting playbill designed & printed. And for collecting all written information and ensuring all ads are included. Develops timeline. Time depends on skills whether person actually does layout. If not, then that person has to find someone to do layout. Jennifer has been doing the playbill to maintain some consistency (and because she likes doing it!).



Time: Should be completed and at printer no less than 2 weeks before Opening. Coordinator ensures playbills get to theater. Done on own time.

Lighting Design

Designs the light layout so that everyone on stage is seen in the best light according to the needs of the director. Helps hang lights.



Time: personal, but should be completed as soon as possible after auditions but no later than 2 1/2 weeks prior to opening.

Lighting Grip

Hangs the lights per light design. Should be done as soon as light design is finished.



Time: Hanging takes a few hours. Mostly on own time/weekend. Need to check during rehearsal.

Photographer

Takes photos of every aspect of production from early rehearsals through set construction and the show. Mounts some photos to decorate the lobby. Other photos at the direction of Playbill Coordinator, Publicity Coordinator, Producer and Director.



Time: pre-audition through Set Strike. Comes to auditions, some rehearsals and as requested. Evening work.

Costume Coordinator

Finds, begs, borrows, steals or makes appropriate costumes. Works with director. Also finds people to sew if need be.



Time: search starts at beginning of rehearsals. Should be finished 2 weeks before opening (unless unusual costume that takes getting used to, then sooner). Requires some rehearsal time to see how costumes look.

Props Coordinator

Finds, begs, borrows, steals or makes props. May need to revise or create props list. Work closely with cast and director. Encourages cast to find most of their own props so the coordinator can concentrate on the hard to find.



Time: search starts at beginning of rehearsals. Should be finished 3 weeks before opening to allow time for actors to get used to using props.

Sound Effects

Finds, records or otherwise makes various sounds for production. Checks that sound system is in good working order. May have to run sound for the show or find someone unless it is simple enough for just the lighting person to do.



Time: depends on need. Should be complete by 2 1/2 weeks prior to opening.

Special Effects

Sometimes a show needs a little something unusual to happen, smoke, mist, pictures falling, ghosts etc...



Time: depends on need. Should be done by 2 1/2 weeks prior to opening.

Advance Reservations Coordinator

This is the person who manages the Voice mail reservations and changes voice mail message when needed. The reservations person types up or prints the list for each night (in alpha order is most helpful) and gets the information to the ticket seller at least 1 1/2 hours before show, unless s/he is doing the ticket setup. Since we are doing advance paid reservations, this job is presently done by a board member.



Time Starts whenever the publicity goes up. Should check phone each day/night. Must do a final check just before each show. Call backs to confirm will take the most time if they are necessary.

DURING THE SHOW

Stage Manager

Responsible for managing the back stage and once the show opens is responsible for the show. Works with the director to develop a plan for moving props, scenery etc. Finds and trains a **Stage Crew** (may be cast members) who gets props and actors on stage, moves scenery, general assistance back stage during the shows. Communicates with Light Operator and House Manager. Opens the show each night. Controls house lights ensuring that the lights are not turned off until all customers are safely seated.



Time: Manager attends some rehearsals in early run throughs to get a sense of the flow of the show. Start attending rehearsals two weeks before opening.

Stage Crew

Under the direction of the Stage Manager, makes sure that backstage props and set pieces get on stage in appropriate manner at the appropriate time. May need at least 2 stage crew (which may include the Stage Manager) each performance. More if there are a lot of props and/or set pieces.



Time: Start at rehearsals two weeks before opening to get idea of play. Then whatever shows and times the Stage Manager assigns. Usually run of production and usually come at least ½ hour before the show and stay ½ after to set up.

Lighting Operator (and Sound Operator)

Just as it sounds. Operates the lights for rehearsals and shows. May operate sound as well. Or you may need two people if it is complicated or simultaneous sound and light cues. Works with House Manager and Stage Manager on how to start the show.



Time: Rehearsals as directed by Director and performances.

House Manager

Often the producer will take on this job. The HM is responsible for the “front of house” for the production. This means anything having to do with the care and safety of the audience from the time they come up the walkway to when they leave.

The House Manager recruits **House Parents and Ticket Sellers (see below)** to help do this for each show. Suggest going to the cast for friends, family who want to help. Here are the basics...

- makes sure there are supplies for the bathroom, refreshments and tickets
- works with Stage Manager to determine the process for starting the shows
- is the contact for the Interfaith Council who makes the intermission food, letting them know how many will be coming to the shows. The proceeds from the food go to the Valley Food Shelf.
- works out with the Producer and Director to determine who will be at the theater each night as the House Manager. This is only if the House Manager doesn't want to be there every night.
- ensures that the Producer and Director understand and agree with how the front of house operates
- revises the House Parent and Ticket Seller instructions to fit the show & posts it in the ticket booth
- post the ticket and house parent contact list in the ticket booth.
- suggest the HM email the house parent instructions to house parents prior to show.



Time: Start early!!!! Should have everyone lined up at least one week before the show. Depending on experience and who else is at the theater, may have to come to the theater to help on show nights at least until show starts.

House Parents

Sometimes known as ushers (but they do more than seat people), House Parents (HP) are responsible for setting up and cleaning the house, seating, refreshments and generally keeping the audience safe and happy. See House Parent Sample instruction sheets for summer and winter. Usually two different house parents each night. House Parent job is coveted because they get to see the show. Often given to those who may not be able to afford the ticket easily.



Time: 1 hour before show time and ½ hour after.

Ticket Seller

Sells tickets at the door. Needs cool head, some charm and reasonably good math skills. May put together Advance Tickets if instructed. See Sample Ticket Seller instructions



Time: 1 hour before show time

Make-up

Designs make up, helps cast to put on make up along with a few others to help. Organizes make-up boxes.



Time: Rehearsal at direction of Director, usually one or two before dress. Every show night, unless s/he trains others to come

Hair Stylist

Like the make up only with hair.

MAKING SCRAPBOOK

This is a very important part of the process which has gotten overlooked over the past decade. Exactly as it sounds, this means pulling together photos, newspaper articles, radio ads (written), playbill and any other memorabilia to put into a binder for archiving.

FOR MUSICALS ONLY

Musical Director

Oversees and directs musical part of show involving instruments and singers.

Choreographer

Designs and teaches dance or movement to people who may not know how to do that already.

MISCELLANEOUS

A production always needs people who are willing to do miscellaneous odd things for different parts of the production. Such as:

- ♦ Decorating foyer: putting rehearsal and other pictures on bulletin boards; reviews, upcoming events posters etc.
- ♦ Arranging Opening Night Party
- ♦ Arranging Set Strike Party

IV. PUBLICITY & SHAMELESS PROMOTION

GENERAL

If done well, Promotion (tooting your own horn) and Publicity (using the usual p.r. media) will get the audience in, the tickets sold and the good will and money rolling in! The Publicity Coordinator's responsibility is to advertise and promote the show as much as possible within a budget and timeline. The first step is to make up a budget and a timeline for all the basic stuff. Time has a habit of sneaking up and around you. (See Publicity Timeline, Budget and Samples)

Essentially, it's helpful if all the publicity has a basic theme or tenor about it so that the show will be recognizable as the weeks roll on. After the first few articles and posters, everything is basically reminding people to come. So posters, signs, and banner should all have the same colors and type and if there is one, the same logo. (e.g. dice for Guys and Dolls). Radio and press releases should promote the main themes, e.g. humor, new play, whatever.

Your best resource is your own imagination. Look for opportunities to promote, e.g. other valley events like the farmer's market, July 4th, auctions etc. Look for new and somewhat zany advertising that doesn't cost money (e.g. street performing at the Farmer's Market or ski slopes or other public venues)

Publicity is divided into Local Publicity (The Valley) and Non-local the rest of Vermont and New England).

LOCAL PUBLICITY

Outside Signs from the post (our best publicity)

We have

- ◆ Main sign board
- ◆ One hanging board for dates (if needed)
- ◆ Reserve Now ...583-1674
- ◆ "Show Tonight 8:00" sign that hangs on nights of the show

Hang signs with show name, date and reservation as soon as possible.

For the main sign, we use the white plastic with stick on letters. We have been using Kehoe Design (now in Stowe) to make the signs. She usually does barter for an ad which helps reduce the cost. Typically just the title of the show goes on there and maybe a logo. The letters have to be large enough for drivers to see. If the show is not well known, then maybe the word comedy or drama or have some musical notes or a heart...etc. It's helpful the have the outside sign similar to the posters, but be sure it is legible. It is less expensive if you send her a pdf of exactly what you want that she can use to make the letters.

If there is no room on the main sign for dates, ask her to make the date sign also.

Leave sign light on for one or two weeks before opening night and for run of show. The cost of light bulbs is worth the advertising. Be sure the timer for the outside light is set correctly to be on at dark and off by 10:30 pm.

The date and reservation signs are hanging near the stairs to the light booth. The Show Tonite Sign hangs in the back of the ticket booth. There are 7:30 pm and 2 pm signs if you have a different show time.

Sandwich Boards

The sandwich boards are used only if there is more than one show going on at the same time and even then, used sparingly. Waitsfield has a no sandwich board signs ordinance. Although non-profits are exempt, we don't want to abuse the privilege. Do NOT write directly on the sandwich board. Use an old outside sign for backing and make a neat sign on paper to cover and staple to it. Then hang that from sandwich board. There is one sign board that has "This Weekend" already hanging from the top. Sandwich boards are in the green room. Do not use the ones that have Craft Fair on it.

The small, heavy, Final Weekend sandwich board should be put up... guesss when!

Banner

This is a lot of trouble and now very expensive. Banners hang next to BankNorth, we haven't been doing them because we think we get just as good exposure from our outside sign.

Posters

We have been making posters 8.5 x 11 size since that is easier to find places to put up and we don't hog space. The only place that is different is at each of the rest areas on Rte 89. For those areas (at least the ones between Montpelier and Burlington) make them 11X17.

Poster information should include at least:

- ◆ The Valley Players Presents (or Proudly Presents or something like that)
- ◆ Title of the Play
- ◆ Author
- ◆ Dates (put all consecutive dates on the poster, not just the first and last dates)
- ◆ Curtain 8:00 p.m. or whatever. If there's a matinee: "Curtain: 8 pm except for June 27 matinee only at 2pm"
- ◆ Valley Players Theater Rte 100 Waitsfield
- ◆ Advance Paid Reservations: 583-1674; Mad River Valley Chamber of Commerce
- ◆ Ticket Price
- ◆ whatever is required by the legal contract from the playbook company. Usually something like "By Special Arrangement With....." Check with producer for contract.
- ◆ Director and/or producer (optional)

Where or Where?

Posters should be up 2 1/2 to 3 weeks before opening, depending where they are. About 100 will cover Valley and elsewhere. We have a Poster Distribution list which includes Montpelier and Burlington. The Montpelier and Burlington places are only suggestions, please don't waste too many in Burlington, they just get lost. There are some places in Montpelier.

The cast should help to distribute the posters. Make two copies of the list. Cut up one copy into areas and attach however many posters it says for each area. Mark the uncut list "MASTER" and write instructions that anyone taking posters should write their name on this list next to whatever groups they are taking. Bring the posters and Master list to rehearsal and ask people to

take and sign up. People feel a little more commitment after signing their names, so you're more assured they will go up. Check in with them in one week.

Please remind everyone of "poster etiquette"...Leave the poster area cleaner than you found it. DO NOT put our posters over someone else's.

The best time to put up posters is late Sunday or early on Monday. Then there are usually events that are over that weekend and you can get a good space. Also, carry them around in your car and put one in your car window where it's safe! Print more if you need them.

(See Places To Put up Posters List)

Valley Reporter

Give Lisa Loomis at the Valley Reporter your written publicity schedule for the VR telling which dates you plan to submit information. This includes articles, photos and advertising. Talk with Lisa to establish the connection and make sure that they can accommodate.

Articles about the production should be into the VR at least by the Friday before the issue you want it to appear. Expect revisions to your article. A picture with a caption is the best. The VR generally wants to print something that doesn't smack of advertising, but is newsworthy too. Suggest you vary submissions, for example:

Right after auditions:

article about the show and who has been cast and what's needed for production help. A photo would be great.

For the five weeks before the show:

- 1... Article about the production who is working on it
- 2... Picture of production crew or cast in rehearsal with small blurb or picture
- 3... Article & Picture
- 4... Picture & Caption about show
- 5...Preview article by VR staff and picture (To run the Thursday before opening night)

During the show, run one picture or article in between

In all submissions include telephone # reservations & dates of show.

Display Ads

For the Valley Reporter, display ads and classifieds should be in the Friday before the issue you want. Put display ads in over the two Thursdays before opening night. Do both Stowe and Valley. Use the poster. Ask poster person to revise to suit size. Or the paper will make the ad using the poster. Only run more display ads after the show opens depending on the attendance.

MRVTV Our local TV station

Ask Alex Maclay about being interviewed or doing a preview. Go online and send in the information. Tony will get it on the air.

Waitsfield Telecom

Send them a poster or drop one off and ask them to put the information on their calendar.

WMRW Our local radio station

Give them a call about opportunities to get on the air talking about the show and maybe reading a bit from it. Early on....

T-Shirts~Sweatshirts

These have been done for some shows in the past. Sometimes just the poster reprinted. They are great memorabilia, but if you want to use them for advertising, you want to get them done as soon as the poster is done. And get commitments from the cast & crew to purchase them. You can try to sell a few at the show, but be careful you can lose money on them.

Bulk Mail Post Card

This has been a great advertising device. But it has gotten a lot more expensive. Check with the post office for prices. But, if we are doing more than one show in a short time span, then having both shows advertise is a real money saver. Supposed to allow 2 weeks for cheap bulk, but in the Valley it's usually out within two days. Mail it about 2½ weeks before the show opens. Bring the cards to each post office in the Valley starting with Waitsfield. This will get it out faster. Also consider putting "Bring this card for \$1 off"

Preparing the bulk mailing:

Check with the post office about any changes in Bulk Mail policies. You must mail from Waitsfield Post Office. If you have any questions ask Post Office staff.

1. Send to Postal Patron (everyone). Check the actual count with each post office. And bring a prototype to the post office for someone to ok for bulk mail. This is just in case. It would not be good if you printed all of them incorrectly!

The count changes every year. Bring in the whole thing to the Waitsfield Post Office to be processed initially. Tell them you want to deliver the others to Warren and Moretown. You will save bucks! Here are sample numbers so you can do some estimated pricing

Post Office	Rural Rte	Box Holder
Warren	350	300
Waitsfield	435	870
Moretown	350	136
Totals for towns 2,441	1135	1306

2. Get stuff printed (Jennifer has format). On side for addresses you must have:

- ◆ the VP bulk rate stamp with Carrier Rte Sort on stamp (Jennifer has)
- ◆ Valley Players return address
- ◆ Postal Patron

3. Bundle them according to town list above. Mark them by number of pieces and name of town.

4. Fill out the bulk rate form that you need from the Post Office. (They will help you)

5. When you go to the post office, be sure we get the low rate on all but Moretown Box Holder. Sometimes the post office figures it out wrong. As a non-profit, we should get the lowest rate.

6. Bring it all to the Waitsfield post office with a check you'll have to get from Treasurer unless you want to front the money.

Tent Cards at restaurants.

Make about 150 tent cards for the restaurants and inns. There is a list, but numbers need to be added. Ask Jennifer for the format and talk to Ruth Ann, Sharon and Betty Maguire about numbers and which places. These usually will have \$1 off.

Business Cards

Give some to the cast and crew and put small stacks in places that can't handle the larger poster or post cards.

Dress Rehearsal

Have a dress rehearsal event and invite the Seniors, Advertisers, cast & crew family. Typically we have had a Dessert & Sneak Preview Party for the first show of the season. Advertisers are mailed invitations.

Gimmicks....

These are things that have worked in the past, but not used every time.

- ◆ Hold opening night event: dessert and coffee, dinner. The crowd will tell others. Suggest you have someone whose responsibility it is to organize this night.
- ◆ Discount tickets with the bulk mail card. If you do a bulk, encourage people to come by offering a discount if they bring in the card.
- ◆ Check the calendar listings for other events. Be sure you have posters at that event and/or people to talk about it. e.g. Rotary wants donations. We have given them tickets in the past to auction off (see example)
- ◆ Hang flags outside the theater.
- ◆ Dinner Theater..Give a discount to those who bring in a chit from a restaurant. Sometimes restaurants give discounts to playgoers. The tent card usually has a \$1 off if you mention this show.
- ◆ Find out what other shows are going up in Central VT and see if they will swap playbill ads. We can advertise their show in our playbill.
- ◆ Ask a restaurant to share or sponsor advertising. You could share cost or maybe it's a gimmick for the business.
- ◆ Do "Street Theater" find opportunities for parts of play to be put on somewhere in front of large crowds, like the Farmer's Market, Town Meeting etc...

NON-LOCAL PUBLICITY

This is necessary only if your production is going to be of interest beyond the Valley.

Press Releases

Press Releases are emailed both Newspapers and Radio Stations. (See Sample Press Releases) Also send to local theater groups. See Media List for emails and phone numbers.

Press Releases should go out at least 2 weeks before Opening Night. Be careful, some monthlies require earlier. This ensures that newspapers get it in time to include in their weekend stuff or specials. Call later to make sure they got the info. and will be including it in their theater stuff.

For radio, all you need is one page announcement sheet that gives the pertinent information for the PSA.

For newspapers, use the same one page announcement as the radio and add a short article and for some papers send a photo of the cast with caption. The purpose of a press release is to sell tickets. So you want to make it easy for them to include your information. Include information that is easy to read (typed and double spaced) and, if it is for a newspaper, interesting. For example, let the newspaper know there are people from that newspaper's town in the show or talk up a special event. Be sure that you give them all the information needed including who to contact for more information.

These three newspapers in particular are very supportive....be sure to get info to them:

Times Argus

Email a press release and photo to Jim Lowe. He is wonderful and will be very helpful in getting the word out. Be sure to invite him to a show and tell him there will be comp tickets whenever he wants to make a reservation. He will often assign Mary Gow to write a preview for the paper.

Seven Days

Megan runs the calendar at 7 Days and is great! If you get a good photo to her 3 weeks before opening the Wednesday of the opening week she may include it in her highlights section.

The World

If you can, you should buy an ad for the front cover. But these are usually taken. They will put in press releases and photos.

Display Ads

In addition to the display ads to Valley Reporter (twice at least) and Stowe combo, we often include one Times Argus (they have an arts edition each week) and one or two in 7 Days, depending on the show.

Check on deadlines for T.A. and 7 Days. At 7 Days, our ad rep is Michael Bradshaw.

Television

Send press releases to TV stations. WCAX has a calendar. Need to get stuff in early.

Radio

There are basically 5 ways to get on radio:

1. paid ads
2. "PSA's" (Public Service Announcements)
3. Calendar
4. Contest
5. Talk show or news item.

Paid and PSA

You need to have a tape made. WDEV is very good about making radio PSA and sends to two other stations.

Write up about what you want to say for 30 seconds and then figure out a little background music or some attention getter. Can also use part of the actual script if enough time. This is particularly good if its a comedy and there's some pithy one-liners.

For paid ads, we have used mostly WDEV because they are the least expensive. Check out rates yourself.

It seems that radio is best used to remind people to come to the show, rather than for primary advertising. So we have done advertising mostly just the week before (saturate Monday – Thursday for a Friday opening) and then if warranted more in the weeks between if it can be afforded.

Ask a Valley business to sponsor an ad or two. Can allow time at the end of ad to say who sponsored it.

You can not get a specific time with PSA, nor are you guaranteed play. However, if you have an interesting tape and call and talk with the radio announcer, you will get better play.

Calendar

Send them a press release and call them to confirm. You should also check when they will be putting it on. Sometimes it's only once a week so timing may be crucial.

Contests

Giving away free tickets to radio stations for their contests is a great way to get radio time. Makes for great advertising. In the past we have done some just for the opening night and others for other nights. It depends on whether you need to pull people in for opening night or not. Call the radio stations and see if they will use them. Send about 2 or 3 sets of tickets.

MISCELLANEOUS

General

If there is another show going up at the same time, confer with other producers for joint advertising opportunities, for example: Bulk mailing with card that can go on refrigerator with schedule.

Joint display ad for the summer season for all shows.

Musical

Paid Advertising

The musical tends to need less paid advertising than others. We have found that paid newspaper ads outside the Valley for musicals are not as effective as the free stuff: articles, pictures, calendar etc. Particularly if the article is about a local.

June Annual Meeting

A sample of singing from cast.

July 4th parade

Valley Players has been in the parade in the past. Make up a float or walk in the parade! For a musical, something simple like people singing songs and holding up signs. Got to get cast commitment early on.



V. THE PRODUCTION

Congratulations!

You are almost there!

*The light at the end of the
tunnel or an oncoming train?*

During the actual production, it is a good idea to plan on being there most nights at least until the show starts to make sure things are going ok and that your “front of house crew” has all shown up and there aren’t any emergencies you need to deal with. Depending on the experience of your house manager or your director, you can probably figure out a schedule with them to be sure a big cheese of some kind is usually there for the evening.

This section goes over the tasks to be done during the production.

TICKETS

Before the Show

Tickets are sold three ways:

- ◆ advance reservations
- ◆ at the Mad River Valley Chamber of Commerce
- ◆ at the door

Advance Reservations

For the past few years, we no longer take reservations unless they are pre-paid by credit card or check. we take advance reservations through our voice mail: 583-1674. Occasionally, some will call and tell you they will pay at the door.

Advance Reservations are handled usually by a board member. A message is put on the reservation line giving information about the show and tickets. The reservations are then written down and the credit card info goes to Eastern Systems for payment.

Mad River Valley Chamber of Commerce

The Chamber (Susan Klein and Robbie Chula) are great about selling tickets. Just prior to the time the press releases go out you should give the Chamber:

- ◆ two posters to hang inside and outside
- ◆ a packet in a well marked 9x12 manila envelope which contains a regular business envelope with each performance date, time and ticket price and a place to write down the purchaser’s name and telephone number in case there is a change in the show for some reason. Inside each envelope are 10 tickets (numbers 1 -10). (Jennifer can make these tickets for you)

You check in with them periodically to see if they need more tickets. You also need to pick up the tickets and cash the afternoon of each performance. Except you pick up both Sat. and Sun.

shows before they close noon on Saturday. Double check with them to see when they do close on various days.

During the show:

Before each performance, the advance ticket reservation person will deliver the advance reservation information by email or drop off. It will be an alphabetical list which includes customer name, telephone number and # of tickets purchased.

If the Advance Ticket Reservation person has not done so, you, your House Manager or your ticket seller will need to prepare the advance reservations. This can take about 20 minutes to ½ hour depending on how many sales there are. Each advance reservation will include advance tickets (same as Chamber) and a receipt for their purchase. The receipt will be the actual one from Eastern Systems or a form receipt to be filled out. Put the customer's last name on the ticket and the number of tickets. These are then set up in alphabetical order to be handed out. (At the time of this manual revision, we are discussing whether tickets need to be used, or if you can just hand out the receipt. If they are, Jennifer can send you a mock up to print out.)

The House Manager should keep an eye out on the ticket booth and if a line starts, then s/he should check to see who has already purchased tickets and hand those out.

Ticket Sales at the Door

See the Hello Ticket Seller sample for instructions. The ticket booth is usually open one hour before the show starts. Either you, the House Manager or the ticket person should be there ready to sell tickets while one of you prepares the advance tickets if necessary.

Basically, the only time numbered tickets are given out at the door is when someone gives money or comp or season pass. No numbered tickets should be given out to those who have paid ahead. Be sure your ticket seller knows ticket prices and any special deals such as complementary tickets, passes, memberships, \$1 off coupons etc. etc. They should know how to handle donations, membership and offers to volunteer. The ticket taker should account for all of these on the tally sheet (see sample). Any offers to volunteer should be noted with the person's name and address. Or point out the membership card in the program.

The Ticket Seller (TS) counts the bank and verifies it on the tally sheet and writes down the other information requested before selling any tickets. As s/he sells tickets s/he keeps a tally of the number of \$1 off, comps and other deals. S/he does not have to figure out the cash etc. at the end. All information goes into the cash box and is given to you or, if you are not there to the House Manager.

If it looks like the play is going to be close to sold out you should set aside some tickets in case there are snafus, particularly with the prepaid advance reservations. So, for example if you had 130 seats up, you would tell the ticket seller to sell only 126 or 124 and then come to you when they ran out.

SEATING OF AUDIENCE

Make sure the aisles are clear and there are no chairs blocking walking areas. Audience members can be seated usually ½ hour before the show starts. This time is up to the director.

(See House Parent Instructions.) The House Parents are the people who help seat people, check tickets, hand out playbills, handle refreshments and generally look after the welfare of the customer. They also act as a gofer if needed by the director or ticket person. They should arrive at least an hour before curtain to get intermission food ready and to check the theater to see if it's clean, if bathrooms are clean etc. They also clean up after the show. For new house parents,

you might send them their instructions ahead of time or just ask them to come earlier to get instruction. For old hands, they will know how much time it takes and will get right to work.

This job is good for those people who might have problems paying the price of a ticket. House parents don't have to buy a ticket.

The house manager/parent, the lighting person and the back stage manager all need to be in communication to determine the start of the show. The show should start on time. But if there is still a ticket line, it may be delayed. We do not usually wait for late-comers even with reservations, unless it is a large party and even then only a few minutes wait.

If the show is sold out, Ticket seller and House Parents should have chairs for themselves stacked in the foyer or ticket booth that they put in the aisle next to the risers just before the show starts and they'll need to remove them again at intermission or in an emergency.

ATTENDANCE....WHO'S HERE?

You will get information on numbers of people seeing the show from your ticket tally.

If you want to, you might want to find out from people how they heard about the show just to check your advertising. A simple checklist form on a clip board with columns headed: poster, radio, Valley Reporter, other newspaper, outside sign and word of mouth to check off answers is the easiest. Do not ask such things in the ticket line to avoid people having to wait.

Also, put out the "Guest Book" in the foyer for people to sign their name and address and comments. We will use this to add to our mailing list and to see what they say!

PRE-SHOW ANNOUNCEMENT

We are required to tell the audience where the exits are. We also take that opportunity to welcome everyone and...

- ◆ thank the advertisers and encourage people to patronize them
- ◆ tell them their donations at intermission will benefit the local Valley Food Shelf
- ◆ tell them where the bathrooms are
- ◆ ask them to be sure to turn off anything they brought with them that might make noise.

(See sample Pre-show Announcement)

INTERMISSION

Intermission is usually about 10 to 15 minutes long. During that time we provide food and drink. We don't sell the food, but ask people for donations by putting out donation boxes.

PARKING



Encourage the cast not to park on the road in front of the theater, but save that for the paying customer. The cast can park further down the road or in the dirt driveway. If it is not really muddy, we are allowed to use the back lot behind the theater if we get permission. Ask Sharon Kellermann or Jennifer Howard to contact the owners.

CARE AND FEEDING OF THE THEATER

If you are not familiar with the theater, ask an old pro to give you a tour of the building and the facilities and talk about where stuff is. In particular, find out how to operate the various heating and cooling systems.

SMOKING is NOT allowed anywhere in the building. There is one of those smoke pipes to the left of the building.

Be sure that all common areas: foyer, grounds, steps, porch, entry way, are kept clean and free of debris. Nothing should block the Oddfellows entry upstairs except during show nights if needed. And whatever that is should be moved each night.

Keys can be given to the producer, director and set construction chief and should be returned at the end of the show. Others should be let in or given a key only if needed.

Before locking up check that heat and lights are off up and downstairs. Lock up only after making sure there are no meetings going on upstairs.

If something goes wrong and you can't fix it yourself (or someone you know can't), contact Henry Erickson who will get the repair done.

PLAYBILL

At the moment Jennifer Howard is doing the playbills. She'll give you a timeline for getting information: biographies, scenes, photos, and other information about the show. And any special formatting, photos or info you want to include.

MISCELLANEOUS

Scrapbook

Early on, ask someone to collect all the clippings and some of the pictures, poster, playbill sample ticket and other memorabilia and put into scrapbook. We are missing scrapbooks from a lot of shows and have no record, so please be sure this gets done.

Video

We usually have a video of the show done. We do not usually pay to have someone video tape. We can borrow the equipment from MRVTV (our local community TV). Alex Maclay is the general manager of MRVTV and will be able to help you figure out possible videographers. This is also a great job for a cast member's friend or family, particularly someone who wants to learn about it.

It is most successful if the person can see the show before the final video to know when the best time to have wide and close ups. Also, it may have to be done again for whatever reason, so don't wait until the last performance to get it done. Also be aware of when there might be full houses. Videotaping takes up at least 2 or 3 seats.

Ask who wants a copy and arrange to have copies made. They are paid for by the individuals, usually around \$10. Get a copy or two for the VP archives.

Comp Tickets

Cast and Crew usually get a couple of comp tickets. You also may want to give comp tickets to some people who have been really generous. Be sure to make up actual tickets that they would bring in to give to the ticket seller. Write on the back of the tickets to whom you gave them (e.g. cast, radio contest, auction etc.) There's a fine line between giving away comps to encourage

people to come and bring friends and giving away revenue. Some producers only give away opening night tickets so that there will be a lot of word of mouth.

Photos

In addition to the photos used for publicity, you want to get an entire cast in costume and an entire cast and crew photo if at all possible. These can be used for gifts at the end of the show as well as archive photos. Usually, if there is a cost, the cast will pay for the photos they want.

Framed Poster

Frame the poster to hang in the theater. Look at the others, most are done cheaply and simply...

Decorating the foyer

Find someone to put up photos etc in the foyer on the bulletin board and elsewhere, make a nice display. Also set up a card table for the guest book and stuff such as schedules and ads from other theaters. The table can be tucked in the corner in front of the Oddfellows door each night as long as you take it away each night and store it in front of the ticket booth.



VALLEY PLAYERS BOARD

Each member of the board has a job concerning the care and feeding of the organization and theater building. Please feel free to call anyone on the board for information or assistance. Often you might be assigned a board member as contact, just to make it easier for you.

Doug Bergstein, Membership, Technical, Odd Player Rep.....	496-6651; duckberg@madriver.com
Henry Erickson, Maintenance	496-4558; erickson@madriver.com
Jennifer Howard, Chair, Web & Graphics.....	496-3751; jennifer@madriver.com
Sharon Kellerman, Treasurer	583-6767; skellermann@sugarbush.com
Jim O'Neill, Technical, Maintenance, Oddplayer Rep	496-3727; northportjim@madriver.com
Shannon Pitonyak, Secretary.....	318-0504; shannon.pitonyak@ge.com
Voice Mail & Reservations	583-1674
VP Email	valleyplayers@madriver.com
VP Web	www.valleyplayers.com
VP Theater Phone	496-9612 (no answering machine)

Although not an official board member, Kate O'Neill is our awesome and indispensable "Out of House" manager. This means she takes calls for people who want to use our theater and arranges dates and times with them and updates the working calendar. As producer, you need to let her know when you will be using the theater for rehearsals etc. And she will talk with you should anyone want to use the theater while your production is going on.

Kate O'Neill, Theater Rental/ Calendar	496-3727; mialuna@madriver.com
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APPENDIX

I. Overall Responsibility

- Budget Sample

II. Audition Samples

III. Production Jobs Checklist

IV. Publicity

- Timeline Sample

- Publicity Budget Sample

- Media Contact List

- Press Releases Sample

- Places to Put up Posters List

- Tent Cards Locations

- Tent Card Samples

V. The Production

- House Parent Instructions

- Ticket Seller Instructions

- Pre Show Announcement

- Comp & Dress Ticket Sample

Jennifer Howard has most of these documents already made up, including the Advanced Tickets. Call her and she'll be happy to make them up for your show.

These two pages are actually a final report. Obviously, you would submit the Budgeted portion filled in for the budget approval process. Then at the end of the show, fill in the Actual and submit that.

“Playwrights Festival” Final Budget
September 21-23; 28-30; October 5-7, 2007
Ticket Price: \$10; Series: \$25

INCOME	Budgeted	Actual
Show sales @ \$10/pp avg 25 per night	1500	1756
Ad Sales	1800	1955
Refreshments/Donations	200	133
Total Income	3500	3844

EXPENSES	Budgeted	Actual
Royalties, Scripts, Deposit	307	307
Auditions Advertising	0	0
Publicity (see detail)	780	586
Credit Card costs for advanced sales	100	3
Playbill	400	174
Refreshments	200	8
Cast Party	100	68
Props, Set, Costumes & Copying	220	220
Production Team Discretion \$	100	0
Total Expenses	2207	1366

NET CASH	\$1,293	\$2,478
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9 Series Tickets Sold

Details of Above

Source	Ticket Sales
Weekend One Door	661
Weekend Two Door	434
Weekend Three Door	421
Chamber	143
Eastern Systems	97
Total Ticket Sales	\$1756

Date	# attending	Donation \$	\$1 off	Comp
Fri. 21	42	23	7	16
Sat. 22	31	19	7	3
Sun. 23	8	8	0	0
Fri. 28	16	14	0	2
Sat. 29	23	21	4	1
Sun. 30	18	0	2	1
Fri. Oct 5	13	14	3	2
Sat. Oct. 6	22	22	1	3
Sun. Oct.7	21	12	5	2
Total	194	\$133	\$29	30 X \$10 = \$300

Publicity Budget	Budgeted	Actual
Posters	0	0
Newspaper Ads Budgeted....Actual		
Times Argus 88..... 88		
VR & Stowe 370.....227.71	500	316
Outside Signs	130	130
Table Tents	0	0
Radio	150	140
Total	\$780	\$586

	Copying & Binders	Props/set/costume	Royalties
Loving Lives	69	28	307
Box Set	77	8	0
Crosswords	38	0	0
Total	\$184	\$36	\$307



Auditions for "Steel Magnolias"

by Robert Harling

Show Dates: Fri. - Sun. June 27-29; July 4-6; 11-13
Show time: 8 p.m. except Sun. July 13, 2 p.m. only

Welcome to Valley Players auditions for "Steel Magnolias". If you are here to audition, please fill out the Audition Information below **and** on the back. (Everyone in the cast is expected to help with other areas of the production as well.) If you want to avoid the stage and help with production (thank you thank you!) please fill out your name, address, telephone below and the Production Information on the back.

Name _____

Address _____

Telephone: home _____ work _____

Email: _____

How did you hear about auditions? ____ VP newsletter, ____ Email, ____ Poster , ____ Radio,
____ Friend, Newspaper (which?) _____ Other: _____

Audition Information:

Age _____ Height _____

Any particular part or parts you would like to audition for?

Briefly, what experience have you had on stage?

Conflicts????

Rehearsals will be 3 times a week, starting with a recorded reading on Sunday p.m., May 4. The time and days of the rehearsal schedule to be determined by the director and cast. The week prior to opening night, we will rehearse Sun-Wed nights. Do you have any rehearsal conflicts, like extended vacations and travel, specific nights you are not available etc. that you know of right now? If so, please write them below. Of course you are expected to be available for every show. See dates above.

Production Information

These jobs are listed according to timing of work. Many jobs are shared with others. Please check off those you would be interested in doing. Experience is wonderful, but not necessary. However, commitment and a sense of humor is required! All actors are expected to help with the production of the show.

Other Volunteers...here's someone who might want to work on the show:

Name _____ Tel. _____

From Beginning to End:

_____ Assistant to Director _____ Photography for press release, scrapbook etc.

Before the Show:

_____ Set Construction (Mostly in May, starting May 4) _____ Set Decoration _____ Set Painting

_____ Art Work _____ Ad Sales for Playbill

_____ Sound (making the CD) _____ Finding Props/Furniture

_____ Costumes: _____ sewing _____ finding

_____ Poster Design _____ Publicity: Articles, Press Release etc.

During the Shows:

_____ Light & Sound Operation _____ Stage Manager _____ Back Stage Crew

_____ Hairstylist _____ Make-up

_____ House Manager _____ Ticket Sales

_____ Video perhaps of rehearsal and/or of the show

Other

_____ Making a scrapbook of the show _____ Party Planner

_____ **I don't have a bat's idea what to do, I just want to help. Here are areas of work I'd love to do!**



Auditions for "Steel Magnolias"

by Robert Harling

Show Dates: Fri. - Sun. June 27-29; July 4-6; 11-13
Show time: 8 p.m. except Sun. July 13, 2 p.m. only

WELCOME to the Valley Players auditions! We hope you have a great time tonight. We will make it as interesting and as much fun as possible.

Director:

Mitchell Kontoff: 496-3751; mitchell@madriver.com

The Show & Cast of Characters

The women in this play are witty intelligent and above all, real characters. They in no way are meant to be portrayed as cartoons or caricatures. It is a play about relationships, family, love and tragedy spiced with acerbic wit, hilarious repartee and fast-paced dialogue.

Truvy Jones 40ish, Owner of the Beauty Shop
Anelle Dupuy-Desoto 19. Beauty shop assistant
Clairee Belcher 60's. Widow of former mayor. Grande dame.
Shelby Eatenton-Latcherie 25. Prettiest girl in town
M'Lynn Eatenton 50ish. Shelby's mother. Socially prominent career woman.
Ouiser Boudreaux 60's Wealthy curmudgeon. Acerbic but loveable

About the audition process...

You'll read parts from the script and may be given some specific stage directions to see how you take directions and move on stage. You might be asked to read different parts just to give someone else a person to read with. Call-backs will be made if needed. We will try to notify all who try out by Thursday evening.

About Rehearsals...

Rehearsals will be 3 times a week, starting with a recorded reading on Sunday p.m., May 4. The time and days of the rehearsal schedule to be determined by the director and cast. The week prior to opening night, we will rehearse Sun-Wed nights. Everyone is expected to show up ready to rehearse when they are scheduled. This means practicing at home, memorizing lines and reviewing blocking.

Production Help Needed!

There are always jobs to do in a production and all cast members are expected to help in whatever way they can. Please check off what you can do on the back of the audition sheet. Also, if you know someone who wants to work, list their name and number and we will give them a call.

About the Valley Players...

The Valley Players like to live up to their name and play! So have fun and if you want to know more about us, please feel free to take one of our brochures!

Thank You for Coming!

Production Jobs Checklist

for Non-Musical

Assistant Director

Works with Director. Helps rehearse scenes and other stuff.

Assistant Producer

Works with Producer/Director to do administrative stuff like organizing and overseeing jobs, scheduling etc.

Promotion/Publicity Coordinator

Responsible for all publicity related to the show. Including either doing the jobs below or finding people to do them and overseeing their work.

•Poster Designer

Designs poster within specifications required by publisher, producer and director.

•Poster Distribution

Organizes others to put up posters in Valley, Montpelier, Waterbury. Usually gets cast and crew to do it by sign up.

•Writing articles, Press Releases

Writes articles for Valley Reporter over 6 weeks. Press releases done for auditions and for production for all media 1 to 2 weeks prior to Opening

•Radio Ad/PSA (Public Service Announcements)

Arrange for 30-60 second ad. Write and perform or get actors to do radio psa for 30 second spot. Usually use script dialogue. Or arrange for radio to do this.

•Tent Cards & Bulk Mail.

Make up postcards from poster mail to Valley residents. Tent cards for businesses and restaurants

Set Construction Chief & Crew

Coordinator works with set designer to build the set. Set Crew works for Chief.

Set Artist

Really part of construction. Sometimes special artistry needed for sets

Lighting Design and/or Grip

Designs the light layout so that everyone on stage is seen in the best light! Helps hang lights.

Costumes

Finds, begs, borrows, steals, makes or rents appropriate costumes. Works with director.

Props Coordinator

Finds, begs, borrows, steals or makes props. May need to revise or create props list. Work closely with cast and director. Encourage cast to find most of their own props and crew finds the hard to find.

Photographer

Takes photos of every aspect of production from early rehearsals through set construction and the show. Mounts some photos to decorate the lobby. Other photos at the direction of Publicity Coordinator, Playbill Coord. & Producer and Director.

Video

Can borrow Channel 44 equipment. Take video of the performance and perhaps rehearsals at director's request.

Reservations Coordinator

Manages the Voice mail reservations. Changes the recording. Takes reservations off the messages (usually a board job) and, depending on the show, calls people back if needed Prepares the list for each night (in alpha order is most helpful) and to the ticket seller 1 hour before the show.

Stage Coordinator

Finds and trains a Stage Crew who gets props and actors on stage, moves scenery, general assistance back stage during the shows. In charge of the show once it opens.

Stage Crew

Under the direction of the Coordinator, makes sure that backstage props and set pieces get on stage in appropriate manner.

Lighting Operator

Just as it sounds. Operates the lights for rehearsals and shows. May operate sound as well.

House Manager

Responsible for the "front of house" of each show includes the safety and comfort of the audience. Recruits House Parents & Ticket Sellers (see below). Organizes supplies for intermission, bathrooms, and tickets. Works with the Interfaith Council to have refreshments made.

House Parents (usher)

Comes early on show nights to set up tables and food. Help audience find seat, hand out programs, serve refreshment, deal with emergencies, clean house after the show. Makes sure house is clean before the show. In the absence of House Manager, Director or Producer, works with the Stage Manager to start the show.

Ticket Seller

Sells tickets at the door. Needs cool head, some charm and reasonably good math skills. Fill out tally form each night. May make up advance tickets.

Make-up & Hair

Designs make up, helps cast to put on make up. Organizes Make up box. Hair Stylist Like the make up only with hair.

Party Planner

Plans the Set Strike Party..where, when and what and any in between events.

Scrapbook Maker

Collects all artifacts: photos, program and puts it into a scrapbook for archives

I Love You.. PR. Opening: June 29

Date Sent	Call to check	P. R.	Paid Adv.	Issue/Out	Cost
May 2005 (ordered front page)			Front Cover World		\$100?
May 16		Photo & Article	1/6 ad. Contract for 6/year	July Month	\$55
May 28	May 29		Order Outside Signs from Debbie Kehoe. Both big & date	June 1	\$190
May 30		Casting Article		June 1	
June 1		Contest Tickets for prizes	Contact WDEV & WORK to set up ad	June 26-27 M – W prior to opening	\$350 for both
June 1		Set up interview at radio station WDEV		June 28	
June 9		Article for VR & photo	Ad in VR	June 15	\$62
June 10		Print 75 Posters 8.5x11, 8@11x17 & 75 tents (cut to 150)			\$45 at Capitol Print
June 11		Posters & some Tent Cards to cast with list of places.			
June 14	June 16	PR & Photo to Jim Lowe. Offer to reserve ticket			
June 14	June 16	PR & Photo to Stowe Reporter			
June 14	June 16	PR to all other newspapers except 7 Days, T.A. & Stowe Rep		June 15-29	
June 14		PR to listservs (Martha Slater & Catalyst)			
June 15	June 19	Photos/Poster to MRVTV			
June 16		VR photo	Ad in VR & Stowe	June 22	\$104
June 16	June 20	Photos & Article to Megan at 7 Days calendar.. Asked to consider for “Spotlight”	Two Ads for 7 Days	June 21 large ad June 28 small ad June 28 PR in calendar. Great photo	\$118 \$ 84
June 17??		Times Argus (Jim Lowe sent Mary Gow) review		June 23	
June 19		Sent poster to poster friends to put up			
June 20-23 or so		Put out tent cards to restaurants. (Betty Maguire & Sharon did great job. Ruth Ann does too if she has time.**			
June 23			Ad in VR & Stowe Small Ad just in VR for July 4	June 29 July 6	\$104 \$15

** Do restaurant table tents separately from posters. These are in restaurants for the duration of show, so can't do too early. And you want to maintain the good will, so use people you know who will be good ambassadors.

I Love You Show Publicity Budget (does not include auditions)		
Item	Budgeted	Actual
Posters	100	13*
Table Tents	120	26*
Newspaper Ads The World: \$100 VR only: \$77 VR & Stowe: \$208 Seven Days: \$203 NEED: \$40	555	673
Radio Ads	200	350
Outside Signs	180	190
Banner	350	0
Photography	50	60
TOTAL	1500	1312

* Brought VP paper. Except for large posters: 8@\$.99 each

Paid Newspaper Ads.... Call for correct rates, these are past examples

Valley Reporter (weekly) rate at the time was \$6.03/col. inch for non-profits. The same ad put in the Stowe Reporter at the same time costs 70% of the VR rate. Ads are due Friday before Thursday publish date or if it is camera ready, then at least Jeff Knight (adv. manager) needs to know it is coming. 496-3928; displayads@valleyrporter.com. They will create ad for you if you send them info

7 Days (weekly) rate is \$17.75 col. in. and they apply a discount for non-profits and a discount for paying ahead. I use my credit card and then get reimbursed. Or plan far enough in advance and ask Sharon to mail a check. Due date is Friday noon before the Wed. publish date. Michael Bradshaw is account manager. michael@sevendaysvt.com 802.865.1020 ext 13, he's great and very helpful. They will create ad for you if you send them info.

Times Argus (daily) flat \$9.00 Monday - Saturday and \$10.00 per column inch on Sunday. Warren Lanigan Account Executive 800-649-0285 ext. 1127 or warren.lanigan@timesargus.com
Talk to him about when the Arts info is usually published. I think the Sunday rate is a great one. I haven't done it, but would next time.

Media Contact info **Yellow=please call**

Please make corrections as you use these and let me know what they are.(jennifer@madriverr.com)

Newspapers.....

Send Auditions & Show Info... Call those that have tel. # to be sure they got the info. I've put due dates where I know them...

These are papers that will definitely print our info. Be sure to send it & call to check

Valley Reporter Lisa Loomis.....deadline Friday before Thursday print...496-3928

E-mail Address(es): news@valleyreporter.com

Times Argus Jim Lowe802-479-0191 (Jim Lowe)

E-mail Address(es): jim.lowe@timesargus.com

SEVEN DAYS Calendar (Megan... she is great!) deadline Friday before date of the event; Wed. print..... 802-864-5684

E-mail Address(es): calendar@sevendaysvt.com

The Stowe Reporter.... deadline Friday before Thursday print.....802-253-2101 E-mail Address(es):

community@stowereporter.com

The World.....deadline Thurs. noon for Wed. print, 1-800-639-9753

E-mail Address(es): editor@vt-world.com

Vermont Journal.....802-496-6628
editor@vermontjournal.com>

These are papers that might print. Some are not in our area, but they might like the show or there is someone from the area in the show

The Herald of Randolph..... 802-728-3232 weekly Th.

E-mail Address(es): news@ourherald.com

Addison Eagle.....388-6397 weekly

E-mail Address(es): addisoneagle@verizon.net

Addison Independent.....802-388-4944 2x week

E-mail Address(es): news@addisonindependent.com

The Valley Voice..... 388-6366 weekly

E-mail Address(es): vvoice@together.net

(Middlebury)

Burlington Free Press..... 800-427-3124

none...had to do it online...may not work

Vermont Woman.....don't have number

E-mail Address(es): calendar@vermontwoman.com

Hinesburg Record.....802-482-2350

E-mail Address(es): junegiroux@aol.com

News & Citizen.....802-888-2212

E-mail Address(es): edit@newsandcitizen.com

Morrisville

Northfield News.....802-485-3681

E-mail Address(es): nnews@trans-video.net

The Valley News 603-727-3221

E-mail Address(es): news@vnews.com

calendar@vnews.com (White River Jct)

Send Show Info only.....

Mad River Valley Chamber of Commerce: 496-3902

Go to website and fill out "events" form

Central VT Chamber of Commerce

Go to website: <http://www.central-vt.com/>

name: howard

pass: blue44

Montpelier Bridge.....check their

deadline...monthly...

E-mail Address(es): nat@montpelierbridge.com

Cable...send basic info not article... auditions & show.....

MRVTV

E-mail Address(es): tv@mrvtv.com

Waitsfield Cable.....

E-mail Address(es): not sure

Channel 37 Stowe

E-mail Address(es): ch37stowe@qmavt.net

Radio Stations.....

Send PSA to them for shows and auditions.... **PLEASE DOUBLE CHECK BEFORE SENDING...NOT ACCURATE**

WMRW...local radio station in Warren: info@wmrw.org

(802) 496-4951

[WDEV AM 550 - FM 96.1](#) 📶802-244-7321 📶Waterbury

....We advertise with them for shows. And they will do interviews of cast/crew of show if you let them know in advance that they are available and you are willing to set it up.

[WCVT - FM 101.7](#) 📶802-244-1764 📶Waterbury

[WORK - FM 107.1](#) 📶802-476-4168 📶Barre City... We

have advertised with them. tj@1071frankfm.com

[WSNO AM 1450](#) 📶802-476-4168 📶Barre City

jseverance@nassaubroadcasting.com

[WSNO/WORK/WWFY](#) 📶802-476-4168 📶Barre City

[WWFY FM 100.9](#) 📶802-476-4168 📶Barre City

WNCS...have not had any luck getting info to this one.

If you get a contact, let me know

E-mail Address(es): feedback@pointfm.com

Business Information: Phone: 223-2396

WNCS Promotions E-mail Address(es):

promotions@pointfm.com

WCVR.....I think this exists....

E-mail Address(es): randolphradio@clearchannel.com

Business Information: Phone: 728-4411

These are college stations.... probably shows only unless you want college age actors

WRMC E-mail Address(es):

wrnc@panther.middlebury.edu

WRUV

E-mail Address(es): wruv@zoo.uvm.edu

WWPV

E-mail Address(es): wwpv@smcvt.edu

Display Ads...these are where we usually spend \$... I have samples & sizes.....

Valley Reporter Jeff Knight.....they send to Stowe as well for discount

E-mail Address(es): displayads@valleyreporter.com

Seven Days..... Michael Bradshaw...he's great (I have sizes we usually do and samples of old ads)

E-mail Address(es): michael@sevendaysvt.com

Times Argus..... Warren Lanigan Account Executive 800-649-0285 ext. 1127 or

E-mail Address: warren.lanigan@timesargus.com

Waterbury Record..... Just tried them, maybe try again.

For Immediate Release

The Valley Players
Waitsfield, Vermont

Thank you for helping to get the word out. Below you will find an overview of the event, followed by a complete article.

Please contact Jennifer Howard at 496-3751 or valleyplayers@madriver.com for more information.

Photo available upon request

- Event:** Love, The Human Comedy A Festival of Six 10-minute Plays
- Dates:** Thursday – Sunday, August 7 -10
- Times:** 8 pm Thurs – Sat.; 2 pm matinee only Sunday
- Location:** The Valley Players Theater, Rte 100 (4254 Main St), Waitsfield
- Tickets:** \$10
- Reservations:** 583-1674

PSA

Put a little love and laughter in your life! On August 7 -10, come to the Valley Players Theater for an evening of laughter, a little schmaltz and a lot of fun with Love, the Human Comedy-A Festival of Six 10-minute Plays. The plays are short, funny, sometimes poignant and often all too recognizable stories of joy, sorrow and silliness from the lives of 6 very different couples. From a blind date in an aromatic (or is it smelly) restaurant, a chance meeting of ex-lovers, sex therapy, a pick up in Blockbuster, a couple whose vivid imagination has even them wondering what's real and another whose loss is all too real make this evening entertaining and thought-provoking

Written by the "6 Women @ 60" playwrights, the plays offer a brief snapshot of life and a celebration of the foibles of relationships and love and each has a twist, giving food for thought and discussion. The audience will have an opportunity to meet and talk with three of the four playwrights after the performances on Friday, Saturday and Sunday.

Part of the month-long Vermont Festival of the Arts, this event runs for one long weekend: Thursday through Sunday, August 7-10 at the Valley Players Theater, Waitsfield. Curtain is 8 pm with a matinee only on Sunday at 2 pm. Tickets are \$10 and will be sold at the door or advance sales at the Mad River Valley Chamber of Commerce or call 583-1674. Stop at the Festival of the Arts booth in the Farmer's Market and pick up a \$1 off coupon. For more information on the plays and the event check the website: www.valleyplayers.com. The plays have mature themes and some strong language.

Love The Human Comedy Opens for One Weekend Only ~ Meet the Playwrights!

The Valley Players is pleased to announce the production of Love, The Human Comedy – A Festival of Six 10-minute plays from Thursday through Sunday, August 7 -10 at The Valley Players Theater, Waitsfield.

Eleven actors playing thirteen roles directed by six directors in six 10-minute plays written by four playwrights may sound complicated, but it is just plain fun. The plays are short, funny, sometimes poignant and often all too familiar stories of joy, sorrow and silliness from the lives of 6 very different couples.

Written by the “6 Women @ 60” playwrights, the plays offer a brief snapshot of life and a celebration of the foibles of relationships and love and each has a twist, giving food for thought and discussion. The audience will have an opportunity to meet and talk with three of the four playwrights after the performances on Friday, Saturday and Sunday.

Linda Rathkopf (NYC) has written two plays, both distinctly different from each other. *First Tier* presents a couple who enjoys testing the limits of their relationship, offering twists and turns to the audience. *The Kindling Effect* is a poignant and startling play about a young wife’s surprising agitation over the disappearance of a patio umbrella which puzzles her husband and tries his patience. But as he and the audience soon discover, her distress has a more serious source.

Kitty Dubin (Birmingham, Alabama) has also written two of the plays and both are very funny and very different. *Blockbuster* is about a pick up in a video store and the conversational tussle that can happen when two people with very different tastes in film get together or try to. *The Joy of Sex* is just that. Married less than a year a young couple seeks help with their relationship from an upbeat marriage counselor who soon finds herself in over her head. It is this play that caused the warning for “mature themes” but it is certainly entertaining.

Judith Estrine’s (NYC) *Recuerdo* is the story of a chance encounter of former lovers who discover what the treachery of memory and the relentless passage of time can do.

Nancy Gall Clayton (Louisville, Kentucky) wrote *Sweet Potato Pie(s)* the quintessential blind-date-fix-up-by-relatives story. It starts out in a restaurant that for her has a “smell” and for him has an “aroma” and it goes on from there.

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In addition, on Saturday morning, August 9 from 10 to noon, there will be a Playwrights Forum with the Love and local playwrights. Anyone who is a playwright or enjoys talking and learning about the playwriting process from the muse to writing to production is encouraged to come to this free event at the Valley Players Theater.

Poster Places (100)

Write your Name next to the area you will do.

Take your section from the duplicate list.

Best time to put up posters is Sunday and Monday morning

POSTER ETIQUETTE: Do not cover another event with our poster. Leave the poster area neater than when you found it. Go back and check your area every once in a while to be sure our poster is still there and not covered up!

RTE.100 SOUTH OF JCT of RTE. 17 (9) Name_____

Laundromat

Car wash

Mad Mountain Massage

Featherbed Inn

Flatbread/Lareau Farm

Mac's Convenience Store (Kingsbury's)

Powderhound

Sweetwood

Golden Lion Inn

WARREN VILLAGE (6) Name_____

Warren Store

Warren Library

Bradley House

Warren Post Office

Pitcher Inn

Creators Shop

SUGARBUSH ACCESS ROAD (10) Name_____

Warren House Restaurant (tent)

Bridges

Chez Henri

Sugarbush Sports Center

Common Man

Claybrook

Sugarbush Inn

Sugar Lodge

Paradise Deli

Beaver Pond Inn (golf course road)

North of WAITSFIELD (5) Name_____

Wilder Farm Inn

1824 House

Kenyon's

Chamber office

Mad River Garden

BRIDGE STREET To Village Square (9) Name_____

Artisan's Gallery etc

Ulrike's pottery

Thrift Shop

Valley Pizzeria

Bridge St. Café

The Big Picture

Waitsfield Library, Town offices

Wait Farm Motor Inn

VG Bulletin Board

VILLAGE SQUARE (11) Name_____

Very Small Donut

Suzanne's

hair salon

Mehuron's

Drug Store

Waitsfield Hardware

Lily of the Valley (two on her door back to back)

Lee-Parrish Gallery

Chinese Take Out

Blue Toad

Sweet Pea--bulletin board across walkway (& tent card)

MAD RIVER GREEN (12) Name_____

Bank North

Shaw's

Waitsfield Post Office

Just My Style

The Collection

Valley Paper Supply

Jay's (tent)

Bisbee's--inside on bulletin board by exit doors

Three Mountain Café

Better Travel

Chittenden Bank

Video Store

WEST SIDE OF RTE. 100 (4) Name_____

Bisbee's Decor Store (outside next to door)

Riverwatch

Schoolhouse Garden

Northfield Bank

EAST SIDE OF RTE. 100 (9) Name_____

Champlain Exxon

La Patisserie--bulletin board across walkway

Eastern Systems—bulletin board across walkway

High Country

The Den

Jay's

The Smokehouse

The Store

Waitsfield Inn

RTE 17 (6) Name _____

Mountain View Inn

Millbrook Inn

Tucker Hill Inn

Hyde Away Inn & Restaurants

Inn at Mad River Barn

Garrison Motor Lodge

MORETOWN (2) Name _____

Moretown Store

Post Office

WATERBURY (9) Name _____

Bargi's

The Depot Restaurant

Video Store

Vincent's

Friendly Market

Arvad's

Alchemist

Gas station at top of hill by light

Beverage Center

Maxi's

MONTPELIER (20) Name_____

Capitol Grounds

**Capitol Printing

VT Color Photo Lab

Buch Spieler (outside)

Yankee Book Exchange

Shoe Horn

Onion River Sports

Rivendell

Redberry

Library

**La Brioche

**Coffee Corner

**Bear Pond Books

The Peach Tree

Savoy videos

**Veggie Restaurant near Savoy...outside wall

Capitol video

Capitol Stationers

Brooks Pharmacy

Play It Again Sam

Cool Jewels

Katie's Jewels

**State Street Market

** Poster spaces, the rest are tough...but who knows!

BARRE

Just write name and # of posters (no more than 10 please)

BURLINGTON

Just write name and # of posters (no more than 10 please)

Tent Cards

(Take posters too just in case)

These are business which might be willing to take tent cards and put on their tables or into their rooms at inns. Some numbers are guesstimates. Please let Jennifer know the number of tent cards given at each location so we can judge better.

From North of Waitsfield towards Rte 17 junction

Wilder Farm Inn
1824 House
Yellow Farmhouse Inn
Wait Farm Motor Inn
Waitsfield Inn

Waitsfield Historic Village

Green Cup.....2
Artisan's Gallery.....2
Spotted Cow.....8-10
Library.....1
Wine Shoppe.....1
Village Grocery.....2

Rte 100 through Waitsfield Village

Perreille's Pizzeria..... 6
The Big Picture..... 6
Chinese Take Out.....2
Irasville.....2
Jay's8 - 10
Chittenden Bank.....1
Three Mountain Café.....8
Senior Center
The Den.....15

Rte 17

The Smokehouse Junction 17 & 100
Egan's Pub..... 6
Mountain View Inn Rte 17
Millbrook Inn Rte 17
Tucker Hill Inn Rte 17
Hyde Away Rte 17.....8
Inn at Mad River Barn Rte 17
Garrison Motor Lodge
Mad River Glen (Winter show)

Rte 100 South of Rte 17 Junction to Warren

Easy Street.....1
Purple Moon Pub.....1
Featherbed Inn Rte 100 Waitsfield
Lareau Farm Inn Rte 100
Sweetwood Rte 100.....15
Mac's.....2
Golden Lion Inn Rte 100.....2
Pitcher Inn Warren Village...8

Access Road

Common Man.....6
Sugar Lodge.....2
Sugarbush Inn.....2
Sugartree Inn
Beaver Pond Inn (golf course road)
Christmas Tree Inn
Bridges
Timbers.....8

Other

Inn at the Round Barn
White Horse Inn German Flats
Knoll Farm Bragg Hill
Moretown Store Breakfast Nook 3

Out of town

Hancock Hotel.....5 ... Restaurant....5
Rochester Café.....5
Rochester Store coffee counter....4

The Valley Players presents a Festival of the Arts Event

LOVE THE HUMAN COMEDY

A FESTIVAL OF SIX 10-MINUTE PLAYS

THURSDAY - SUNDAY
AUGUST 7-10

Curtain: 8 pm
Matinee only
Sunday@2 pm

Tickets: \$10

Advance Sales: 583-1674 & at Visitor Center Rte 100 (Chamber)

Mature Themes and Language

At the Valley Players Theater Rte 100 Waitsfield

THE PLAYS & DIRECTORS

"Blockbuster" by Kitty Dubin
Director: Martin Pincus

"Recuerdo" by Judith Estrine
Director: Anne Dillon

"The Kindling Effect"
by Linda Rathkopf
Director: Vickie Trihy

"The Joy of Sex" by Kitty Dubin
Director: Linda Iannuzzi

"First Tier" by Linda Rathkopf
Director: Mitchell Kontoff

"Sweet Potato Pie(s)"
by Nancy Gall Clayton
Director: Henry Erickson



Playwrights Forum

Saturday, August 9 10-Noon



For anyone who enjoys talking about theater.

Join visiting Love & Vermont playwrights for lively discussion on the art and science of playwriting ~, publishing, producing, musing, readings, agents and whatever else pops up.

Coffee & snacks.

Info & Directions: www.valleyplayers.com

\$1 OFF TICKET WHEN YOU MENTION THIS BUSINESS

LOVE ~ THE HUMAN COMEDY

Eleven actors playing thirteen roles directed by six directors in six 10-minute plays written by four playwrights sounds complicated, but it's also just plain fun. The plays are short, funny, sometimes poignant and often all too familiar stories of joy, sorrow and silliness from the lives of 6 very different couples.

A blind date in an aromatic (or is it smelly) restaurant, a chance meeting of ex-lovers, sex therapy, a pick up in a video store, a couple whose vivid imagination has even them wondering what's real and another whose loss is all too real make this evening entertaining and thought-provoking.

Meet some of the playwrights after the show on Friday, Saturday & Sunday.

THE CAST

Carly Boyle
Nina Brennan
Krista Cheney
Linda Iannuzzi

Andra Kisler
Josh Krushenick
Francis Moran

Mike McHugh
Aidan Nevin
Diana Nordahl
Zebulon Towne

Hello House Parents!

Thank you for volunteering! Your job is to ensure the safety and comfort of our audience and to be the official Valley Players greeter. Remember, the customer is always right! There are a number of tasks each night..... _____ (Producer/House Manager) will help you with these and give you direction when you need it.

Before the show.....

Save yourselves a seat in the floor seating section or 1st row riser on the aisle so you can get out easily during the show. If we are full, bring a chair from the foyer to the main aisle beside the riser to watch the show & bring it back before intermission and when the show ends.

- . If Producer/House Manager is not there, introduce yourself to the Stage Manager (_____) and to the light person (_____) The stage manager is the person who decides when the show starts. The lighting person will communicate to the backstage via intercom.

Check with the ticket person to see how many tickets are sold. This will give you an idea about how many refreshments to put out.

First time here?? Familiarize yourself with the building.

Bathrooms (in the foyer and downstairs)

Make sure both are clean and have paper products and soap.

Foyer

Put card table with guest book, pens, and other info in front of the Oddfellows' Door

Sweep/vacuum floor & rug

Check for tiny cups at the water dispenser. There are more on shelves in ticket booth

Porch

Sweep.

Main Theater

Straighten chairs, generally clean and pick up. If it needs it, sweep.

Refreshments

Set up as much as possible before the show. Use the table in ticket booth.

Table placement depends on the weather. Either in the foyer, porch or on the grass. If in the foyer, wait until after the show starts to put them up. If on the porch or grass, put them up now.

Put a variety of cookies etc on the plates and put two plates on each of the tables, covered with a napkin. (About 2 cookies per person or a little more if a small crowd.)

Bring drinks from fridge before play starts and leave in ticket booth if you think they'll stay cool, otherwise get just before intermission. Put cups on the table to fill during intermission. Suggest put cookies at either end of the table and the cups in the middle.

Put the donation boxes and signs out on each table. Make sure these are near the cookies and visible.

OVER

7:30 Open Doors to the Theater

Open the inner doors to swing into the main theater and secure with the foot lock

One person greet, hand out programs and check the tickets. Another may be handing out advance tickets to customers on the walkway just off the porch or on the porch if it is raining or cold.

If there are a lot of customers, occasionally check the seating to see where there are empty seats so you can guide people. Do this again just before 8 p.m. in case there are latecomers and you have to wait to seat them once the show has started.

Just before 8 pm, tell patrons in lobby area to find a seat. One of you or the house manager will let stage manager know if the foyer and bathroom are clear. Remind light person to turn off music if necessary.

As soon as the lobby is cleared for start of show turn off lights in foyer & gallery lights (which are above the window in ticket booth). Leave porch light on. Leave bathroom door ajar and the light on. Make sure ticket booth curtain is closed. Close inner theater doors. Stage Manager will turn off the house lights when everyone is seated.

Check with ticket person to see if there are people who have not shown up. If there are, you or ticket person should stay in the foyer for about 5 minutes after the show starts just to see about latecomers. If you hear the door swing after you are seated and audience comes in, help people find a seat quickly.

Intermission is usually about 10 or 15 minutes (depending on how full a house there is)

Leave the theater during the blackout just before the end of the first act. Pour out about 15 drinks on each table to get them started.

When the house lights come on, open the doors to swing into the main theater and secure them with the foot lock. CHECK THE TIME

7 minutes after intermission started, check with Stage Manager to see if cast is ready and light operator to see if s/he is ready. If so, blink the foyer lights to get patrons to start in. Jeanne will blink the house lights twice. Check to see if anyone is in the foyer bathroom. Let Jeanne know via light person. She will check the downstairs bathroom for customers. The show won't start if there is a line or if someone is in bathrooms.

Close doors. That is the final signal to the stage manager. The Stage manager will check to be sure no one is on the risers before turning out the house lights

Put out stool with the playbill recycle box in foyer near traffic going out.

After the show

When house lights come up, open the inner doors into the main theater and secure them.

Open the main outer doors. These will stay open with a gentle pressure.

Check the theater, straighten up, recycle good programs. Put away drinks in fridge, cookies in baggies or tins etc.

Check tablecloths. Shake if needed. If they have to be cleaned, tell Jennifer

Move table away from Oddfellows' door to in front of the ticket window.

SAMPLE

Hi Ho Ticket Sellers!

Thank you very much for selling tickets! If you are planning to stay for the show, be sure you have reserved a seat close to the entrance so you can find it in the dark. If we are sold out, you will have to bring a chair and sit between the entrance risers and remove the chair at intermission and the end of the show.

There are 100 chairs set up on risers. If it looks like it might be sold out, let Jennifer know.

The top right box of the tally sheet should tell you how many advance sales there are so you know how many walk-in tickets you can sell.

Regular Tickets are \$18 (adults) and \$12 (students) for general admission

Some people may get a discount or a comp by any one of the following methods:

- Valley Players Season Pass: (CHECK THE YEAR) Free entry
- Comp ticket **collect the ticket** Free entry
- \$1 off ONE ticket when the customer:
 - Brings in a yellow ticket from the Mad River Valley Craft Fair (**collect the ticket**) or
 - Brings in an ad for just this show (**collect the ad**)
 - Brings in an ad for more than just this show (**sign over the show's name ~see sample. TALLY and return it**)
 - Brings in a Valley Players \$1 off bookmark (**sign over the show's name ~see sample TALLY and return it**) or
 - Tells you they are a Valley Players Member (**tally it**) or
 - Tells you they saw a tent card at a business (**tally it**) or
 - Tells you they are a listserv member (tally it)

On the ticket sheet:

1. Print the date and your name at the top of the sheet
2. Count Your Bank, write the total on the sheet under Cash: "Starting Bank"
3. Write the number of the first ticket on the roll on the line under Roll of Tickets: "Beginning Ticket". (Look at the total number of Advanced Sales and make a notation of the number of the last ticket you can sell)
4. Sell tickets. You should give a ticket out for every person who gives you cash, a check made out to The Valley Players or a Comp Ticket. We do not take credit cards at the door.
5. Keep Tallies of those who tell you they get \$1 off & Season Passes.
Keep comp, Craft Fair and Lost Nation tickets in the cash box (they are like cash)
6. After the last customer, fill in the number on the roll of tickets on the line under Tickets: "Ending Ticket".
7. Fill in the totals under Tally.
8. Count your cash and write the total under Cash: "Ending Cash"
9. **Do not fill in anything else...Sharon will fill in the rest of the tally sheet**
10. Make any other notes you think Sharon needs to know about the cash and selling! Use the back if needed
11. Put all the cash, ticket sheet, left over tickets, post cards etc and the advanced reservation list in the cash box. Give the cash box to Sharon or put it up in the light booth or whatever instruction Sharon gives you.

Miscellaneous

Donations, Memberships

Customers may wish to join the VP or donate money. On the front of the tally sheet, make note under Cash: "Other" and please be sure to take their name, address, phone number so that we can put them on our membership list.

Advance Tickets

In the rare event that someone wishes to purchase tickets for another evening, please ask them to call the reservation line at 583-1674 otherwise their reservation may get lost! You can even give them the house phone to do so!

Ticket Prices SAMPLE

General Admission @ \$18	Student Tickets: \$12
1.....\$18	1\$12
2.....\$36	2\$24
3.....\$54	3\$36
4.....\$72	4\$48
5.....\$90	5\$60
6.....\$108	6\$72
7.....\$126	7\$84
8.....\$144	8\$96
9.....\$162	9\$108

Post this in the ticket booth on the wall where seller can see it.

Pre-show announcement

Good Evening, my name is _____, I am _____ and it is my pleasure to welcome you and thank you for coming to the Valley Players' production of “_____.”

Our insurance company requires us to tell you where the fire exits are. They are through the door you came in and a second one here to my left. Rest rooms are in the foyer and back stage and down the stairs.

We also would like to take the opportunity to thank our advertisers for their generous support. We hope you will patronize their businesses and please tell them you saw their ad here. I also want to remind you that all proceeds from your donations for the intermission goodies will go to the Valley Food Shelf, so we hope you will be generous.

Now, please turn off your cell phones, beepers, pagers and other noise makers and enjoy the show!

Sample Preview & Comp Tickets

One Complimentary Ticket to The Valley Players presentation of
the Texas-size comedy

“Dearly Beloved”

Sept 29-Oct 1, Oct 6-8, 13-15

Curtain 8 pm except for Sun. Oct 15, matinee at 2 pm only

Please make a reservation and mention this ticket:

583-1674 or valleyplayer@madriver.com

Valley Players Theater ~ Rte 100 ~ Waitsfield

Bring this ticket to the show.

You are cordially invited to the Valley Players
Sneak Preview & Dessert Party of
Rupert Holmes' Victorian Murder Mystery Musical



John Jasper and Rosa Bud

“The Mystery of Edwin Drood”

Wed. June 24, 2005

7 pm Dessert, 8 pm Show Rated PG-13

You are cordially invited to the
Valley Players' Dress Rehearsal of

“Dearly Beloved”

a Texas-size comedy

WED. SEPT 27, 2006

8 PM