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A report on an Arts Administration internship with the Summer Theatre at Mount Holyoke College

Margaret Sentenn
University of New Orleans

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**A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP WITH
THE SUMMER THEATRE AT MOUNT HOLYOKE COLLEGE**

AN INTERNSHIP REPORT

**SUBMITTED TO THE GRADUATE FACULTY OF THE
THE UNIVERSITY OF NEW ORLEANS
IN PARTIAL FULFILLMENT OF THE
REQUIREMENT FOR THE DEGREE OF**

MASTER OF ARTS IN ARTS ADMINISTRATION

BY

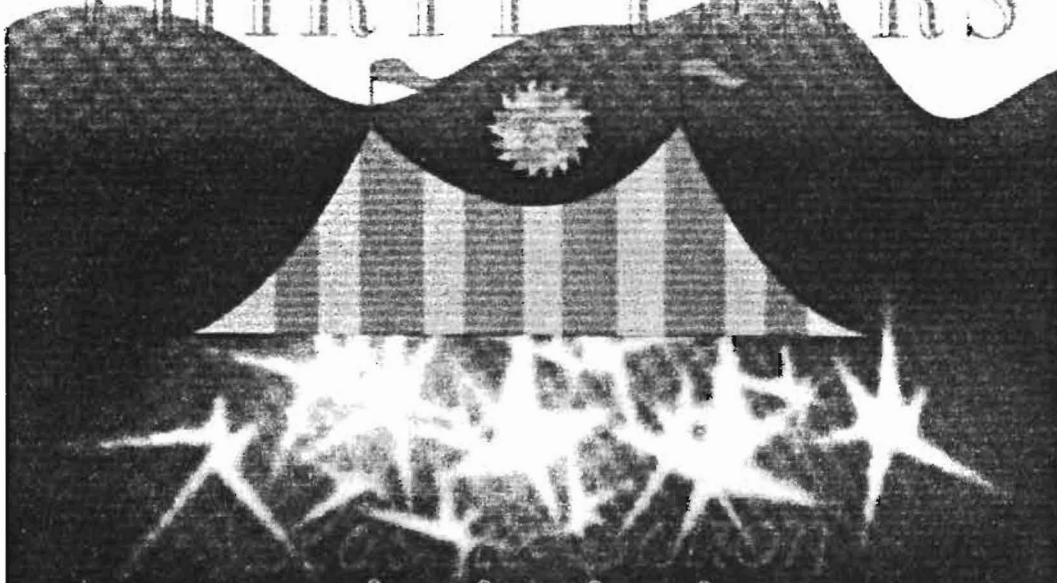
MARGARET SENTENN

B.A., Southern Methodist University, 1994

MAY 2001

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REPORT
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THIRTY YEARS




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SUMMER THEATRE

at Mount Holyoke College

THE MAINSTAGE

 Peoples Bank

LOVE LETTERS By A.R. Gurney	DEFYING GRAVITY By Jane Anderson
THE LAST NIGHT OF BALLYHOO By Alfred Uhry	SLEUTH By Anthony Shaffer
THE REAL INSPECTOR HOUND By Tom Stoppard	MOLLY'S DELICIOUS By Craig Wright
SENIOR CIRCUIT By Jack Neary	THE FALL OF THE HOUSE OF USHER By Edgar Allen Poe Adapted by John Anthony

THEATRE FOR YOUNG AUDIENCES

THE FROG PRINCE
adapted by Tom McCabe

GOLDILOCKS AND THE THREE BEARS
adapted by Tom McCabe

PUSS IN BOOTS
adapted by Noah Smith

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PROFILE OF ART ORGANIZATION

THE ORGANIZATION

The Summer Theatre at Mount Holyoke College is a traditional summer stock theatre company, which is defined as having “operations that utilize a resident company of amateur actors under a resident director and staff, operate on a seasonal basis and produce a different play every week or two; usually in a humble playhouse.”¹ Summer Theatre, like most summer stock companies, emphasizes “light entertainment and providing young people with opportunities to learn the craft of theatre.”² The company performs and operates on the Mount Holyoke College campus. It is, however, a separate non-profit entity from the college. Located in western Massachusetts in South Hadley, Mount Holyoke College is in a region of the country called the Five College area. The area also includes Smith College in Northampton, the University of Massachusetts at Amherst, Amherst College, and Hampshire College in Amherst. Also called the Pioneer Valley, the area is lush and beautiful with art galleries and other cultural activities amid rural farmland about two hours from Boston.

The Summer 2000 Season marked the 30th Anniversary of the Summer Theatre at Mount Holyoke College. The season consisted of eight non-musical main stage plays and three plays for young audiences. The Main Stage productions of the 2000 Season were *Love Letters*, *The Last Night of Ballyhoo*, *The Real Inspector Hound*, *Senior Circuit*, *Defying Gravity*, *Sleuth*, *Molly's*

Delicious and an adaptation of Edgar Allan Poe's *The Fall of the House of Usher*.

The Theatre for Young Audiences presented *The Frog Prince*, *Goldilocks and The Three Bears* and *Puss 'n' Boots*. The Main Stage performances are held in a state-of-the-art tent and the children's shows are performed in an outdoor amphitheatre, both on the campus of Mount Holyoke College. All plays are produced in one-week summer stock.

HISTORY

The heyday of summer stock theatre was from 1935 to 1975.³ The Summer Theatre at Mount Holyoke College was founded in 1970 by Jim Cavanaugh, a theatre professor at Mount Holyoke College. The organization started its operations during the historical decline stage of traditional summer stock theatre. It is one of the few remaining organizations structured and operating as one.

Originally, it was proposed that performances occur on the Mount Holyoke mountain, but that proved to be too difficult. Plays for adults were performed in a tent on Woolley Green in center of campus. Later the tent was moved to where it is presently, the back lawn of the Mandelle dormitories on the eastern end of campus. The Children's Theatre plays have always been performed in the campus Amphitheatre. The Summer Theatre's roots are deeply tied to the college.

Similar to the other summer theatres, the Summer Theatre is progressing from an amateur-resident company to an Equity-resident company.⁴ In 1989, the Summer Theatre separated from the umbrella of Mount Holyoke College in an attempt to become more professional. While under operation by the college, the Summer Theatre had functioned for years without any notion of budgetary constraints or fundraising techniques. The college had covered any unpaid debts by the organization and enabled it to continue to run with a deficit. After establishing its independence from the college, the Summer Theatre quickly went into real financial debt. The break from the college strained college/theatre relations. Mount Holyoke began treating the theatre as a booked-in conference charging rental fees and other expenses. Without the cushion of the college's large budget and with the added expenses, the theatre had "run as much as a \$200,000 yearly deficit."⁵ An example of its growing expenses was the fact that the college now was charging the Summer Theatre between \$40,000 and \$60,000 for use of its dormitories in the summer.

The future of the Summer Theatre was unclear. An article from *Daily Hampshire Gazette* in June 1999 recounted the theatre's financial problems and its decision not to close its doors. The Summer Theatre "overcame its fiscal woes by developing a business plan that relies on support from more than ticket sales."⁶ The Summer Theatre had to cut its costs and begin a fundraising campaign. It recruited new board members and hired permanent year-round staff members, most importantly an Executive Director.⁷

The Summer Theatre is at an organizational crossroads and has experienced tremendous growth in the last few years. It is currently in a major transitional period. For the first time, the theatre hired full-time professional staff. This summer, the Summer Theatre invested in a new state-of-the-art performance tent, costing thousands and funded by a capital campaign. The 30th season marked a time of great change in the organization with, what could be, a bright future, if certain organizational practices are implemented.

SUMMER THEATRE MISSION STATEMENT

The Summer Theatre at Mount Holyoke College's Artistic Mission is:

To provide Western Massachusetts with the highest quality summer stock entertainment while educating and nurturing a new generation of theatre artists.

VALUES

Professionalism: The company works under a contract with Actors' Equity Association, attracts staff and department heads from among the top graduate theatre programs in the country, and demands a high level of professional standards from every company member.

Variety: The season is chosen, cast and staffed with weekly variations in tone, style, genre and design as a priority.

Education: Through the Resident Internship Program, the Apprentice Company and the Community Outreach Programs for Youth, education is offered through a hands-on participatory theatre experience in a professional, one-week stock format.

Diversity: Located on the campus of Mount Holyoke College, and because the organization's roots spring from this institution, the Summer Theatre is committed to maintaining an environment in which diversity is celebrated. The season is chosen and staff is selected with a respect for the rights, opinions, beliefs and feelings of others.⁸

MANAGEMENT STRUCTURE

The Summer Theatre at Mount Holyoke College Board of Directors consisted of 12 members. Like all non-profit organizations, the executive and artistic directors report directly to the board at the Summer Theatre. The board members were involved, but had little interaction with the Summer Theatre company members. They met several times over the summer and were present at most of the performances.

The Summer Theatre at Mount Holyoke has only three full-time year-round staff members. All of these professional positions were created in the last few years. In the summer, the staff swells to between 35 and 50 company members.

The Summer 2000 Acting Company consisted of four resident actors/acting interns, four high-school-aged apprentices, three non-resident Equity actors per Main Stage show and a small number of local non-Equity actors. The production staff included designers and technicians from around the country. There was also a large Intern Company of college students.

A number of the summer staff positions were considered to be department heads. The Company Manager, Box Office Manager, and the House Managers were the key administrators in the company. The Technical Director, Chief Scenic Designer, Sound Designer, Lighting Designer, Costume Shop Foreman and Props Master were the key production department heads. The Production Manager was instrumental in all the workings of Summer Theatre, and the position was considered both administrative in nature and critical to the productions.

This summer, the Summer Theatre had three full-time year round employees: the Executive Director, Artistic Director, and Business Manager. Among those employees, there is a mixture of long-time associations with the organization and brand-new connections.

Lenora Brandoli, former Executive Director, had been with the organization less than two years. This summer marked only her second season with the theatre. She had extensive previous sales experience working with Spalding Sporting Goods and other non-profit organizations. She has a Masters Degree in business and was a music and drama major in college. Brandoli's main focus for Summer Theatre was on cutting the organization's debt and

planning for the new tent. Unfortunately, she was not entirely successful in raising the necessary funds from individuals and sponsors for Summer Theatre. Because of problems with the board of directors and family issues, Brandoli was forced to resign her position and did not complete the summer season with the company.

Susan Daniels, Artistic Director and Director of Education, is a Mount Holyoke College alumna. She has been associated with the Summer Theatre since she was a student at the college. She often touted the fact that she had been with the theatre for 18 seasons. Although her association with the theatre is long-standing, Daniels recently fully took over the Artistic Director position from Jack Neary. Jack served as Artistic Advisor for the Summer 2000 season as his responsibilities at the Summer Theatre were phased out. He also served as writer and director on two of the plays performed in the 2000 season.

Eileen Drumm, the Business Manager, was the least experienced of the employees of Summer Theatre. Drumm had started with the company in March, only a few months before the season began. She was also a 1998 graduate of Mount Holyoke College, but having not experienced a summer with the organization, she was the least knowledgeable employee. Since the close of the summer season, Drumm has become the theatre's Managing Director.

FUNDING

As previously discussed, the Summer Theatre used to be under the management of Mount Holyoke College. The college and ticket revenue were the main sources of funding for the theatre and its programs. Once the theatre separated from the college, it was forced to go to other entities for funding. The Summer 2000 budget estimated that 56% of the season's income would come from ticket sales and subscriptions. Donor and sponsor income accounted for 33% of the company's income budget, and the remaining 11% was expected to come from concession sales, program advertising and fees. Only \$4,000 was expected to be received from grants.

This summer, a major capital campaign was undertaken to finance a new state-of-the-art tent to serve as the Summer Theatre's performance space. Many of the organization's regular contributors gave to the tent project in lieu of donations to operations. This resulted in donations being over \$50,000 below the expected contributions income.

GOALS

- To become the most sought-after educational, professional summer stock theatre by artists and audiences alike.
- To present the highest quality theatre to its audience in the Pioneer Valley, and to be responsive to its community.

- To be an educational institution that prepares the next generation of artists for the theatre profession.
- To be a professional theatre dedicated to excellence in all its endeavors.
- To become a financially stable and profitable theatrical organization.
- To increase subscriber base.
- To hire professional, competent and committed summer and full-time staff.

PROGRAMS

The Summer Theatre produces eight non-musical main stage plays and three plays for young audiences in eight weeks. The production schedule entails one week of rehearsals and one week of performances.

The week that the current show is performing, the next show rehearses. Five shows are performed each week with opening night on Tuesday nights and closing nights on Saturday. Strike occurs on Saturday nights after the final performance. The company then tears down the set and builds the set for the next production. Mondays are for final technical preparations and to set the lighting cues. A final dress rehearsal is Monday night. Tuesday is reserved for last-minute adjustments just before the show opens, and then preparations begin again for the next show.

Three children's shows were produced during the season, at the same time as Main Stage shows. This was an added strain to the production staff because two shows were rehearsing, being built and performing at the same time. The children's shows opened on Wednesday mornings and closed on Saturday mornings with four performances each week.

The production staff built the sets for both the Main Stage and children's show productions from scratch. Mount Holyoke College allowed the use of the year-round theatre facilities in Rook Theatre. The scenic shop, design studio and prop storage were located there.

The Summer Theatre also offers three programs for young students, as well as paid internships in both technical and performance aspects of theatre for college age interns.

Resident Internship Program (ages 19 - up)

The Summer Theatre offers internships in Acting, Administration, Costume Design, Costume Production, Electrics, Props, Scenic Design, Sound Design, Stage Management, and Technical Direction.

Stage management interns assist the Equity stage managers, are eligible to earn Equity Membership Candidate points and stage manage one of the Young Audience productions. Design interns, in sound, scenic, lighting and costume, assist in their interest area and may be given important design assignments. Administrative Interns assists with box office and house and company management responsibilities.

All other interns work as running crews and shop crews for shows. They are given a variety of tasks and are moved from department to department throughout the summer to receive the most well rounded experience possible. All interns receive a private room, a meal plan and a small weekly stipend.

The Apprentice Company (ages 16 - 19)

The Apprentice Company is composed of high school students who choose to spend the entire season learning from and working alongside professional theatre artists. Apprentices are selected by audition, interview, and written application. Apprentices are expected to be highly motivated, hard-working, mature young adults capable of living on their own with little supervision during their time off.

Apprentices work side by side with the entire company and are given full responsibility to accomplish major tasks in: set, prop, and costume construction; lighting and sound production; box office and administrative projects; and running crew and front-of-house duties. In addition to their "hands-on" education, Apprentices also attend classes such as Acting, Directing, Stage Management, Costuming, Makeup, and more. The apprentices also usually act in major roles in the children's shows.

Apprentices receive a private room in a dormitory on the Mount Holyoke College campus and participate in the meal plan in exchange for a fee of \$2,000 for the season.

Artists And The Stage (ages 13 - 16)

Student artists selected for this unique creative experience create a visual embodiment of the play's concept. The students' finished displays are exhibited for the run of the production in the lobbies of the Main Stage Tent and the Amphitheatre.

Students On Stage (ages 9 - 12)

Students are selected by audition for this program and are part of an acting ensemble that rehearse and perform in one of the children's shows. This year the children played the roles campers in the production of *Goldilocks and The Three Bears*. The intensive two-week experience also includes classes in acting, voice, movement, and improvisation.⁹

DESCRIPTION OF INTERNSHIP

GENERAL JOB RESPONSIBILITIES

I served as Company Manager of the Sumner Theatre at Mount Holyoke College. The Company Manager resides in the dormitory and works to ensure a comfortable living environment for the company. My responsibilities included:

- Fielding company living complaints and resolving all living issues in the dorm (i.e. noise complaints, dorm damage control, etc.).
- Coordinating all arrivals and departures throughout the season of company members: including interns, guest actors, Equity actors, guest designers, guest directors, etc.
- Conducting periodic room checks to monitor damages to the rooms.
- Acting as liaison for interns and the resident company to keep company aware of correct chain of command.
- Ensuring the comfort of Equity actors including the laundering of linens, distribution of pillows, blankets, and fans; and for cleaning the Equity rooms upon vacancy every Sunday.
- Acting as liaison between the Stage Managers and the Administration in case of Equity difficulties.
- Completion of weekly Equity rehearsal reports.
- Coordinating all opening, strike, and other party-like events that occur.
- Maintaining the key box for room check-in and check-out.

- Conducting an initial dorm/room inventory at the beginning of the season and conducting a final walk-through at season's close with College housekeeping personnel.
- Handling all company personnel emergencies (i.e. driving injured company members to hospital or delegating that to a responsible party).
- Enforcing the alcohol and drug policy.
- Collecting all the recyclable materials (bottles, cans and plastic) from the dorm, main stage and amphitheatre and bring them to refund centers.
- Supervising and assigning daily tasks to the Company Management intern.

As Company Manager, I received a salary of \$2,000 for the summer, plus a private room in the dormitory and a meal plan including 15 meals a week. The position worked six days a week with one day off during the workweek, usually Wednesday. The rest of the company had Sundays off, but that was the primary day for arrivals and departures. The Company Manager was required to work on Sundays.

The daily work schedule for all company members was 11 hours a day. The day was divided into Four Quads: the Morning Quad (9:00 a.m. to 12:30 p.m.), the afternoon Quad (2:00 p.m. to 5:30 p.m.), and the Evening Quad (7:00 p.m. to 11:00 p.m.) and the Sleep, or Socializing, Quad (11:00 p.m. to 9:00 a.m.)

The total summer internship hours was over 700 hours, 66 hours a week for eleven weeks.

The position of Company Manager was very loosely structured and, therefore, had very little background information. The previous year, the woman who served as Company Manager was also Production Manager and House Manager. How she was able to effectively perform all her duties is a mystery, but it's apparent that several things were left undocumented. In addition, very few staff members returned from the previous year's season. Several artistic personnel, such as actors and designers, return to the Summer Theatre year after year, but the Artistic Director Susan Daniels, Executive Director Lenora Brandoli and Production Manager Chris Paul were the only production personnel who had been with the organization before. Unfortunately, their availability and knowledge about specific Company Manager responsibilities were limited.

The season started by frantically attempting to learn all the components of the job with little supervision and setting up for the arrival of company members. Once the routine of the position was established, the actual job responsibilities of the Company Manager position were not very time consuming. I reached out to other departments and garnered additional responsibilities as the season progressed. First, I will discuss the frustrations of the start of the season.

The most important piece of information that assisted me in the process of taking over the responsibilities of the Company Manager position was last year's Company Manager final report. It left many unanswered questions.

Upon my arrival on June 3, 2000, some company members had already been at Summer Theatre for several weeks. Production Manager Chris Paul was handling the Company Manager duties until my arrival. Unfortunately, organizational skills were not his strong point. The records that he left me were incomplete and the appropriate procedures were not in place. That gave me a very difficult and long first week of determining the company's needs and getting answers to many questions prior to the rest of the company's arrival on June 11.

The Summer Theatre operated out of two dorms known collectively as the Mandelles on Mount Holyoke College's campus. South Mandelle was largely empty and off-limits to company members. A few rooms in South Mandelle were designated as storage for Summer Theatre and one room was for Company Management storage. Artistic Advisor Jack Neary lived on the first floor of this dorm. The last room of South Mandelle had an exit that was a few feet from the backstage area of the Main Stage tent and served as a green room for the actors. South Mandelle also contained the laundry rooms for use by company members.

All company members lived in the North Mandelle dorm. The basement held the costume shop, dressing rooms, a laundry room, a computer room and offices. The first floor of the dormitory held the box office, administrative offices, the dining hall, lighting storage, and the rehearsal hall. The second floor was reserved for women company members, the third floor was reserved for men and the fourth was co-ed. Prior to my arrival, company members were allowed to pick out any room they desired. Many of the other managers lived on the fourth

floor including the Production Manager and the Technical Director. No one under the age of 21 was allowed to live on the co-ed floor and it had one bathroom for use by both men and women. I was assigned a corner room on the second floor. The Company Manager needed to be closer to the underage company members.

The Production Manager sent a large packet of materials before the summer season started. It included employment contracts, travel arrangement forms and a list of items the company members should bring with them. Members were asked to complete certain forms, such as their travel form and vehicle registration, and return them to the Summer Theatre office. When the materials were passed to me, many people had not returned their forms. It was, therefore, unclear when and how members were arriving. In addition, most of the company members were college students and only their university phone numbers and addresses were on file, not their permanent home information. This made it difficult to determine when people were arriving and what assistance they might need. Providing transportation to people arriving and departing the Summer Theatre grounds was one of my primary responsibilities.

Most key positions in the theatre company had an office in addition to their resident room. Some were on the first floor, but many were in the basement of the dorm. In planning the season, an office space for a Company Management office was not assigned. I agreed to use my dorm room as my office.

There were many problems and questions associated with the living environment in the dorms. The staff knew the answers to very few of the questions asked by the rest of the company members and me. One staff

member would tell me to ask another staff member who would in turn tell me to ask the first. Sometimes the professional staff of Mount Holyoke College needed to be involved which added to the initial frustrations. The following are some examples of the level of frustration the first few weeks at Summer Theatre provided:

Telephones:

Telephone jacks were provided in all the rooms. Company members needed to bring their own phones, but some members didn't receive that information. The phones could only be used for incoming calls and dialing on-campus numbers.

Some phones needed to be set up by the college to have outside dialing. There was major confusion about which phones should be authorized to make outgoing phone calls. When the request was initially made to the Mount Holyoke College telephone office, some necessary phone lines, like mine, were forgotten in the request. Executive Director Lenora Brandoli asked me contact the college to add additional lines, be sure that correct outside phone lines were connected and that they were working. Unfortunately, the college could only get authorization from Brandoli to add additional lines. This is a prime example of the confusion at Summer Theatre.

Finally my phone line was authorized to have an outside line. I had the only line in a resident room with an outside line, since it was also my

office. This was important, though, if there was any emergency that would have required me to call off campus. It was also a helpful service to some of the company members who used my cordless phone to make business and personal calls.

Other questions associated with the telephones were that company members wanted to know what their own phone numbers were. The phone numbers were not located in the room or on any collateral information. I needed to request a list of phone numbers for the entire dorm from the college. After much red tape, I was able to get the list and provide that information to the company members. I made sure that the company members knew what their phone numbers were when I checked them into the dorm.

Laundry:

In the past, the laundry machines were coin operated. Since the last theatre season, the college had installed card-operated machines in all the dorms. None of the Summer Theatre staff knew how to enable the company members to use the laundry machines. Again I was called upon to contact the college and obtain the necessary information for the company members. All company members were provided a conference card that unlocked the external doors to the residence hall. By filling out a form and returning it to the Department of Public Safety Card Services, company members could add money to their card for laundry.

The Costume Shop Manager pointed out to me that in previous seasons the laundry facilities in North Mandelle were free. After much research, I was able to contact the laundry company and have the card readers turned off for free use by the costume shop.

In addition, the Company Manager was in charge of making sure there was little damage to rooms in the residence halls and that no furniture was missing at the end of the season. I was asked to take an inventory of the furniture in each room before items were moved around. The offices in the basement were resident rooms, as well, so the furniture from those rooms needed to be moved out for the rooms to be functional offices.

Another major component of the Company Manager position was the distribution of linens for Equity stage managers and guest actors. The Conference Services staff for Mount Holyoke College provided pillows and blankets, but the sheets couldn't be located. Some Summer Theatre staff members indicated that the college may have also provided the sheets. Imad Zubi of Conference Services, an extremely helpful man, informed me that the college did not provide the sheets and suggested that Summer Theatre owned the linens. Although, last year's Company Manager report indicated that linens were used last year, I was unable to find any owned by the company.

It was determined that new linens would have to be purchased. This opened up another series of questions and difficulties. What was my budget for company expenses and how was I supposed to get the funds? It took so long to

get the answers to the questions that my direct supervisor Chris Paul suggested that I pay for the company expenses myself and be reimbursed. I did so with no idea if I had spent within the budget or not. In finding the budgeting answers, I went round and round to staff members. Executive Director Brandoli told me that the Production Manager handled all the budgeting issues and that he was the person to ask. Chris Paul told me that he was not in charge of the company management expenses and didn't know the budget. He said to ask Brandoli. I wasn't able to resolve the issue until I had both Paul and Brandoli in the same place. Since neither one knew the answer, they were able to find it out together. Finally, they were able to determine what the company management budget was and the procedure for expenses.

The procedure for distributing company management funds had not been previously determined. After many difficult scenarios, it was determined that I deal directly with the Business Manager Eileen Drumm on the company management funds, although she dealt strictly with Paul with all other departmental funds.

After dealing with these frustrations, I did my best to prepare for the arrival of the rest of the company members. I prepared an Information Sheet with the answers to frequently asked questions. A large bulletin board outside the dining hall was reserved for Company and Production Management information. I placed a copy of the Information Sheet on the board, as well as helpful information about the college and the surrounding area. I also prepared mailboxes for use by the company members. Each member's name was placed

on a slot to receive memos from department heads, production reports and regular U.S. Postal Service mail.

One of the major responsibilities of the Company Management position was picking up company members at the bus station in Springfield, Massachusetts, about 20 minutes from South Hadley or at the Hartford, Connecticut airport, about 45 minutes from Mount Holyoke College. Prior to my being hired, I informed the professional staff of Summer Theatre that I would not be bringing my personal vehicle with me. They agreed to find alternate modes of transportation in order for me to accomplish the necessary Company Management tasks. They said that the Mount Holyoke College passenger van or a the Summer Theatre company van would be used for those trips.

In previous years, Summer Theatre had used the passenger van for the entire season. This year, however, the college required that the van be requested and check out for each use. The passenger van is regularly used to shuttle Main Stage theatre patrons from a parking lot to the Mandelle dorms. The college would only allow the theatre to use the van during show nights and it could not be used to transport company members off campus. Therefore, the Company Manager could not use the vehicle for arrivals and departures.

The company van was a large cargo van that was primarily used to transport set materials. The technical crew was given first priority with the van. It was constantly in use and usually very dirty. It also only had seating for the driver and one passenger. It was difficult to reserve the van and use it for

company management business. More often than not, I was forced to borrow company members' personal vehicles.

Despite recommendations from the previous Company Manager, I decided to assign rooms to company members prior to their arrival. This was a procedure in place when I was a Resident Advisor in college, and I found that it cut down on the company members' confusion as they arrived. People's names were placed on their room door. It made the company members feel more welcome and helped other company members find rooms.

The check-in procedure that I developed worked well. I placed a sign outside the locked main entrance to the Mandelles with my telephone number. As company members arrived, they called me from the phone at the entrance and I met them at the front door. If for some reason they were able to get into the building without calling me first, signs were placed throughout the dorm pointing toward my room. Packets were made prior to company members' arrival that included all necessary forms and their conference swipe card and room key. I brought members' individual packets to the front door and escorted them to their room. I gave them a brief introduction to Summer Theatre and a tour of the facilities. Meeting me was often their first interaction with Summer Theatre experience. I wanted to be able to answer any questions they might have and properly welcome them.

Initially, I spent lots of time getting to know company members, especially the younger ones. In previous seasons, under-age drinking had been a major problem. From the members' contracts, I determined their ages. I compiled a list

of under-age company members and distributed it to all department heads. As managers, they were also to enforce the no under-age drinking policy. I paid close attention to the younger company members and made special efforts to ensure their adaptation to life at Summer Theatre. For many of those teenagers, this was the first time living away from home, and this experience offered an unusual amount of freedom. They worked long and late hours and, of course, had no bedtime or curfew. They were also surrounded by others who were considerably older than they were. I orchestrated informal activities in the evenings like watching videos or playing board games, often while the older company members were partying. I tried to get to know them as well as command a level of respect. On the whole, the company members were respectful of each other and of me.

One of the several changes from previous seasons was the dining situation. In previous years, the college provided food at its student center cafeteria. The company members were given food tickets and had to walk across campus to get each meal. This year, in order to cut costs and make things more efficient, the Summer Theatre decided to hire a caterer to bring food to the Mandelle Dorm dining hall. This allowed the company members to dine together and help with them getting to know one another. Often actors and technical staff had very little interaction except at meal times. It also gave the company members more time on their breaks since they didn't have to go very far for their meals. Just as in previous season, though, meals were not provided on the weekends.

Barry Bernier, who also worked with Food Services at Mount Holyoke College, was the contracted caterer. He and his wife, and sometimes even his children and parents, delivered the food to the dorms and also picked up the leftovers for each meal. I was responsible for being the primary liaison with Barry. The long hours of Summer Theatre were trying on almost everyone involved with the theatre, including Barry. He worked very hard to please everyone, but, with food, that's difficult. I heard many of the complaints from the company members and needed to find the most appropriate way to get that information to Barry.

Finally, I had to learn how to complete the weekly reports. The Company Manager was required to submit reports to Actor's Equity Association on the rehearsal hours of all the Equity actors and membership candidates. This was important to prove that the Summer Theatre was complying with the union's rules on rehearsal hours and that the Equity candidates could get their points for working on Equity shows. The forms were not very straightforward. Fortunately, there were some examples from previous years, although they were inaccurate, and the Equity stage managers were familiar with the paperwork. The staff member at Equity assigned to our organization was also very helpful. The reports were pretty simple to complete once you knew what it entailed. They needed to be done weekly for both the show that was in rehearsal and the show that was in production.

I also needed to submit weekly reports on room occupancy to the Mount Holyoke College Summer Conference Services. I developed a spreadsheet that helped me track what rooms were being used and which ones were available for

incoming guest company members. The college used these reports to determine the housing charges for Summer Theatre.

After the first few weeks of confusion and frustration, the Company Management duties became more routine. I was even commended by Artistic Director Susan Daniels for what I had accomplished with little guidance and supervision. It's important to point out here that the days at Summer Theatre were very long. All the company members worked long hours, and lived and worked with the same people. This contributed to a lack of sense of time. Days felt like weeks with little break in the schedule. The Quad System offered relief and a few hours of relaxation during the work day to some of the company members, but often the Company Manager responsibilities continued through the breaks. I was responsible for the general cleanliness of the dining hall. After each meal, I cleaned tables and straightened the dining hall.

The first weeks of Summer Theatre were unique. For the first time in the organization's history, the company members were not responsible for building the Main Stage theatre tent. In years past, weeks were spent preparing for the season to start and building the tent. This year, an outside company constructed the new tent. Despite this fact, the first few weeks still felt like living on a construction site instead of living near a theatre.

The year-round office of the Summer Theatre is located in a building in the center of campus called Mead. Each season, the offices are relocated to the Mandelles to be closer to the production activities. At the beginning of the season, some company members were assigned to pack and move the offices.

They also had the tasks of assembling the sophisticated multiple-tiered seating area inside the tent, and constructing walkways, building drainage ditches and putting together a white picket fence around the tent. And they also built the box office, the concession stand, and the merchandise booth.

As discussed previously, once I had prepared for the arrival of the company members and learned the basics of the Company Manager responsibilities, I was asked to assist with other duties in the preparation for the start of the season. Our House Managers, a newlywed couple, lived locally and worked full-time. Because of their obvious time restraints, I was glad to assist them with their tremendous responsibilities. Michelle Dvoskin was an administrative intern for both Company and House Management. In the House Managers' absence during the day, I assigned tasks to Michelle and supervised her work. We assisted with House Management duties such as helping inventory the Summer Theatre paraphernalia like T-shirts and hats, setting up the merchandise booth, and designing and assembling a lobby display of the 30 year history of the theatre.

Michelle and I also ran company errands like trips to Staples and WalMart in Amherst, and "poster runs." In the first few weeks, company members were asked to hang up posters throughout South Hadley and the surrounding community. Unfortunately, as the company management activities became more routine, I had fewer tasks to assign to Michelle. She was also not very interested in company management assignments, so I supervised her very little throughout the season.

I also participated in the other activities such as the relocation of the offices and the set-up of the computer room for use by company members.

The Season Starts

After what seemed like weeks living and working on a construction site, the theatre season finally began on June 20th. The first show was an unusual one. Our season opener was a staged reading of A.R. Gurney's *Love Letters*. The set design was sparse and the rehearsal period was extremely short, and very few company members were involved in the production of this show. The actors were alumni from Summer Theatre. Some of them were Mount Holyoke College alumnae, but many were people who had a long association with Summer Theatre and came to celebrate its 30th Season. Each night, a different duo of actors performed the piece. The actors were only required to attend the evening performance prior to their own and rehearsals the day of their performance. Artistic Director Susan Daniels had arranged the actors' schedules, but had not clearly disseminated the information to me. That first week of guest artists coming and going was a confusing and stressful week.

In addition, the performers in Alfred Uhry's *The Last Night of Ballyhoo* arrived for a week-long rehearsal period. This was when it finally began to feel like a theatre company. The actors in the show included acting interns and guest actors from around the country. Local guest set and costume designers were also on site working on the show. The production staff were finally building set pieces and sewing costumes for the upcoming show instead of creating a theatre

from scratch. There was a creativity and excitement in the air that had not been felt until this point.

Now, fewer people were checking in and out and they were easier to keep track of. I developed a process of contacting all new guest artists to determine their arrival and give them an idea of what to expect once they were at Summer Theatre. Things in company management were finally under control.

The company management responsibilities extended beyond the regular Quad hours. Since my duties included making sure that all the exterior dormitory doors were closed and locked, I needed to make nightly rounds after most of the company members were back from their daily assignments. I also needed to keep order in the dorms in the evening and respond to any resident's complaints regarding noise or other problems. Most of the disturbances were due to one young high-school-aged apprentice. Jayk Gallagher did not fit in with the other apprentices and interns. He tried too hard and came across as a very insensitive and obnoxious kid. He played electric guitar loudly and disturbed other residents. He was often responsible for minor damage in the dorm and making some women company members uncomfortable. After many conversations with Jayk, he calmed down a bit. By the end of the season, he had made some real friends and grown-up a lot.

ADMINISTRATIVE INTERN COMPONENT

The original plans for my summer internship entailed interning with Executive Director Lenora Brandoli, in addition to my duties as Company Manager. We recognized that the Company Manager position would more than likely not require all 11 hours of the workday. I met with Brandoli several times throughout the summer, but never truly functioned as her assistant. She initially spent some time with me to give me the history of Summer Theatre and tell me her own life experiences. As the weeks progressed, Brandoli had less time to work with me and never developed any real duties with which I could assist. Other departments, however, were suffering, and Brandoli recognized that I could be more helpful in other areas. I, therefore, took over other administrative responsibilities.

Box Office Manager Elizabeth Dietel had originally agreed to take the box office position with the understanding that she was to be working mostly afternoons. Although, the regular box office hours were supposed to be from noon to 6 p.m. At the beginning of the season, she was working from 9 a.m. to about 9 p.m. to learn the new box office software and prepare the box office for business. She worked 12-hour days and through most of the meal breaks. After frustrating experiences, communication was breaking down. It was decided that we would have weekly staff meetings that included, Dietel; Brandoli; Artistic Director Susan Daniels; Production Manager Chris Paul, who organized all the Quad Schedules; and myself.

The first major issue that arose was the management of the box office for children's shows. Dietel was told that she would need run the box office for the morning children's shows in addition to her regular duties. It was obvious that this was more responsibility and work hours than she expected. After much discussion, I agreed to take over the box office duties for children's show.

Working the children's shows afforded me the opportunity to interact with youngsters and families in the community. The children's shows were performed in an outdoor amphitheatre, which had benches and grassy areas for children and families to enjoy the production. The only area that was covered was a portion over the stage. Although we had many days of rain over the summer, it never rained during a Young Audiences show. The Amphitheatre was a beautiful place to experience the joy of a theatrical production geared towards children and was a great way to introduce children to live theatre.

Dietel also needed more help during the regular box office business hours. She fought to have more interns and apprentices assigned to her, but they followed the standard Quad Schedule and she had no assistance during long break times. I, again, agreed to assist by putting in hours working in the box office.

The box office for the children's shows was not a very sophisticated system. The shows started at 10 a.m., so we needed to be at the amphitheatre to set up just before 9 a.m. A folding table was set up outside the entrance of the amphitheatre and all tickets were purchased at the door with cash or checks. Very few tickets were sold in advance of the show date. Ticket prices were \$5 a

person, including children, regardless of age. Season passes were sold for \$12 for admission to all three children's shows. There were discounts – \$4 for groups over 10 and \$3 for groups over 25 people. The groups usually came from pre-schools or summer camps. An additional person was needed at the box office to assist with group sales. That person, usually either Brandoli or Paul, met the school buses and determined how many children were with the group. The groups usually paid by check and entered through an entrance separate from the general admission gate. They were not given tickets. General admission tickets were torn and later counted and added to the group numbers to determine the size of the audience. For about four shows the amphitheatre audiences were at the 1,000 mark. After each show, I balanced the box office receipts and generated a report. The children's shows were very successful for the Summer Theatre.

Working during regular box office hours offered a different learning experience. It was another chance to interact with the people from the community and talk about Summer Theatre. The box office was computerized with new WinTix software. The software enabled the box office worker to see exactly what seats were still available and, by entering the appropriate codes, determine the total cost of the ticket sale. Most ticket orders were taken over the phone. Phone order forms were generated, credit cards were processed, and tickets were printed and put in will call boxes. When a patron bought their tickets at the box office, the tickets were given to them instead of placed in Will Call. Working a theatre box office takes a very organized person. A lot of paperwork

is involved to ensure that patrons received the correct tickets they ordered and their receipts are filed in the permanent records.

Further into the season, I acquired more responsibilities. At the edges of campus, the Summer Theatre had marquis signs announcing the current show. The sign had large plastic letters that rested on vertical bars. Several times during the season, the marquis signs were vandalized and letters were scrambled to make other, sometimes offensive, words. It was decided that we would make large paper banners that were placed inside the marquis signs. They were easier to read and more difficult to vandalize. The responsibility of making these banners and getting them placed in the marquis signs fell to me each week.

I also helped with other house management duties, often serving as usher and helping with merchandise sales for show performances. Once or twice, I helped sell concessions at intermission. Occasionally, I was able to help with actual show productions. I helped paint set pieces in the scene shop a couple of times, and even ran the light board while the associate lighting designer set light levels. On Strike Nights, I worked in the costume shop cleaning the dressing rooms and changing labels and signs for the next show. I thoroughly enjoyed the times where I was able to assist with other components of life at Summer Theatre. I felt like I was contributing more to the productions. It also helped me to receive a more well-rounded experience as an intern. I was able to work in most areas of a summer stock theatre company.

The most exciting aspect of the position of Company Manager was watching the pieces of the theatrical production come together. Listening to the props master talk about props she was having trouble finding, getting to know the actors in the production, and talking to the scenic designer about her plans for the set were all part of the process. As a member of the company, I was a contributor, but, for the most part, not directly involved in the final theatrical product. Being a part of opening nights and seeing all the hard work on stage were the highlights of the season.

A PERIOD OF TRANSITION

This summer marked a great transition period for the organization. After 29 years of building a tent from scratch to serve as the company's theatre, the Summer Theatre invested in an expensive NEW tent. In the past, the resident company and interns built the tent during the first three weeks. It was an intensive and draining experience - both physically and mentally.

This year, the new tent was assembled and disassembled by a professional company. It was sophisticated enough to be torn down in a matter of hours. Although the tent was a major improvement for the organization, it changed many aspects of life at Summer Theatre.

The tent was significantly larger than the previous tents. This new tent enabled the company to have a larger audience space and to change its performance space from theatre-in-the-round to a thrust stage allowing more

elaborate sets to be used in the space. The Summer Theatre invested in risers and sophisticated seating structures. For the first time, the theatre was air-conditioned.

The changes were certainly improvements, but were not without problems. Like most theatres in America, the season subscribers and patrons are elderly. These staunch Summer Theatre supporters were, for the most part, not pleased with any changes. And these changes were drastic for the patrons.

In the past, the theatre seats were wooden and uncomfortable. Plastic seat cushions used to be sold for added comfort. New chairs were purchased that were padded and much more comfortable. The patrons wanted to continue to bring their seat cushions to the theatre, and were disappointed to not be able to use them anymore.

The air conditioning units were very loud and could not be run during performances. The actors could not be heard over the noise. With the additional heat from the theatre lights during the shows, the theatre would warm up quickly. In the past, the theatre would be so warm, it was said that once a week at least one elderly theatre patron passed out from the heat. Despite any experiences like that and the fact that the theatre was much cooler than before, complaints were always heard about the heat in the theatre. The air-conditioning units were turned on several hours before a show and were turned off just before the performance started. They were also turned back on during intermissions, which usually only lasted about 15 minutes. This was simply not enough time to significantly lower the temperature in the tent.

The new box office software also offered a great deal of initial challenges. Many mistakes were made prior to the season's start with subscriptions. Many of the devoted patrons wished to sit in the same seats they'd sat in years past. Unfortunately, it was too difficult to make those accommodations after all the season subscriptions were incorrectly entered into the computer. Plus, the seating arrangement was completely changed from previous years. Many patrons complained about the new seating arrangement.

ANALYSIS OF MANAGEMENT CHALLENGES

DEALING WITH DISCIPLINARY PROBLEMS

Working as an effective team is central to the organization of a summer stock theatre. Like most team members, theatre company members often “care for and nurture one another,” “cheer for and bolster” one another and develop a “high level of trust.” Another important attribute for effective teams is that they have interdependent members. The “productivity and efficiency of an entire unit is determined by the coordinated, interactive efforts of all members.”¹⁰ Because of the inherent time constraints and work conditions, any disruption in the effectiveness of the team at the Summer Theatre could cause serious production issues.

Understanding the importance of the team environment and attempting to rectify future disciplinary problems, the Summer Theatre instituted a new policy in the 2000 season, the Three Strikes Policy. This procedure documented a series of steps that needed to occur in order to handle personnel issues. The Summer Theatre Manual explains it to be:

“For all discipline and/or complaint issues:

1. If a manager finds that there is a discipline issue that needs to be addressed, then he or she will arrange a meeting to work out the problem with you.
2. If there is a second disciplinary incident, the manager must put the problem in writing and arrange a meeting with you and the Company Manager. A copy of the complaint will be given to you, the Artistic Director and the Executive Director for review. The Company Manager will hear both sides of the story, but can present you with a written

warning that will be placed in your permanent file. This warning allows you your final chance to work out the problem.

3. If the Company Manager reports a third problem to the Artistic Director and Executive Director, then there will be a review of the facts and possible termination."

This policy needed to be implemented this season due to a problem with the Lighting Designer/Master Electrician on staff, Jeremy Issacs. Isaacs, like many of the employees at Summer Theatre, was a recent college graduate. This was his first real interaction with a professional job and likely the most responsibility he had ever had. He was in charge of designing the repertory lighting plot for the season, coordinating the lighting changeovers from show to show, designing the lighting for each show, and supervising the lighting intern and other staff as assigned. Isaacs quickly earned a reputation for being difficult and disrespectful. The company members became a cohesive unit fairly early in the season and Isaacs' behavior was easily singled out. He was not a team player and was the only person who could hardly get along with anyone on staff, except his long-time girlfriend Stage Management Intern Rachel Rudnick. Unlike most other company members, Isaacs would not assist with any other duties beyond his position. He was even reluctant, at times, to do tasks that were asked of him which were within his range of duties. He was rude and profane to other company members including other managers. For example, the first strike night when most of the company was helping disassemble the *Love Letters* set and load in *The Last Night of Ballyhoo* set, Isaacs would not cooperate with the standard strike schedule and adhere to suggestions from other managers. The lighting crew normally did not begin their strike activities until after the set crew

was finished with theirs. While the crew was taking down the set, Isaacs was constantly turning the lights off and on. This was extremely distracting, not to mention dangerous.

I was bombarded with complaints about Isaacs' treatment of individuals. The loudest complaints were heard from Isaacs' immediate subordinate, Lighting Intern Gerald Gibson. Unfortunately, since the circumstances were work related and not related to the living environment, there was little that I could do. I did advise everyone who told me of Isaacs' behavior to take the complaints to their own supervisor and to Production Manager Chris Paul. As the Isaacs' behavior worsened and caused more strife within the company, I also had an informal discussion with Executive Director Lenora Brandoli. The most important next step was to have someone file an official complaint with the Production Manager. Finally, the intern Gibson was convinced to do so. His conversation with Paul was the impetus that was needed to start the Three Strikes Policy. A meeting was arranged with Isaacs to discuss the problems of his behavior. Initially, his attitude improved slightly and he was more respectful of others.

Then, the second instance occurred. Isaacs insulted and used profane language toward Assistant Technical Director Malea Jochim and other carpenters. This time the incident was recorded in writing and he was given clear goals for improvement and was instructed to cooperate with other company members in order to remain at Summer Theatre. Finally, on Monday, July 10, a heated argument, to which I was witness, between Isaacs and Set Designer Todd Cannedy was the final straw. The circumstances were severe and

immediate action was taken. This argument was the third strike and led to Isaacs' dismissal from Summer Theatre. The decision to terminate Isaacs' employment was complicated by his relationship with Rachel Rudnick. We knew that it was a real possibility that she would leave at Isaacs' dismissal. It was going to be difficult enough to proceed with the remainder of the season short one staff person, but two would have put a major strain on the operations mid-season. Despite that fact, the incident was written-up and Brandoli, who was off on Mondays, was advised of the circumstances. Isaacs was informed to attend a meeting with Paul, Brandoli and me the following day. I was present when Isaacs was dismissed, and I was asked to remain with him as he packed his belongings and immediately departed Summer Theatre. Isaacs was able to personally inform his girlfriend of his dismissal. The professional staff attempted to convince her of the importance of her commitment to Summer Theatre and her value to the organization. Unfortunately, Rudnick made the very difficult decision of leaving her internship.

The Three Strikes Policy is in line with standard management practices in handling conflict. According to David A. Whetten and Kim S. Cameron in *Developing Management Skills*, "conflict is both inevitable and beneficial in effective organizations."¹¹ The first important step in resolving conflict is diagnosing the source of the problem. This specific circumstance with Isaacs stemmed from personality differences and inability to cooperate with other staff members. Personality conflicts which are based on "incompatible personal values and needs are some of the most difficult to resolve. They often become

highly emotional.”¹² In these kinds of settings, the focus of conflict lies in differing perceptions and expectations between the individual and organization. In this instance, Isaacs misunderstood the importance of being team player. The Summer Theatre followed correct management procedures. The manager, Paul, met with source of the problem, Isaacs, and set up clear objectives and goals for improvement. In failing to comply with those areas of improvement and understanding the consequences of those actions, Isaacs was responsible for his own dismissal.

There were many adjustments to make mid-season having to deal with the loss of two essential company members. But coping with the decision seemed to bring the company closer together. Company members realized that Summer Theatre was committed to the overall positive experience of its employees and the mentor/intern relationship. The morale in the company was greatly increased. Members were quick to give a hand to help in the situation, and Summer Theatre was able to solve its problems without hiring additional staff. The Company/House Management Intern Michelle Dvoskin stepped over to stage management and served as Assistant Stage Manager and Stage Management Intern. Sound Designer Ben Johnson stepped into the Chief Lighting Designer position and Gibson, the lighting intern, was promoted to Associate Lighting/Sound Designer. These two worked as a team and Gibson finally received more guidance and much deserved responsibility.

COPING WITH BURNOUT

The most prevalent management challenge was an overall company burnout. Summer stock theatre companies work a grueling schedule. They work long hours with the same people day in and day out with little change in the routine. Contact with the outside world is minimal. Few people had television sets to be able to watch the news or keep up on the latest trends in society. Newspapers were not delivered to the dorms and sometimes people would go days without leaving the Mount Holyoke College campus. The only contact with non-Summer Theatre staff was usually by telephone or e-mail. For the most part, the only personal contact was interaction with other staff members.

Burnout is “generally caused by prolonged or cumulative long-term stress.”¹³ Indicators of burnout include dissatisfaction, powerlessness, frustration,¹⁴ exhaustion,¹⁵ “anxiety, fatigue, depression, boredom with one's job, and apathy.”¹⁶ The main elements contributing to burnout are time stressors, “resulting from having too much to do in too little time;” encounter stressors, “those that come from interpersonal interactions”; and situational stressors, “arising from the environment in which a person lives or from an individual's circumstances.”¹⁷ All of these are inherent in the Summer Theatre setting.

Finding ways of dealing with stress are the best combatants against burnout. Certainly, limiting your work hours¹⁸ would be an optimal solution to burnout. The Summer Theatre could evaluate and make changes to the Quad system. Many company members expressed a preference for working the 11 hours straight through with shorter meal breaks to have more time during the

evening hours for social activities. This would probably not be appropriate for every day in the season, but altering the schedule on certain days, might help to break the monotony of the schedule. Near the end of the season, company members would take prolonged breaks or extended trips to the lumber yard, for example, to add some variety to the work, but this would be an ineffective use of their time.

Another recommendation for preventing burnout is taking a "recurring period of rest and renewal" or "one-day getaway."¹⁹ The Summer Theatre employees had only one day off a week. Although outings and day-trips were often discussed, many company members preferred to do low-energy activities during their day off. But anything that could break the normal routine would help company morale.

As one article suggests, "sometimes little things go a long way toward keeping employees' spirits up."²⁰ This is where the Company Manager could assist in boosting company morale. Several times during the season, special breaks or treats for company members were organized. Ice cream socials or outdoor cook-outs occurred that helped bond company members and rewarded them for a job well-done. More of those activities would probably have helped cut down on burnout problems.

Additionally, "social support mechanisms mediate the effects of stress and produce resiliency, or the capacity to cope effectively with stress."²¹ Having contact with a social support system is important in a setting like Summer Theatre. Since a majority the time was spent with the same company members,

interactions with family members or other loved ones at home can help to cope with the stresses of Summer Theatre life and prevent burnout. More efforts should be made to accommodate those needs of staff members. For example, company members should be able to make out-going calls from their room and have more access to e-mail.

A final important deterrent to burnout is holding “regular feedback sessions.”²² This not only gives employees a chance to take an active role in the problems in the organization, but also helps management monitor the level of burnout among its staff members. The Summer Theatre held regular company meetings after each show closed during strike nights. In years past, the meetings were held after strike was completed, but because of the new tent and larger sets, set tear down and loading in took longer. This year, in an effort not to have company meetings at 3 a.m., the company met at 10:30 p.m. regardless of their status in strike. This interrupted their work schedule and employees were anxious to finish their work. The meetings were not as productive as they had been in year's past, Susan Daniels would often note. Perhaps holding the meetings at a different time would help open up the discussion of possible solutions to problems at Summer Theatre.

RECOMMENDATIONS

COMPANY MANAGEMENT SUGGESTED CHANGES

At the end of the summer season, all managers were required to submit a final report. This is an important way to outline the exact responsibilities of the position and to make suggestions for improvement. This is also essential in helping to maintain an organizational history for a group that rarely has the luxury of returning staff members. It's a very effective evaluation tool for permanent staff members and training tool for new staff members.

The biggest recommendation I had for the Company Management position was made verbally to Production Manager Chris Paul. I believe that the positions of Company Manager and House Manager should be combined. Once the season begins, the majority of the house management duties occurred in the evenings, and the company management duties could easily be completed during the day. Sometimes, however, there were house management responsibilities which needed to be taken care of during the work day which usually fell on the Company Manager. Combining the positions would be a more effective use of time and economic resources. Instead of the company manager helping in other capacities, his or her duties would take up more time in established Quad schedule. Also, the Summer Theatre would only have to pay one staff member to do two positions.

The following recommendations about the position were the most important ones outlined in my final Company Management report to Summer Theatre. An absolute essential is that the company manager must have his or

checks. Unfortunately, very few businesses in the South Hadley area would extend credit to the Summer Theatre at Mount Holyoke College due to a history of running a large debt and not paying their creditors. Understandably, this created quite a problem for local vendors. If it's impossible to gain credit with certain critical vendors, then ATM cards should be distributed to department heads, as suggested in the company manual. Even signed checks made payable to a vendor with the amount to be filled in by the purchaser would be a better control than distributing cash.

The company should do its very best to retain staff members from season to season. Because of its high level of burnout in employees and relatively low pay rate, the Summer Theatre historically has a low return rate in company members. This contributes to a lack of organizational memory. It's important to have some level of continuity in the organization from season to season. It needs to rehire professional and competent staff members from previous seasons.

The largest need for the Summer Theatre at this point is the hiring of a professional fundraising consultant. The current full-time staff, especially with the loss of Executive Director Lenora Brandoli, lacks the appropriate skills and connections required for large-scale fundraising. Very little grant writing has been done in the past. The Summer Theatre should be applying to national and local foundations and arts agencies. Corporations should also be contacted for funding. The organization's funding base needs to extend beyond in-kind donations, ticket sales and small individual donations.

INTERN'S CONTRIBUTION TO THE ORGANIZATION

Artistic Director Susan Daniels met individually with each departing company member about his or her experience at the end of the Summer Theatre season. This was an impressive management technique. Daniels had a unique way of showing company members their importance and contribution to the organization.

Daniels, as previously mentioned, had been with the organization for almost 20 years. This longevity made her a tremendous asset and greatly contributed to the continuation of the organizational memory. However, Daniels was not open minded to new ideas. In our exit meeting, Daniels countered almost every suggestion of mine with “we’ve never done it that way” or “we’ve always.” That can often be the problem of an employee or board member with a long association with the organization. But new people with new ideas can help an organization improve and grow. Therefore, after my meeting with Daniels, it can be assumed that my suggestions were not implemented by the organization and contributed little to the long-range effects on the organization.

My written final report submitted at the end of the season, however, will serve as a specific instructional manual to the next Company Manager. That will assist my successor in learning the duties and responsibilities of the position this coming summer.

THE FUTURE OF THE SUMMER THEATRE AT MOUNT HOLYOKE COLLEGE

Since my departure from Summer Theatre some significant changes have taken place. As had been planned all summer, a new website was produced at www.summertheatre.net. This website is fairly well produced. It has all the essential information pertaining to Summer Theatre and even includes a full listing of the Summer 2000 company.

Eileen Drumm was promoted to Managing Director while the position of Executive Director has not been filled. Drumm has made some important improvements since the end of the summer season. A newsletter was sent to all Summer Theatre alumni in the Fall announcing all of the personnel changes and events in the off-season. It included a direct mail fundraising piece and a call for much-needed in-kind donations. Two fundraisers were produced generating essential operating funds. The October fundraiser offered readings of horror stories for Halloween and in March the company held a silent auction.

It looks as though steps are being taken to improve relations with the college. An employee of the Mount Holyoke College Theatre Department has been added to the Summer Theatre board of directors. This should help the organization keep lines of communication open with the college and disseminate all the production needs of Rook Theatre.

The Summer Theatre still has a professional year round staff of three with the hiring of a Director of Education Van Farrier. Farrier had been a director and script adapter for the children's shows. It's helpful that Farrier has been with the

Summer Theatre before. He also teaches in the school system and is familiar with the local educational environment.

In addition to the stability of the remaining full-time staff members, several of the summer staff members had expressed a desire to return for the 2001 season. Production Manager Chris Paul and Technical Director Jay Miller will remain with some modifications in their job responsibilities. Master Carpenter Malea Jochim, Carpenter Patrick Wilson, Props Master Katie Doyle, Lighting Intern Gerald Gibson and Props Intern Zac Goodwin all have expressed an interest in returning next summer. This will certainly add to the stability and growth of the organization.

CONCLUSION

In conclusion, the Summer Theatre at Mount Holyoke College is in a time of great transition. Significant changes have occurred in the organizational structure with the recent hiring of full-time year-round staff members. The organization is attempting to make changes in its facilities and taking some production strain off of the summer staff by purchasing a new tent that is assembled by a contracted company. More attention should be paid to the annual fundraising for operations and productions. Hiring a part-time fundraising consultant would be the best use of resources and contribute to the raising of essential funds. Despite the fact that very few summer stock theatre companies remain in the America, the Summer Theatre is well on it way to being a stable and growing non-profit theatre.

VITA

Margaret Sentenn, a New Orleans, Louisiana native, is a graduate of Benjamin Franklin Senior High School and the New Orleans Center for Creative Arts specializing in theatre. She received her Bachelors of Arts in Public Relations from Meadows School of the Arts at Southern Methodist University in Dallas, Texas. Sentenn will receive her Master of Arts in Arts Administration in May 2001 from the University of New Orleans. She has over seven years experience working professionally in development and communications for non-profit organizations such as The Dallas Arboretum and Botanical Gardens, the Arts Council of New Orleans, Kingsley House, the Society of Louisiana CPAs and most recently, the Ogden Museum of Southern Art. She also has extensive theatre experience working with the Dog & Pony Theatre Company, the Tennessee Williams/New Orleans Literary Festival, True Brew Theatre, Shakespeare Festival at Tulane, and Le Petit Théâtre du Vieux Carré.

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- ¹⁰ Whetten, David A. and Kim S. Cameron. *Developing Management Skills*, New York: HarperCollins College Publishers (1995): 538.
- ¹¹ Whetten, David A. and Kim S. Cameron. *Developing Management Skills*: 419.
- ¹² Whetten, David A. and Kim S. Cameron: 420.
- ¹³ MacDougall, Michael. "Meltdown: Avoiding executive burnout." *Executive Excellence*, Provo: (Jan 2000): 14.
- ¹⁴ Ammondson, Pamela. "Burned-out? Stressed? You can refocus and revitalize without quitting your job." *Fund Raising Management*, Garden City: (Feb. 2000):11.
- ¹⁵ Whetten, David A. and Kim S. Cameron: 111.

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- ¹⁶ MacDougall, Michael: 14.
- ¹⁷ Whetten, David A. and Kim S. Cameron: 116.
- ¹⁸ Brewer, Geoffrey. "How to banish burnout." *Sales and Marketing Management*, New York: (March 2000): 90.
- ¹⁹ Ammondson, Pamela: 11.
- ²⁰ Tunick, Jill. "Preventing burnout. *Civil Engineering*, New York: (Dec. 2000): 66.
- ²¹ Whetten, David A. and Kim S. Cameron: 111.
- ²² Tunick, Jill: 67.

APPENDIX**Employment Contract**

Employee copy

Employment Contract

This Agreement made and entered into this 8th day of March, in the year 2000, by and between Production Arts Ltd. d.b.a. The Summer Theatre at Mount Holyoke College (hereafter referred to as "employer") and MARGARET SENTENN (hereafter referred to as "employee"). The parties recite that:

- A. Employer is engaged in a non-profit Educational Theatre Arts operation and maintains business premises at:

The Summer Theatre at Mount Holyoke College
50 College Street
South Hadley, Massachusetts 01075

- B. Employee is willing to be employed by employer, and employer is willing to employ employee, on the terms and conditions set forth herein. For the reasons set forth above, and in consideration of the mutual covenants and promises of the parties hereto, employer and employee covenant and agree as follows:

1. **AGREEMENT TO EMPLOY AND BE EMPLOYED**

Employer hereby employs employee as COMPANY MANAGER at the above-mentioned premises, and employee hereby accepts and agrees to such employment.

2. **DESCRIPTION OF EMPLOYEE'S DUTIES**

All employees of The Summer Theatre at Mount Holyoke College, as part of their contract, will be expected to teach, train, mentor, and guide interns and/or all company members.

All employees of The Summer Theatre at Mount Holyoke College, as part of their daily responsibilities, commit to being part of the theatre "Company" and are expected to work as team members in all aspects of the theatre as required by all "Company" members.

Subject to the supervision and pursuant to the orders, advice, and direction of the employer, employee shall perform such duties as are customarily performed by one holding such a position in other similar businesses or enterprises. Employee shall additionally render such other services and duties as may be assigned from time to time by employer.

Description of job requirements:

SEE ATTACHED

If your position requires the adherence to a budget, as part of your contract responsibilities you must stay within the budgeted amounts given to you to perform your duties. The employer will make the strongest effort to give you pre-season information so that you may submit your own budget requirements. All final budgeted amounts will be determined by employer and will be specifically adhered to.

3. MANNER OF PERFORMANCE OF EMPLOYEE'S DUTIES

Employee shall at all times faithfully and to the best of her/his ability, experience, and talent, perform all duties that may be required of and from her/him pursuant to the express and implicit terms of this contract, to the reasonable satisfaction of employer. Such duties shall be rendered at the above mentioned premises and at such other place or places as employer shall in good faith require or as the interests, needs, business, and opportunities of employer shall require.

4. DURATION OF EMPLOYMENT

The term of employment shall commence on 4 June 2000 and terminate on 19 AUG 2000, subject to prior termination as otherwise provided in this contract.

5. COMPENSATION; REIMBURSEMENT

Employer shall pay employee and employee agrees to accept from employer, in full payment for employee's services hereunder, compensation at the rate of:

\$ 2000.00 Dollars (\$2000) per contract period in total, in increments of \$181.81 Weekly \$181.81 per wk

(\$na) Bi-weekly

(\$na) Monthly

or paid in full:

Full contracted amount N/A to be paid on N/A

Benefits to include:

private room w/ shared bath
3 meals daily Mon through Fri

If it is agreed employer will pay travel expenses for the employee, employer reserves the right to make all necessary travel arrangements, and will arrange payment thereof.

Expenses:

In addition to the foregoing, employer will reimburse employee for any and all necessary, customary, and usual expenses incurred by employee while traveling for and on behalf of the employer pursuant to employer's directions (see below).

Note: If noted as a benefit to the employee that he/she is to be reimbursed for travel, food, etc. to and from employment at The Summer Theatre at Mount Holyoke College, these charges may be submitted to our business office **no later than one week after employee's arrival**.

Note: If mileage charges are part of normal job duties during employment, these charges may be made from budget within the department of employment, receipts returned as an ongoing expense.

Note: NO expenses will be paid after the last production begins (opening night of last show of the season).

Note: NO reimbursement will be made to any employee for rentals or other additional expenses incurred within the performance of employee's contract without the prior authorization of the Executive Director.

6. EMPLOYEE'S LOYALTY TO EMPLOYER'S INTERESTS

Employee shall devote all of her/his attention, knowledge, and skill solely and exclusively to the business and interests of employer, and employer shall be entitled to all benefits, profits, or other issues arising from or incident to any or all work, services, and advice of employee. Employee expressly agrees that during the term hereof s/he will not be interested, directly or indirectly, in any form fashion or manner as partner, stockholder, officer, director, advisor, employee, or in any other form or capacity in any other business similar to employer's business or any allied trade.

7. NONDISCLOSURE OF INFORMATION CONCERNING BUSINESS

Employee will not at any time, in any fashion, form, or manner, either directly or indirectly, divulge, disclose, or communicate to any person, firm, or corporation in any manner whatsoever any information of any kind, nature, or description concerning any matters affecting or relating to the business of employer, including, without limitation, the names of any of its customers, the prices it obtains or has obtained, or at which it sells or has sold its products, or any other information concerning the business of employer, its manner of operation, or its plans, processes, or other data of any kind, nature, or description without regarding to whether any or all of the foregoing matters would be deemed confidential, material, or important. The parties hereby stipulate that, as between them, the foregoing matters are important, material, and confidential, and gravely affect the effective and successful conduct of the business of employer, and its good will, and that any breach of the terms of this section is a material breach of this agreement.

8. DISCONTINUANCE OF BUSINESS AS TERMINATION OF EMPLOYMENT

Anything herein contained to the contrary notwithstanding, in the event that the employer shall discontinue operations at the premises mentioned above, then this agreement shall cease and terminate as of the last day of the month in which operations cease, with the same force and effect as if such last day of the month were originally set forth as the termination date hereof.

9. EMPLOYEE'S COMMITMENTS BINDING ON EMPLOYER ONLY ON WRITTEN CONSENT

Employee shall not have the right to make any contracts or other commitments for or on behalf of employer without the written consent of employer.

10. CONTRACT TERMS TO BE EXCLUSIVE

This written agreement contains the sole and entire agreement between the parties, and supersedes any and all other agreements between them. The parties acknowledge and agree that neither of them has made any representation with respect to the subject matter of this agreement or any representations inducing the execution and delivery hereof except such representations as are specifically set forth herein, and each party acknowledges that it has relied on its own judgment in entering into the agreement. The parties further acknowledge that any statements or representations that may have heretofore been made by either of them to the other

are void and of no effect and that neither of them has relied thereon in connection with its dealings with the other.

11. WAIVER OR MODIFICATION INEFFECTIVE UNLESS IN WRITING

No waiver or modification of this agreement or of any covenant, condition, or limitation herein contained shall be valid unless in writing and duly executed by the party to be charged therewith. Furthermore, no evidence of any waiver or modification shall be offered or received in evidence in any proceeding, arbitration, or litigation between the parties arising out of or affecting this agreement, or rights or obligations of any party hereunder, unless such waiver or modification is in writing, duly executed as aforesaid. The provisions of this paragraph may not be waived except as herein set forth.

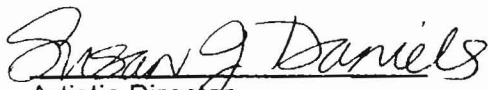
12. CONTRACT GOVERNED BY LAW

This agreement and performance hereunder shall be construed in accordance with the laws of the State of Massachusetts.


13. BINDING EFFECT OF AGREEMENT

This agreement shall be binding on and inure to the benefit of the respective parties and their respective heirs, legal representatives, successors, and assigns.

Executed on the date first above written.


Artistic Director


Executive Director


Employee

Company Manager

Responsible for fielding and resolving all living issues (i.e. noise complaints, dorm damage control, etc.).

Responsible for initial dorm/room inventory at the beginning of season and final walk through at season's close with College housekeeping personnel.

Responsible for conducting frequent room checks throughout the season to monitor damages to the rooms.

Responsible for acting as liaison for interns and Resident Company to keep company aware of correct chain of command.

Responsible for enforcing drug and alcohol policy.

Responsible for all arrivals and departures throughout the season of interns, guest actors, equity actors, guest designers, guest directors, etc.

Responsible for dorm key box and company check-ins.

Responsible for overseeing and being a mentor to Company Manager intern and assigning daily tasks to intern.

Responsible for keeping Equity actors comfortable by:

- Acting as liaison between Stage Managers and Administrators in case of equity difficulties.
- Weekly laundering of linens, distribution of pillows, blankets and fans.
- Cleaning of Equity rooms upon vacancy every Sunday.
- Distributing and recording of all Equity contracts and paperwork upon actors' arrival each Sunday.

Responsible for working each Sunday of the summer. In return, the Company Manager may take off any other day of the week as a "day off" with the exclusion of Monday.

Responsible for coordinating all opening, strike night and other party related events that occur.

APPENDIX**Summer Theatre Employee Manual**

**Summer Theatre
at Mount Holyoke College 2000**

MANUAL

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APPENDIX

Typical Tent Show Production Calendar

Typical Amphitheatre Show Production Calendar "What To Bring" detailed sheet

The Summer Theatre in the Year 2000

The Summer Theatre at Mount Holyoke College is one of the few remaining old-fashioned one-week summer stock theatres in the country. Summer Theatre operates under an Actors Equity Association letter of agreement, and the company is composed of Equity actors and stage managers, non-Equity actors and interns, high school age apprentices, visiting artists and administrative staff.

Summer Theatre performs eight mainstage shows in eight weeks in an outdoor tent which holds upwards of 350 patrons. After working for years in an arena, the 2000 company will mount plays on a thrust stage for the first time since 1972.

The Summer Theatre also performs three children's shows in a 2500-seat outdoor amphitheatre located on campus.

Our audience comes primarily from the Pioneer Valley, though it extends well into northern Connecticut, westward to Stockbridge, eastward to Worcester, and northward to Greenfield. We are covered in the press by the Springfield papers, the Daily Hampshire Gazette in Northampton, the Valley Advocate and many other local and regional publications.

2000 is the Summer Theatre's 30th year of operation.

A Brief History of Summer Theatre

The Summer Theatre at Mount Holyoke College began its life as the Mount Holyoke College Summer Theatre. There is a distinction. Initially, the Summer Theatre was an officially designated department of Mount Holyoke College. In more recent years, since Summer Theatre began an affiliation with Actors Equity in the early 1990's, the theatre has become an independent entity, now under the aegis of Production Arts Limited. Summer Theatre maintains an excellent relationship with the College, but is no longer officially on the books as a department. As such, Summer Theatre pays rent each year to live and work on campus.

Summer Theatre was founded by Theatre Department Professor Emeritus Jim Cavanaugh in 1970. At first, the plan of action was to pitch a tent on Mount Tom in Holyoke, but when then MHC President David Truman and then-Secretary of the College Mary Tuttle recognized the potential of the enterprise, they suggested to Jim that he pitch the tent on the green adjacent to Chapin Auditorium. The theatre, first with a thrust stage and then as an arena stage, stayed in that location until the summer of 1989, when it moved to its current home in the backyard of the Mandelles, off Morgan Street. The original intent was to do good old fashioned one-week summer stock theatre, with a resident company composed, as far as possible, of current or recent college theatre majors. Oliver Allyn, then-chair of the Theatre Department, offered the Laboratory (now Rooke) Theatre offices and shops to Jim and his crew of students, and the College offered to purchase a tent which MHC would use for Commencement Weekend, at which time it would switch gears to become the Summer Theatre tent. Summer Theatre agreed to purchase the tent over a period of years. This year, 2000, the Summer Theatre takes its biggest step since the move from Chapin to the Mandelles in 1989, by erecting a newly-designed structure and tent. Back to a thrust stage. And introducing air conditioning. (Well, not really introducing. Michael Walker, Producing Artistic Director for much of the 1990's, brought cool air into the tent via a couple of massive air conditioners, but sound problems and practicality issues did those machines in

after the 1998 season.) As of this writing, the new structure exists only on paper. By the time Opening Night arrives, it will be a reality.

The Summer Theatre has grown in leaps and bounds since 1970 when Jim Cavanaugh directed all eight plays in the tent. The Children's Theatre, which performs in the outdoor amphitheatre on campus, has emerged as a force in local children's entertainment in the summer months. Actors Equity Association performers have graced the stage for a number of years now, and directors from all over the country have staged plays in the tent on the green, whatever green that might happen to be.

On the following pages, you will find Summer Theatre Most Frequently Asked Questions, and the answers to these questions. Becoming familiar with these questions and answers will contribute greatly to your participation here this summer.

Welcome!

PRODUCTION

WHAT IS THE SUMMER THEATRE CHAIN OF COMMAND?

As is the case with many theatres these days, the top of the Summer Theatre on-campus hierarchy consists of an Executive Director and an Artistic Director. The Executive Director, Lenora Brandoli, orchestrates the Business end of the enterprise, while the Artistic Director, Susan Daniels, supervises the Artistic component of the theatre.

The Production Manager coordinates all the activities surrounding the preparation and staging of the plays, including the budgets of each department.

The Technical Director oversees all building and grounds elements of the presentations.

The Costume Shop Foreman oversees all aspects of costume construction and execution.

The Chief Set Designer creates designs for a number of shows, and oversees the designs of the rest of the season's plays.

The Chief Costume Designer designs a specific number of shows, and oversees the remaining costume designs.

Various crews (properties, sound, electrics, house, box office, etc.) are led by an assigned Crew Head.

Actors Equity Association Actors and Stage Managers are involved in each mainstage show throughout the summer.

Resident Company members, or Interns, are actors, designers, technicians, stage managers and administrators who are at an early stage of their career, and sometimes participate in more than one crew over the course of the summer. This is especially true of Resident Company actors. Interns in most other disciplines focus on one crew over the summer.

Apprentices are current or graduating high school students who pay a tuition fee to participate in the program, and to take part in as many aspects of the Summer Theatre “curriculum” as possible. These aspects include acting, but the primary goal of a Summer Theatre Apprentice is to leave campus at the end of the summer with a strong general overview of what it means to be a theatre artist.

WHERE ARE THE SHOWS PERFORMED?

At this time, a plan is in action to erect a new, state-of-the-art mainstage tent theatre space which will be constructed by professionals. The space will include a three-quarter thrust stage (for years, we were arena) and an approximately 400 seat house. The plan is to include air conditioning. We will present all eight mainstage shows in this space. Our Children’s shows are presented in our 2500-seat outdoor amphitheatre, located in the center of campus.

WHAT IS THE BASIC WEEKLY SUMMER THEATRE SCHEDULE?

The basic Summer Theatre day begins at 9:00 a.m. Lunch is scheduled for 12:30 p.m. to 2:00 p.m. Dinner is from 5:30 p.m. to 7:00 p.m. On days early in the season before the shows open, the work day ends at 10:30 p.m. On show nights, the work day ends one half hour after the final curtain. Whenever possible, all crews work when other crews are working. Breaks are determined by individual crew heads and supervisors. We work Monday through Saturday. Sundays are off days, unless, for some reason, a show is in trouble, which happens infrequently. In which case, the show’s director and Theatre management determine what steps need to be taken.

For your information, a Summer Theatre work period is called a “quad.” This term is a result of the division of the day into four work periods--morning, afternoon, evening and sleep “quads.” It just makes it easier to define a work period.

“Quad Sheets,” is the phrase used to identify the daily work schedule which is posted on the Call Board from the beginning of the season. While some crews and schedules change daily, some others remain the same throughout the summer. The Quad Sheets let you know which is which, and the Call Board must be checked virtually every quad to make sure you know where you’re going and what you’re doing. The Quad Sheets also help crew heads to know where a Company Member might be at any given time.

The summerlong Quad Sheets will record where and when all Production Meetings and pre-Production Meetings are going to be held. Production Meetings traditionally have happened every other day, first thing in the morning. Pre-production meetings usually happen late in the week during the week before a show is about to go into production on Monday morning. Check the Quad Sheets to know when these meetings are, and if you are expected to be there.

A Full Company Meeting is scheduled to begin at the end of each strike, each Saturday night. The meeting usually begins around midnight, and lasts no more than an hour. Pizza is traditionally served.

WHAT IS THE SCHEDULE OF REHEARSALS AND PERFORMANCES?

Tent rehearsal week is Monday through Saturday, morning and afternoon quad. (There may be a slight deviation from the norm to incorporate dress parade and other factors.) Tech rehearsal is the following Monday in the afternoon, and Dress Rehearsal is on Monday night. Shows open on Tuesday evenings at 8, and run nightly through Saturday.

Amphitheatre rehearsal is Monday, Tuesday, Wednesday, and Saturday during first quad, while Thursday and Friday rehearsals happen during morning and afternoon quads. The cast at the amphitheatre also serves as crew for tent shows, and therefore afternoons are dropped to avoid conflicts with tech rehearsals. A first dress/tech is the following Monday morning, including all sets, props, and costumes, and sound beginning at 10:00 a.m. to

allow time for sound set up. This should be a stop and start rehearsal to work through cues and other elements. Final Dress with no stops happens on Tuesday morning. The amphitheatre performance schedule is Wednesday to Saturday in the morning.

WHAT'S IT LIKE TO REHEARSE A SHOW IN LESS THAN A WEEK?

Many of you will be rehearsing a show in six days for the first time. When you have done one or two of these shows, you will know what it's like to be able to make a snap theatrical decision, because the answer to almost every question asked during a production week is "Tuesday." As in, "We open on Tuesday." Preparations for these rehearsal weeks must be made well in advance, and plans are being formulated now to allow these weeks to run smoothly. From an actor's standpoint, it is vital that you come to rehearsal well-prepared, with your longer speeches memorized, and with a good handle on the rest of your lines. The play is usually blocked over the course of the first day-and-a-half, and by Saturday, everybody is off-book for the mid-afternoon run-through, when tech and running crews see the show on its feet for the first time. Sunday is a day off, unless the show is in serious trouble, when a rehearsal may be called at the discretion of the director and staff. On Sunday evening, a select crew is called to go over lighting cues with the director of the show opening Tuesday. On Monday, from 1 p.m. through midnight, with the usual meal breaks, the show is fully-teched in the tent. Every effort is made to begin a full dress rehearsal of the show at 8 o'clock. Sometimes, a small audience shows up to see this run-through. On Tuesday, the final run-through is staged at 1 o'clock. The call for the evening show is 7:00 for crew, 7:30 for actors (AEA half hour).

IS THERE A WEEKLY COMPANY MEETING?

After each show closes on Saturday night, the turnover from that show to the next--strike--begins immediately. Specific rules and regulations for strike will be posted by the Technical Director and staff. Strike usually lasts over two hours from the final curtain. After strike, the only weekly full Company Meeting is held, usually in the Dining Room. This meeting,

overseen by the Artistic Director, usually lasts an hour, and allows all Company Members to air concerns or make announcements of any kind. As mentioned above, pizza is traditionally served. After strike, a small crew of volunteers under the supervision of the Chief Lighting Designer will begin focusing the show in the tent. They will work well into the morning hours, and will receive compensatory time off later in the week.

WHAT ARE BUSINESS OFFICE HOURS?

Our business office is open Monday through Friday 9 A.M. to 5:00 p.m.. The Executive Director is available from three P M to 11:00 p.m. Tuesday through Saturday. The Marketing Manager is available on Tuesdays.

WHAT IS THE BOX OFFICE PROCEDURE?

The Box Office is located in the Dining Room of South Mandelle, adjacent to the entrance to the mainstage theatre. It is under the supervision of the Box Office Manager, who is provided with help from Company Members assigned by the Production Manager over the course of the summer. Box Office hours are generally different from regular Summer Theatre working hours, and compensatory time off is made available for anyone who must work during lunch and dinner, etc. Anyone working the Box Office must comport him- or herself accordingly, and must dress tastefully.

HOW ARE POSTERS AND BROCHURES DISTRIBUTED?

Over the course of the early part of the season, some Company Members will be asked to go out on poster and brochure runs. A list of places to visit and directions to those places will be made available. As always, proper dress and comportment is expected.

WHAT IS THE SEASON DESIGN MEETING?

Held at the beginning of the season, the season Design Meeting is a forum for all designers, the stage managers, department heads, the producers, the production manager, and any directors present to talk through all the design elements of each show sequentially. The goal of this meeting is to provide an overview of the entire season to spot any problems in schedules, changeovers, budgets, and anticipated crew needs for both the builds and the runs. The Design Meeting will be held for the 2000 season on Saturday, June 10th.

WHAT NEEDS TO BE PRESENTED AT THE SEASON DESIGN MEETING?

The set designer presents:

- a scale floor plan that has been approved by the director
- lists of items to be built, including any furniture
- a list of required furniture
- any research or additional information to add insight to the design
- a sense of color.

The Technical Director presents:

- a sense of the build time
- a sense of labor needed
- anticipated costs for the design

The costume designer presents:

- number of costumes needed (how many for each character?)
- renderings or photocopies for period and style
- A list of items expected to be built
- an estimation of quick changes and the overall complexity of the design
- any additional information to add insight to the design
- a sense of color.

The Costume Shop Foreman presents:

- a sense of build time
- a sense of labor needed
- anticipated costs for the design.

The lighting designer and sound designer present:

Nothing specific, but the designer needs to be at this meeting and have a sense of each show's mood, complexity, and any special needs.

The Properties Master presents:

- breakdown of all prop needs, the more detailed the prop list the better
- knowledge of what can be pulled from stock and what will need to be bought or found
- anticipation of any props that will be difficult to find
- a sense of build time
- a sense of labor needed
- anticipated costs for the design.

WHAT ARE THE FINAL DESIGN DEADLINES?

Final deadlines for each department are different due to each department's varying needs.

Lights and sound: most work occurs through a rehearsal process. That is why there are no set pre-rehearsal deadlines, but conversations with the directors concerning requirements for each production before rehearsal begins are required. Additional presence of all production meetings is a requirement.

The final deadline for directors to provide a sound cue list, and any specific pre-show, post-show and intermission music is at the end of the evening quad on Tuesday, one week prior to show's opening. For the amphitheatre this deadline is on Wednesday prior to opening .

Scenery and costumes: final designs from which the shops will build from are due to respective department heads on the Saturday two weeks prior to the production's opening (one week prior to rehearsal). This period allows for materials order and possible early start for weeks that have two shows in construction.

Props: there are no specific deadlines prior to rehearsal week. However, it is imperative to have accumulated knowledge for all prop lists prior to a show's entrance into rehearsal, which will be covered during the initial design meeting.

ARE DESIGNS PRESENTED TO THE CAST AND STAFF BEFORE REHEARSALS BEGIN?

Yes. A presentation by designers to cast is made on Monday after Equity business is concluded. The amphitheatre presentations also occur on Monday mornings.

HOW WILL DEPARTMENTAL BUDGETS BE MANAGED?

The production manager will receive ATM cards for each shop budget. Each Monday the account for each shop will display show budget amounts. The shop manager will be required to turn in receipts and detailed budget reports before his next show budget will be funded.

WHAT IS A PRE-PRODUCTION MEETING?

These meetings will occur on Thursday afternoon prior to Monday's first rehearsal for tent shows, and Friday afternoon prior to Monday's first rehearsal of amphitheatre shows. In attendance are the production manager, stage managers (and assistants), all designers, department heads, and the director. The purpose of this meeting is to quickly touch base before a production goes into rehearsal and build. This is the time to present final designs and to ascertain any problems/concerns that were not addressed in the design meeting at the beginning of the season. This also serves as a re-examination of crew needs for the build and run of the production. All department

heads should prepare written labor requests for the following week of production.

WHAT IS A PRODUCTION MEETING?

A production meeting is attended by the production manager, the director, the stage manager (and assistants), the designers, and department heads for each production. It will not last longer than a half hour. All attending should be prepared and awake to discuss any questions/concerns that arise during rehearsal and build process.

Tent production meetings are held on Tuesday, Thursday, and Saturday at 8:30 a.m. during rehearsal week of given production.

Amphitheatre production meetings are held on Wednesday, Friday at 8:30 a.m. during rehearsal week of given production, and on Monday and Wednesday at 12 noon, prior to opening, following tent rehearsal.

WHEN IS THE LIGHT PLOT DUE?

The lighting designer must give the master electrician a list of color and specials as early as possible in the rehearsal week. Additionally, any changes within the rep plot must be given to the master electrician no later than Friday of the rehearsal week so that there is plenty of prep-time for changeover.

WHEN IS THE FINAL PROP LIST DUE?

Tent – director and/or stage manager must give the final prop list to the properties master at the end of rehearsal Wednesday of rehearsal week. Additionally, the scenic designer must give the final list for whatever set dressing the props department is responsible for.

Amphitheatre – the above a detailed deadline is at the end of rehearsal on Thursday.

No props may be added to the prop list after the deadline without the approval of production manager, and properties master.

WHAT IS THE BASIC BUILDING SCHEDULE IN THE COSTUME AND SCENE SHOPS?

Tent shows in the costume shop and scenery shop begin building no later than first quad on Monday, the day that show goes into rehearsal. It is strongly encouraged that builds begin earlier than this time. The more ahead of time the shop can start allows for more problem-solving and alleviates congestion during weeks that construction occurs for two shows.

Amphitheatre scenery shop begins building no later than the Wednesday prior to the week of rehearsal so that portions of the set can be finished and loaded-in (not necessarily painted) for first rehearsal.

Amphitheatre costume shop build begins build no later than first quad Monday, the day that show goes into rehearsal.

WHAT IS SOUND CHECK?

This is the director's opportunity to hear and approve the sound tape for the show. In attendance are the sound designer, the director, and stage manager (or assistant), if available.

Tent sound check occurs the Thursday of rehearsal week either at lunch or after the evening performance, depending on the availability of equipment and individual schedules. Time for changes prior to tech must be provided.

Amphitheatre sound check occurs Friday either at lunch or after evening performance, depending on the availability of equipment and individual schedules. Time for changes prior to tech must be provided.

WHAT IS COSTUME CHECK?

This is the director's chance to see costumes as units for the first time. In attendance is the costume designer, shop Foreman, director, and, if possible, the stage manager (or assistant). This can be scheduled when convenient, but time must be allowed for changes and other problem solving.

WHAT IS PROP/FURNITURE/SET DRESSING CHECK?

This is the opportunity for the director and set designer to see every prop and piece of furniture in the show. It is attended by the director, scenic designer, props master, stage management for the production, and the production manager.

Tent prop/furniture check is held Friday night at 7:30 p.m.

Amphitheatre prop/furniture check is held Saturday morning after first rehearsal.

WHAT IS THE LIGHT CUE MEETING?

This allows viewing of the Saturday run with cues still in mind. It is attended by the director, lighting designer, and stage manager at a time no later than the Friday night prior to changeover.

WHAT IS DRESS PARADE?

This is the final chance before tech rehearsal for the director, costume designer, and actors to voice concerns and spot any problems. All costumes are worn by the actors and presented to the director and show staff.

Tent dress parade occurs on Saturday morning prior to the run and should not take longer than an hour.

Amphitheatre dress parade occurs Saturday morning prior to tech and before rehearsal.

WHAT IS THE SATURDAY RUN-THROUGH?

For the production staff, this is a chance to see actors with design elements in place, and the time for running crews to begin familiarization with the show.

Tent run-through occurs on Saturday at 2:00 p.m. in the rehearsal room.

Amphitheatre run-through occurs on Saturday morning.

WHAT IS STRIKE/CHANGEOVER?

On Saturday, immediately after the final curtain, the Summer Theatre Company strikes the tent set and begins to load-in the next show's set and lights.

All members of the Summer Theatre resident companies are required to assist tent changeover. Crew assignments are made by the production manager during the day and are posted by evening quad. Any crew requested should be made in writing, at the production meeting that morning. This is also the time to reset the rehearsal room for the next production.

The strike/changeover in the amphitheatre begins as soon as the Saturday morning show comes down. All amphitheatre cast and crew members are expected to work for remainder of the morning, and those not attending afternoon run in the tent will make up the crew.

WHAT IS LIGHT LEVEL CHECK?

This happens in the tent, and is the only opportunity for director, the designer, and stage manager to look at and set levels for Monday and the rest of the week. This occurs Sunday nights no earlier than 8:00 p.m.

WHAT IS "MONDAY IN THE TENT?"

This is the first day of putting the production into the theatre. Morning quad is spent with technical staff in place completing

any notes, and with running crews familiarizing themselves with space and running a shift rehearsal if needed. The morning quad must finish all tech work within the tent.

The afternoon begins a 10 out of 12 rehearsal period at 1:30 pm and is the actors' first chance to work with all the design elements except for lights. This is a start and stop rehearsal, taking time to incorporate all cues, as well as deal with problems concerning scenic and costume changes. Following this is a non-stop technical run through. The only costumes worn during the afternoon are quick change/problematic elements. It can be very hot inside the tent and for safety reasons rehearsal clothing is worn.

Evening quad is the first and final dress rehearsal. Half-hour is at 7:30 p.m., and "go" is at 8:00 pm (as it is for the actual performances) . This is a non-stop run. There is time allotted after the run, until 1:30 a.m., to work any sequences that might need extra help.

This run is also the chance for the Front of House crew to see the show. They will meet at 7:30 p.m. to receive specific duties for performance week.

WHAT IS "TUESDAY IN THE TENT?"

Morning quad is again time for any technical notes. All tools and any other tech materials not used for the show must be clear of the tent by the end of quad. Electrics must remove equipment on Monday night if no work is done at this time.

Time in the afternoon is set aside for an additional run if needed. If not, running crews will be requadded or spend time cleaning and preparing the tent for the evening performance.

WHEN ARE PUBLICITY PHOTOS TAKEN?

These are taken at the start of first rehearsal for both tent and amphitheatre productions. Unfortunately, they cannot happen sooner since many actors are not available before then.

Amphitheatre pictures may happen earlier since casts are in residence for the whole season, but this is contingent upon the availability of the photographer and required company members (who do perform in more than one show at a time). A suggestion of actual costumes and props is usually achieved, and whatever help these shops can provide is appreciated. The actual items are not expected for the photos and nothing scenic needs to be provided.

WHAT IS PRODUCTION PHOTO CALL?

This is when Summer Theatre takes production photos for the Theatre archives, and for sale to Company Members.

Tent production photo call is on Wednesday night after the production. Twelve shots are taken in black and white, and color slides.

Amphitheatre production photo call is on Thursday morning following the production.

All photographs are made available in the business office for purchase.

RESIDENCY

WHERE DO I LIVE? WHAT'S IT LIKE?

Summer Theatre Company Members are provided with a private room in North Mandelle dormitory, and share conveniently located showers and baths.

The rooms usually contain one or two beds, a desk and a chair or two. There is an overhead light, not practical for reading, so bringing a lamp or two is a good idea.

Bring bed linen, blankets and towels. You may want to bring an extra pillow. (For details, please see "What To Bring" page.)

Keys will be given to you for your room and key cards are issued for the door, with any replacement costs paid in full. Additionally, you are accountable for any room damage that occurs.

All department heads will be issued keys for offices and other college facilities we use during the summer.

WHAT IS THE PROCEDURE FOR MEALS?

Meals are provided in the North Mandelle dormitory dining room for Company members 3 times daily, Monday through Friday. On Saturday and Sunday, Company Members are responsible for their own food. There are a couple of restaurants uptown (a five minute walk), and a very convenient and well-stocked deli is also located uptown. The dorm is also equipped with limited kitchen facilities (microwave, and hot plates). Refrigerator rental will be made available through the company manager at the beginning of the season.

WHERE CAN I PARK MY CAR?

Parking is available in the dormitory lot, and Mount Holyoke parking stickers will be distributed, but be prepared to move your car to a different lot come showtime Tuesdays through Saturdays, when the dorm lot is made available exclusively to theatre patrons.

SHOULD I BRING A TELEVISION?

You may want to bring a television. Cable access is available for a small monthly fee, around \$20 per month. You must arrange cable TV through the College.

WHAT DO I DO ON MY DAY OFF?

There's a movie theatre uptown. Plus an excellent bookstore and a number of shops and ATMs. If you have access to a car, you may want to take advantage of the surrounding towns, especially Northampton and Amherst, to widen your choices of food and entertainment on your off day. Each town is within a half hour's drive. Lenox and Stockbridge will take you closer to an hour to reach. Boston is about two hours away.

Our Children's Theatre performances will remain in the 2500-seat outdoor amphitheatre centrally located on campus.

WILL I HAVE A TELEPHONE IN MY ROOM?

The lines within the rooms are restricted to outgoing campus extensions only, although you can receive incoming calls. It is a good idea to have a phone for communication within the company, and an answering machine. There are two pay phones in the building to make calls. Offices will be provided with an outside line for business use only. Managers will have local dial out privileges (for in-room Internet dial up). All shop heads and managers will receive telephone calling cards to use for long-distance calls. The Bell desk will have local calling privileges for company use.

WHAT IS THE LAUNDRY SITUATION?

Laundry is coin-operated. Facilities are provided in South Mandelle only. The North Mandelle machines are reserved for the Costume shop.

MAY I HAVE GUESTS DURING THE SUMMER?

Guests may stay up to two nights, and only in your room. All guests must be registered with the Company Manager and no food will be provided for them.

WHAT ARE THE RULES REGARDING SMOKING?

Smoking is not permitted in hallways, bathrooms, offices, shops, rehearsal spaces, in the tent theatre, or in the Theatre lobby (indoors or outdoors) while patrons are present. You may smoke in your own room.

MAY I COOK IN MY ROOM?

No. Cooking is permitted only in the kitchenettes.

MAY I BRING A PET?

Pets are not allowed in the dorm.

WHEN DO I GET PAID?

Each company member will be paid on Wednesday of each week. Please read your contract very carefully for payment details. Checks can be picked up in the business office.

WHAT'S THE EMAIL SITUATION?

We'll make our best effort to make available a company computer for e-mail use.

WHAT IS MY SUMMER THEATRE MAILING ADDRESS?

**Summer Theatre at Mount Holyoke College
50 College Street
South Hadley Massachusetts, 01075**

WHAT IS THE PROCEDURE FOR DISCIPLINE AND/OR COMPLAINTS?

Summer Theatre has adopted a THREE STRIKES POLICY to deal with disciplinary action over the course of the season. Each Resident Company member, including all managers, are considered under this policy.

For all discipline and/or complaint issues:

1. If a manager finds that there is a discipline issue that needs to be addressed, then he or she will arrange a meeting to work out the problem with you.

2. If there is a second disciplinary incident, the manager must put the problem in writing and arrange a meeting with you and the Company Manager. A copy of the complaint will be given to you, the Artistic Director and the Executive Director for review. The Company Manager will hear both sides of the story, but can present you with a written warning that will be placed in your permanent file. This warning allows you your final chance to work out the problem.

3. If the Company Manager reports a third problem to the Artistic Director and Executive Director, then there will be a review of the facts and possible termination.

Your complaints and problems:

1. Meet with your manager to discuss the problem. Do not take your issue to someone else.

2. If you are not satisfied then, put your complaints in writing to the Company Manager and your manager. The Company Manager will arrange a meeting to work out the problem.

WHAT DOES IT MEAN TO REPRESENT THE SUMMER THEATRE?

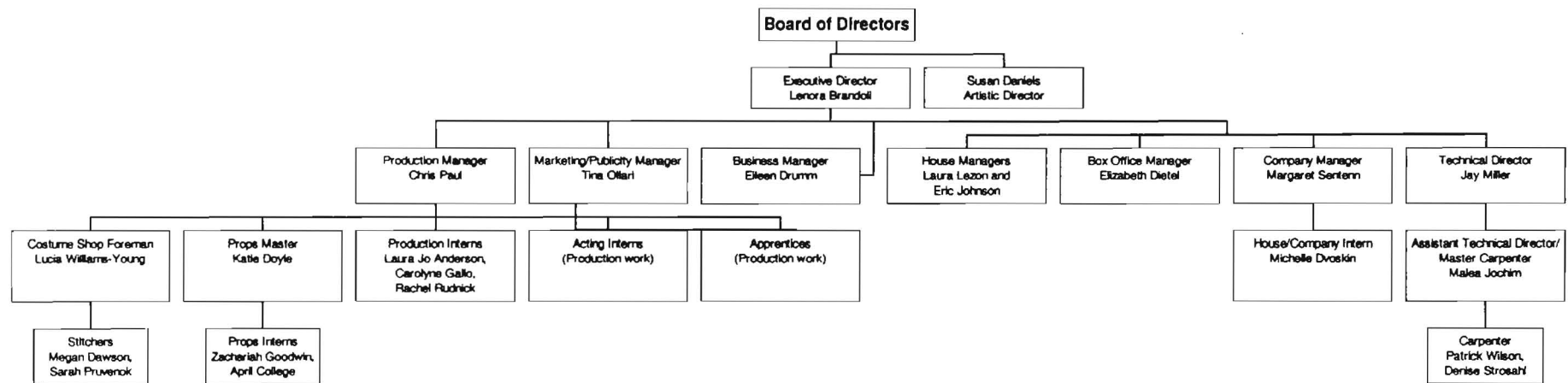
Anyone agreeing to a Summer Theatre contract agrees to represent the Summer Theatre for the entire term of that contract. That means that whenever a Company Member leaves campus for any reason, he or she must remember that the Summer Theatre label is attached to them, and they must behave accordingly. It's pretty simple. Obey the rules, be polite, and be aware you're representing not only yourself and the Theatre, but also the rest of the Company Members.

APPENDIX**Administration Organizational Chart**

Summer Theatre at Mount Holyoke College

Organizational Chart

Administration Staff

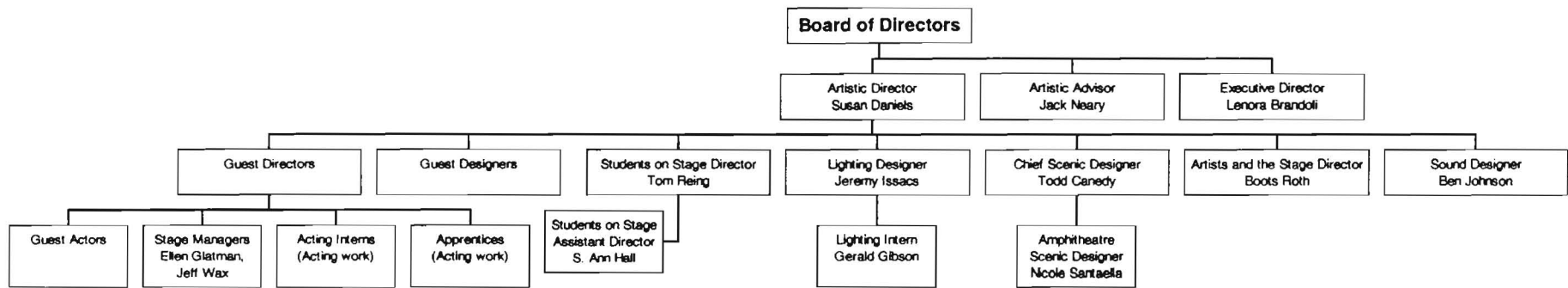


APPENDIX**Artistic Organizational Chart**

Summer Theatre at Mount Holyoke College

Organizational Chart

Artistic Staff



APPENDIX**Projected Budget for Summer 2000 Season**

EXPENSES	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September	
MANAGEMENT LABOR													
5156 ARTISTIC ADVISOR	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$ 1,041.66	\$
5157 ARTISTIC DIRECTOR	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$ 2,918.66	\$
5152 EXECUTIVE DIRECTOR	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$
5153 OFFICE MANAGER	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$ 1,500.00	\$
5158 BOX OFFICE MANAGER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,000.00	\$ 1,000.00	\$ 1,000.00	\$ 1,000.00	\$ 1,000.00	\$ -	\$
5159 MARKETING / PUBLICITY MANAGER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 816.66	\$ 816.66	\$ 816.66	\$ 816.66	\$ 816.66	\$ 816.66	\$ -	\$
5160 GRAPHIC CONTRACTOR	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 875.00	\$ 875.00	\$ 875.00	\$ 875.00	\$ -	\$ -	\$ -	\$
Total Management Labor:	\$ 9,208.32	\$ 9,208.32	\$ 9,208.32	\$ 9,208.32	\$ 9,208.32	\$ 10,499.98	\$ 11,499.98	\$ 11,499.34	\$ 11,499.98	\$ 10,824.98	\$ 10,824.98	\$ 9,208.32	\$ 121,899.16
PRODUCTION LABOR													
5112 PRODUCTION MANAGER	\$ -	\$ -	\$ -	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 8,750.00
5123 COMPANY MANAGER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 866.66	\$ 866.66	\$ 866.66	\$ -	\$ 1,999.98
5124 HOUSE MANAGER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 800.00	\$ 800.00	\$ 800.00	\$ -	\$ 1,800.00
5125 TECHNICAL DIRECTOR	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,866.66	\$ 1,866.66	\$ 1,866.66	\$ -	\$ 4,999.98
5115 GUEST DESIGNERS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,800.00	\$ 4,800.00	\$ 4,800.00	\$ -	\$ 13,800.00
5126 COSTUME SHOP FOREMAN	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,866.66	\$ 1,866.66	\$ 1,866.66	\$ -	\$ 4,999.98
5118 PROPS MASTER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 866.66	\$ 866.66	\$ 866.66	\$ -	\$ 1,999.98
5119 STAGE MANAGERS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,416.66	\$ 1,416.66	\$ 1,416.66	\$ -	\$ 4,249.98
5127 AEA ACTORS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,700.00	\$ 3,700.00	\$ 3,700.00	\$ -	\$ 11,100.00
5128 NON-AEA ACTORS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 900.00	\$ 900.00	\$ 900.00	\$ -	\$ 2,700.00
5114 GUEST DIRECTORS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,316.66	\$ 2,316.66	\$ 2,316.66	\$ -	\$ 6,949.98
5135 PHOTOGRAPHERS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00	\$ 500.00	\$ 500.00	\$ -	\$ 1,500.00
5145 CHOREOGRAPHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 200.00	\$ -	\$ -	\$ 200.00
5147 CARPENTERS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ -	\$ 6,000.00
5148 STITCHERS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,100.00	\$ 1,100.00	\$ 1,100.00	\$ -	\$ 3,300.00
5130 INTERNS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,516.66	\$ 2,516.66	\$ 2,516.66	\$ -	\$ 7,549.98
5149 MISC. PRODUCTION LABOR	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 416.66	\$ 416.66	\$ 416.66	\$ -	\$ 1,249.98
Total Production Labor:	\$ -	\$ -	\$ -	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 25,483.28	\$ 25,683.28	\$ 25,483.28	\$ 750.00	\$ 81,149.84
BENEFITS													
5181 PAYROLL TAXES	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 1,183.33	\$ 14,199.98
5182 AEA BENEFITS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,500.00	\$ -	\$ 1,000.00	\$ 5,500.00
5183 WORKMANS COMP INS	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 225.00	\$ 2,700.00
5184 GROUP HEALTH INS	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 558.33	\$ 6,899.91
5187 CONTRACT MEALS/INTRN. ACTR. ET	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ 3,750.00	\$ -	\$ 15,000.00
5186 TRAVEL - ACTORS REIMBURSEMENT	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 800.00	\$ 800.00	\$ -	\$ -	\$ 1,200.00
Total Benefits:	\$ 1,966.66	\$ 1,966.66	\$ 1,966.66	\$ 1,966.66	\$ 1,966.71	\$ 1,966.66	\$ 1,966.66	\$ 5,716.66	\$ 6,316.66	\$ 10,816.66	\$ 5,716.66	\$ 2,966.66	\$ 45,299.97

line item #		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September	TOTALS:
	TICKET INCOME													
4403	FULL SUBSCRIPTION	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 23,000.00	\$ 19,000.00	\$ 23,000.00	\$ 3,000.00	\$ -	\$ -	\$ -	\$ 68,000.00
4404	MINI SUBSCRIPTION	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 11,000.00	\$ 10,500.00	\$ 21,500.00	\$ 3,500.00	\$ 1,000.00	\$ 500.00	\$ -	\$ 48,000.00
4405	SINGLE TICKETS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,000.00	\$ 500.00	\$ 500.00	\$ 24,000.00	\$ 44,000.00	\$ 17,000.00	\$ -	\$ 88,000.00
4407	TYA	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,000.00	\$ 13,000.00	\$ 14,000.00	\$ -	\$ 30,000.00
4403	TICKETS-GIFT CERTIFICATES	\$ -	\$ -	\$ 5,200.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 5,200.00
4408	TICKETS-OTHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
4999	UNCATEGORIZED INCOME	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
	Total Ticket:	\$ -	\$ -	\$ 5,200.00	\$ -	\$ -	\$ 36,000.00	\$ 30,000.00	\$ 45,000.00	\$ 33,500.00	\$ 58,000.00	\$ 31,500.00	\$ -	\$ 239,200.00
	CONCESSION INCOME													
4022	MERCHANDISE BOOTH	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 400.00	\$ 1,700.00	\$ 400.00	\$ -	\$ 2,500.00
4023	TENT CONCESSION	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
4021	AMPHITHEATRE CONCESSION	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00	\$ 500.00	\$ 500.00	\$ -	\$ 1,500.00
4024	CONCESSION-OTHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,000.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,000.00
	Total Concession:	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,000.00	\$ -	\$ 900.00	\$ 2,200.00	\$ 900.00	\$ -	\$ 8,000.00
	DONOR & SPONSOR INCOME													
4040	DONATION	\$ 3,000.00	\$ 1,400.00	\$ 1,700.00	\$ 2,000.00	\$ 3,000.00	\$ 1,900.00	\$ 28,800.00	\$ 15,300.00	\$ 5,200.00	\$ 8,500.00	\$ 5,200.00	\$ 2,000.00	\$ 78,000.00
4050	SPONSOR	\$ -	\$ -	\$ 1,500.00	\$ -	\$ -	\$ 7,800.00	\$ 15,000.00	\$ 7,100.00	\$ 3,500.00	\$ -	\$ -	\$ -	\$ 34,900.00
4045	DONATIONS IN KIND	\$ 500.00	\$ 200.00	\$ 1,800.00	\$ 4,000.00	\$ 1,500.00	\$ 2,500.00	\$ 2,500.00	\$ 5,000.00	\$ 5,000.00	\$ 1,000.00	\$ 1,000.00	\$ 400.00	\$ 25,200.00
	Total D & S	\$ 3,500.00	\$ 1,600.00	\$ 4,800.00	\$ 6,000.00	\$ 4,500.00	\$ 12,200.00	\$ 46,300.00	\$ 27,400.00	\$ 13,700.00	\$ 9,500.00	\$ 6,200.00	\$ 2,400.00	\$ 138,100.00
	MARKETING INCOME													
4005	ADVERTISING	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 700.00	\$ -	\$ -	\$ 18,100.00	\$ 200.00	\$ -	\$ 17,000.00
	Total Marketing Income:	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 700.00	\$ -	\$ -	\$ 18,100.00	\$ 200.00	\$ -	\$ 17,000.00
	PROGRAM FEES AND GRANTS													
4110	GRANTS	\$ -	\$ -	\$ 3,900.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,900.00
4171	A.A.S.	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 300.00	\$ 300.00	\$ 300.00	\$ 300.00	\$ -	\$ -	\$ 1,200.00
4173	S.O.S. FEE	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,400.00	\$ 3,200.00	\$ 1,400.00	\$ 1,400.00	\$ 100.00	\$ -	\$ 7,500.00
4172	APPRENTICE FEE	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,000.00	\$ 2,000.00	\$ -	\$ -	\$ -	\$ -	\$ 4,000.00
4174	ACTING CLASS FEES	\$ 2,000.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,000.00
	Total Program Fees and Grants:	\$ 2,000.00	\$ -	\$ 3,900.00	\$ -	\$ -	\$ -	\$ 3,700.00	\$ 5,500.00	\$ 1,700.00	\$ 1,700.00	\$ 100.00	\$ 2,500.00	\$ 18,600.00
	OTHER INCOME													
4500	INTEREST INCOME	\$ -	\$ -	\$ -	\$ -	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 800.00
4190	MISCELLANEOUS INCOME	\$ -	\$ -	\$ -	\$ -	\$ 300.00	\$ 300.00	\$ 300.00	\$ 300.00	\$ 300.00	\$ 300.00	\$ 300.00	\$ -	\$ 2,100.00
4999	UNCATEGORIZED INCOME	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ 100.00	\$ -	\$ 500.00
	Total Other Income:	\$ -	\$ -	\$ -	\$ -	\$ 400.00	\$ 400.00	\$ 500.00	\$ 500.00	\$ 500.00	\$ 500.00	\$ 500.00	\$ 100.00	\$ 3,400.00
	GRAND TOTAL INCOME:	\$ 5,500.00	\$ 1,600.00	\$ 13,900.00	\$ 6,000.00	\$ 4,900.00	\$ 48,600.00	\$ 85,200.00	\$ 78,400.00	\$ 50,300.00	\$ 88,000.00	\$ 39,422.00	\$ 2,800.00	\$ 424,300.00

	PRODUCTION COSTS																							
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September												
5211 COSTUME	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,733.33	\$ 1,733.33	\$ 1,733.33	\$ -	\$ 5,199.99											
5212 LIGHTS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 200.00	\$ 200.00	\$ 200.00	\$ -	\$ 600.00											
5213 PROPS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 400.00	\$ 400.00	\$ 400.00	\$ -	\$ 1,200.00											
5214 SCENERY	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 933.33	\$ 933.33	\$ 933.33	\$ -	\$ 2,799.99											
5215 SOUND	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 133.33	\$ 133.33	\$ 133.33	\$ -	\$ 399.99											
5216 PRODUCTION-OTHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 600.00	\$ 600.00	\$ 600.00	\$ -	\$ 1,800.00											
5221 EQUIPMENT RENTAL	\$ 120.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 180.00	\$ 120.00	\$ 120.00	\$ 120.00	\$ 1,500.00											
5222 HOUSE & GROUNDS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 8,250.00	\$ -	\$ -	\$ 2,750.00	\$ -	\$ 11,000.00											
5223 REPAIRS EQUIPMENT	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,000.00	\$ 1,000.00											
5224 REPAIRS FACILITIES	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,000.00	\$ 2,000.00											
5225 RENT	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 5,000.00	\$ 5,000.00	\$ 5,000.00	\$ 11,095.54	\$ 10,000.00	\$ 5,000.00	\$ -	\$ 41,095.54											
5540 AUTOMOBILE EXPENSE	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 733.33	\$ 733.33	\$ 733.33	\$ -	\$ 2,199.99											
5226 SCRIPTS & ROYALTIES	\$ -	\$ 1,018.09	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 995.47	\$ 995.47	\$ 995.47	\$ -	\$ 4,004.50											
5611 LIABILITY INSURANCE	\$ 450.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 450.00											
5612 INSURANCE-OTHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,700.00	\$ -	\$ 1,900.00	\$ -	\$ -	\$ 4,600.00											
5620 LICENSES AND PERMITS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 400.00	\$ -	\$ -	\$ -	\$ 400.00											
5510 A.A.S.	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 400.00	\$ -	\$ -	\$ -	\$ 400.00											
Total Production Costs:	\$ 570.00	\$ 1,138.09	\$ 120.00	\$ 120.00	\$ 120.00	\$ 5,120.00	\$ 7,820.00	\$ 13,370.00	\$ 17,804.33	\$ 17,748.79	\$ 13,598.79	\$ 3,120.00	\$ 80,850.00											
	OFFICE OPERATING COSTS																							
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September												
5550 BANK SERVICE CHARGES	\$ 30.00	\$ 30.00	\$ 30.00	\$ 30.00	\$ 30.00	\$ 470.00	\$ 470.00	\$ 470.00	\$ 471.00	\$ 470.00	\$ 470.00	\$ 470.00	\$ 3,441.00											
5625 DUES & SUBSCRIPTIONS	\$ 25.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 676.00	\$ -	\$ -	\$ -	\$ -	\$ 701.00											
5640 PROFESSIONAL FEES	\$ -	\$ -	\$ -	\$ 467.00	\$ 467.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 934.00											
5641 ACCOUNTING	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,000.00	\$ 3,000.00											
5642 CONSULTING	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,000.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,000.00											
5643 LEGAL FEES	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,500.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,500.00											
5700 REPAIRS OFFICE EQUIPMENT	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,800.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,800.00											
5710 OFFICE EQUIPMENT RENTAL	\$ 168.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 167.00	\$ 2,095.00											
5730 TELEPHONE	\$ 110.00	\$ 110.00	\$ 110.00	\$ 110.00	\$ 110.00	\$ 210.00	\$ 210.00	\$ 210.00	\$ 210.00	\$ 210.00	\$ 210.00	\$ 210.00	\$ 2,020.00											
5750 GAS AND ELECTRIC	\$ 15.00	\$ 15.00	\$ 13.00	\$ 13.00	\$ 13.00	\$ 13.00	\$ 13.00	\$ 200.00	\$ 200.00	\$ 200.00	\$ 200.00	\$ 13.00	\$ 998.00											
5780 COMPUTER EXPENSE	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00											
5900 MISCELLANEOUS-OPERATING	\$ -	\$ -	\$ -	\$ 125.00	\$ 125.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,488.00	\$ -	\$ 1,738.00											
7000 INTEREST EXPENSE	\$ -	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 67.00	\$ 737.00											
POSTAGE AND DELIVERY	\$ 400.00	\$ 387.00	\$ 387.00	\$ 387.00	\$ 387.00	\$ 387.00	\$ 583.00	\$ 500.00	\$ 500.00	\$ 500.00	\$ 291.00	\$ 291.00	\$ 5,000.00											
Total Office Operating Costs:	\$ 748.00	\$ 776.00	\$ 774.00	\$ 1,366.00	\$ 1,366.00	\$ 6,914.00	\$ 1,510.00	\$ 2,290.00	\$ 1,615.00	\$ 1,614.00	\$ 2,891.00	\$ 4,218.00	\$ 26,082.00											
	MARKETING COSTS																							
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September												
5740 TRAVEL - MKTG AND DEVT	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 550.00	\$ -	\$ -	\$ -	\$ 1,000.00	\$ -	\$ -	\$ 1,550.00											
5741 MEALS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 550.00	\$ -	\$ -	\$ -	\$ 2,000.00	\$ -	\$ -	\$ 2,550.00											
5742 TRAVEL-STAFF	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 700.00	\$ 500.00	\$ -	\$ 1,500.00	\$ -	\$ -	\$ 2,700.00											
5600 COST OF GOODS SOLD	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,700.00	\$ -	\$ -	\$ -	\$ -	\$ 2,700.00											
5217 PRINTING TICKETS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00											
5218 PRINTING PROGRAMS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 15,200.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 15,200.00											
5220 PROGRAM EXPENSE	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500.00											
5219 PRINTING OTHER	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 8,250.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 8,250.00											
5723 SUPPLIES-OTHER	\$ 270.83	\$ 271.00	\$ 271.00	\$ 271.00	\$ 271.00	\$ 271.00	\$ 271.00	\$ 271.00	\$ 271.00	\$ 557.81	\$ 271.00	\$ 271.00	\$ 3,538.44											
5520 ADVERTISEMENT	\$ -	\$ -	\$ 250.00	\$ 400.00	\$ 200.00	\$ 250.00	\$ -	\$ 400.00	\$ 400.00	\$ 400.00	\$ 400.00	\$ -	\$ 2,700.00											
5530 OFFICE EQUIPMENT RENTAL	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 783.00	\$ 783.00	\$ 783.00	\$ 783.00	\$ -	\$ 3,052.00											
Total Marketing:	\$ 270.83	\$ 271.00	\$ 521.00	\$ 671.00	\$ 471.00	\$ 25,571.00	\$ 1,471.00	\$ 4,634.00	\$ 1,434.00	\$ 6,220.81	\$ 1,434.00	\$ 271.00	\$ 43,240.44											
Grand Total Expenses	\$ 12,763.81	\$ 13,369.07	\$ 12,589.98	\$ 14,081.98	\$ 13,881.93	\$ 50,821.84	\$ 25,017.64	\$ 38,260.00	\$ 64,153.25	\$ 72,908.32	\$ 58,948.71	\$ 20,533.98	\$ 398,322.00											
Cash Flow:	\$ (5,600.00)	\$ (1,574.00)	\$ (13,807.00)	\$ (8,000.00)	\$ (4,804.75)	\$ -	\$ (72,304.75)	\$ (76,979.75)	\$ (48,879.76)	\$ (73,804.75)	\$ (37,140.75)	\$ (2,704.76)	\$ -											
	over budget	over budget	under budget	over budget	over budget	under budget	under budget	under budget	over budget	under budget		under budget												

APPENDIX

Documentation from Employee Termination



summer theatre
at mount holyoke college

June 26, 2000

Jeremy-

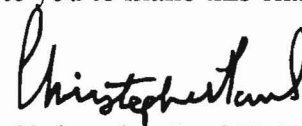
An incident occurred today in the tent that prompts me to write this letter.

When you decided to curse at the carpenters working in the space-- when you relived yourself of your contracted obligation to this theatre --not only as a professional technician but more importantly as a mentor and teacher-- you completely stepped over the line. A circumstance will never occur to justify the outburst that came from you this morning. It is unacceptable to verbally assault any employee of this theatre. Cooperation and collaboration between departments is vital in order to complete successful productions. A lack of professional behavior undermines the team aspect that is so important to maintaining the overall well being of this company. In addition, you have demonstrated to your Lighting Intern and other interns in the tent, through your example, that losing control is the way to handle problems.

You and I have already discussed this. Your work is important, but this does not justify your selfish approach toward dealing with other employees. You are *a part* of this company, not *the center* of it. Today the space was given to the set construction crew from 10:00am- 1:00pm. It is not your job to question the work schedule; it is not your job to be angry and extremely frustrated because things do not go your way. Your job demands a patience and a willingness to do everything in your power to prepare the space so construction can be underway. Whether this means rigging more work light, or simply turning on light so your fellow company members can see. That is what is being asked of you, and if you continue to work from a place where you feel something is owed to you, that because you feel you get the "short end of the stick" you must seek revenge, that your motives outweigh your consideration for everyone else then you leave me no choice but to ask you to leave Summer Theatre.

Your behavior today will not be tolerated. Yelling and using verbally abusive language is completely unacceptable. The time is now for you to make serious readjustments. I am asking you to put The Summer Theatre first, to put the entire needs of the production staff into consideration when determining your schedule. I am asking for a display of respect and a sense of mentoring in all of your interactions with other company members.

This notice is to be considered your second strike. It is up to you to make this change.


Christopher Paul PM

CC: Lenora Brandoli
Susan Daniels
Margaret Sentenn



summer theatre
at mount holyoke college

July 11, 2000

Jeremy,

An incident occurred this morning involving an argument between yourself and the set crew, specifically Todd Cannedy, concerning the schedule for the Senior Circuit set move which was established during the previous evening's technical notes. It had been decided that the move would begin at 9:00am and that the electrics crew would work around the set to refocus. It is also an established understanding that for any construction to occur at the tent, preparation (gathering tools) at the shop beforehand would have to be done before the actual shift could begin.

The actions this morning was what was discussed, and even though the shop was working exactly on the established schedule you chose to disagree with their planning. This was not a complaint that you had any justification to make. Consequently, the only reason that can be assessed as to why you initiated this confrontation is because of unwillingness to work with anyone else and an active avoidance on your part to be a team player.

This behavior cannot be tolerated. To complete successful productions it is essential for all company members to cooperate and to be respectful to each other's work. When you confronted Todd and accused him of setting things back 40 minutes the only work that you were considering was your own and the only person you were considering was yourself. Your actions this morning clearly shows that once again that you thought the set crew was in your way and that you would go to any means to move them.

The last time an incident was reported you were asked to complete specific goals necessary to continue your work here. You were asked to offer your assistance, you were asked to respect your role as a member of the company and no longer demand to be the center of it. These demands have not been meant. The way you acted this morning clearly demonstrates your unwillingness to work under the established guidelines of the Summer Theatre at Mount Holyoke College. Your violation of Production Arts Limited's three strikes policy leaves no choice but to request your employment be terminated.

Christopher Paul PM

CC: Lenora Brandoli
Susan Daniels
Margaret Sentenn

July 12, 2000

Jeremy Isaacs
P.O. Box 1936
735 Anderson Hill Road
Purchase, New York 10577-1499

Dear Jeremy,

Upon receipt of this letter, your employment as Master Electrician / Chief Lighting Designer at Production Arts Limited, dab Summer Theatre at Mount Holyoke College is terminated.

According to Pal's policy of "three strikes"; i.e. one verbal warning, one written warning, and finally termination; you have clearly violated this policy by:

1. Not attending the Management Training Session scheduled for all Managers on June 15, 2000.
2. Verbal abuse to staff and Company Members, specifically Malea Jochim, ATD, including the use of profanity.
3. Verbal abuse to Company Members, specifically Todd Canedy, Chief Set Designer and his crew.

After a meeting with Christopher Paul and myself you were given tools to utilize as to how to address your staff and other company members, with the guidance of Christopher Paul, Susan Daniels and myself to fall back on when needed. You were also told that if another incident were to happen within our policy guidelines and educational mentor forum, you would be terminated. Failure to address the above (2) second point, you were also required to apologize to your staff and also Malea Jochiam, ATD. As of the writing of this letter, Melia Jochim has stated that she has received no apology.

It is required that you vacate the premises of Summer Theatre at Mount Holyoke College, Mandelle Hall and all of Mount Holyoke College Campus as of 7:00 pm this evening, turning in all keys and passcards. You will be accompanied by Christopher Paul and Margaret Sentenn to retrieve your personnel possessions from your room. Equipment that is currently in use for Senior Circuit (gels) will be returned to you upon the completion of this show or we will pay market price for them, once inventory is complete.

It is with deep regret that your employment must be terminated at this time.


Lenora T. Brandoli
Executive Director

cc: Susan Daniels, Artistic Director
Christopher Paul, Production Manager
Margaret Sentenn, Company Manager

APPENDIX

Company Management Final Report

Summer Theatre at Mount Holyoke College
Company Manager report
Submitted by Margaret Sentenn

SUGGESTED CHANGES

- **COMPANY MANAGER MUST HAVE OWN TRANSPORTATION** It was extremely difficult to accomplish the various tasks asked of the Company Manager without a personal vehicle. The technical crew was given first priority with the company van. The sign-up sheet policy was not strictly utilized or enforced.
- **Company Manager should be responsible for organizing the contact sheet and travel arrangements prior to arrival at Summer Theatre.** Arrival information and correct contact information was not fully available nor updated for the Company Manager's use. To remedy that situation, it should be the Company Manager's responsibility for coordinating that information earlier in the season. Also, each company member's school and permanent information should be attained. Many company members did not receive important information because it was sent to their school address after school was over.
- **Company Manager should be one of the first company members to arrive.** The Company Manager should be the person checking in all company members as they arrive. The Company Manager was asked to arrive several days after many company members already arrived. It makes it difficult to take accurate inventory of the resident and common rooms.
- **It would be beneficial for Summer Theatre to have a common area with a television and VCR.** This year the Business Center was a tremendous success. Company members appreciated being able to make out-going calls, use the computer (although a PC would be better) and use the copy machine. Having a common area (the green room in South Mandelle, perhaps) would help company members feel in touch with the outside world.
- **A rule should be instituted that drinking alcoholic beverages should not be allowed in the hallways, common areas or outside (besides show times) for any company members.**
- **Housekeeping needs to be asked or contracted to clean the Dining Hall.** Apparently that is not in their regular duties during the academic year. The floor in the Dining Hall needs to be swept and mopped daily.
- **It would be helpful to get the list of dorm rules for during the school year.** With the smoke detectors being installed in each room, I would expect that smoking will not be allowed in resident rooms next year. It would be helpful for the rules to be sent to the company members before arrival. I'm sure that microwave ovens, candles and other items are not allowed by Mount Holyoke College.
- **It would be helpful to ask company members pre-season if they are interested in living on a co-ed floor with co-ed bathrooms.** This year the second floor was all female, the third floor was all male and the fourth floor was co-ed. It would be

helpful in room assignments to know if people are interested in living in a co-ed-on-the-floor environment. Also, men were asked not to use the restrooms on the second floor and women were asked not to use the restrooms on the third floor.

DUTIES AND RESPONSIBILITIES

- **The Company Manager must maintain all the arrival and departure information for the company members.** Guest actors were telephoned the week before their expected arrival to finalize arrival information and to answer any questions they might have. This is an important way to welcome them to Summer Theatre and keep them informed.
- **The Company Manager is responsible for all key and swipe card distribution.** If the conference swipe card is lost, there is a \$15 replacement fee that should be paid by the company member.
- **The Company Manager checks in all company members and guest artistic personnel.** A sign with the Company Manager's phone number was placed on the front door of the Mandelles. Company members were asked to call to check in. This year, rooms were pre-assigned and packets were made with the room key, the swipe conference card, an information sheet, and their vehicle registration form. The outside of the envelope included the company member's name, room number and phone number. In addition, Equity company members receive company linens, a phone and a fan. These items were placed in their rooms prior to their arrival.
- **The Company Manager maintains general order in the dorm.** The most important aspect of this sort of living environment is respect for each other. Summer Theatre has company members of all ages. Noise, partying and loud music can be disturbing to others. Of course, no company members under the age of 21 should be allowed to drink at Summer Theatre. Nightly rounds are taken between 11 p.m. and midnight to ensure order and security. All outside doors must be closed and locked. Most of the lights in the building should be turned off without endangering safety (i.e. don't turn off the stairway and hallway lights.)
- **The front dorm doors should not be propped open.** Arrangements can be made with the One Card Office or Department of Public Safety to have the locks turned off on the outside doors. This happened during normal box office and show hours for the patrons convenience. Also, the back door near the stairwell was also unlocked from 9 a.m. to 11 p.m.
- **The Company Manager is responsible for the general cleanliness of the dorm.** The dining hall should be cleaned after every meal. All hallways should be cleared. Any major problems should be reported to housekeeping.
- **The Company Manager is responsible for reporting all maintenance problems to Conference Services.** Several issues arise over the season such as key problems or light bulb replacements. Imad Zubi at extension 2285 is the best contact at Conference Services.

- **The Company Manager must complete weekly Equity reports.** They include the names of all Equity company members rehearsing and performing during the given week. It is important to make sure that all five pages of the reports are completely filled. It includes health care payments, dues payments and the listing of all performers and stage management personnel. Be sure to include all Equity Membership Candidates, and the show's program insert.
- **The Company Manager must submit weekly reports to Conference Services of occupied rooms.**
- **The Company Manager creates contact sheets for each show when the company members arrive with room numbers and phone numbers.**
- **The Company Manager keeps an eye out for any living or work related conflicts.** Hopefully, the Company Manager builds enough rapport with the company members that they feel comfortable coming to him or her with problems. The weekly company meeting is also a perfect forum for airing out any problems or making suggestions.
- **The Company Manager washes and distributes company linens to Equity actors and stage managers as they arrive and depart.**
- **The Company Manager distributes all the company mail.** Mail is delivered to the North Mandelle business office and sorted by Eileen Drumm, the Business Manager. UPS and Fed Ex deliver to North Mandelle and is usually signed for at the Box Office.
- **Company Management has a budget for incidentals related to the company.** Eileen Drumm, Business Manager, will distribute cash for any items that need to be purchased. Receipts and accurate records need to be returned to her. This year the budget was used for company events (a couple of ice cream parties), gas in the company van, 1-800 phone cards for managers' use and the purchase of linens.
- **The Company Manager is responsible for collecting all the recyclable materials (bottles, cans and plastic) from the dorm, mainstage and amphitheatre.** They need to be sorted by refundable and recyclable. If they have the label for a MA refund, they can be refunded. Liquors 44 in Holyoke off Route 202 and the Pet and Feed Store in Hadley on Route 9 are the closest places that refund ALL bottles and cans.

OTHER INFORMATION

- See information sheet attached which was distributed to all company members and posted on the company board.
- Barry Bernier with Mount Holyoke College Dining and Something Special Catering provided all the food and supplies this year. He set-up and cleaned-up for the meals. Barry needs to be told of any special dietary needs of the company members (i.e. vegetarians, lactose intolerant), so that he may plan accordingly. Barry also ordered the pizza for the Saturday night Strike/Company meetings.

- Sheets, pillow cases, towels and wash clothes for Equity actors were purchased by Summer Theatre and stored in Mead basement. The linens, fans and lamps are stored in the far back left section of the basement marked Company Management. 30 blankets and pillows were provided by the Conference Services offices and stored in a room on the second floor of South Mandelle.
- 30 telephones were loaned from the Mount Holyoke College Telephone Office for use in Summer Theatre guest rooms and offices.
- The Company Manager should have an outside line. That was not included in the original list of outside lines requested from the Telephone Office. At the beginning of the season outside lines were very controversial. For example, stage managers wanted outside lines in their rooms and all department heads wanted outside lines in their offices.
- Internet access was also a problem early on in the season. It was discovered that the college's Ethernet connection was functioning in all the rooms. Several company members were able to get connected to the Internet in their rooms. This was a definite plus and would be wonderful if continued.
- A list of all the phone extensions in North Mandelle was attained from the Telephone Office. This was extremely helpful and convenient.
- A list of all company members under the age of 21 was distributed to all Summer Theatre managers.
- **Refrigerator rental is available from:**
R & P Package Store
Len and Ruth Pratt, owners
253-9742
 - 2 cubic foot rental \$25
 - 3 cubic foot rental \$30
 - 5 cubic foot rental \$40
- At the beginning of the season, a sign-up sheet for all the company members interested in renting a refrigerator for the summer was posted. 10 were ordered by company members and an additional 7 were rented by Summer Theatre for guest members' use. At \$10 for their two week stay, guests could rent a refrigerator from Summer Theatre.
- Jim Cavanaugh is the founder of Summer Theatre. He stays in Room 317 each year. This year, his room was provided with a lamp, phone, rug, linens and refrigerator. Make it homey and comfortable.
- At the beginning of the season, the mail slot pigeonhole needs to be set up with all the company members' names. Boxes for Guest Directors, Guest Set Designers, Guest Costume Designers and Guest Actors need to be set up for the Show in Rehearsal and the Show in Production.

- All rooms should have the name of the company member on the door prior to arrival.
- Make sure that push pins are placed (4 on each door per Jim Cavanaugh and Susan Daniels' request) on each cork board at the beginning of the season. It's helpful in leaving notes and decorating.
- **Laundry** - this year was the first year that coin operated machines were not in use. (This didn't make too many guest actors happy when they wanted to do a load of laundry at the end of a week.) Money could be placed on the swipe conference cards for laundry, as well as for use in the soda machines and in Blanchard Hall. The laundry in South Mandelle was for use by the company members. Laundry in North Mandelle is for the Costume Shop and Company linens ONLY. Card access was turned off (i.e. free) in that laundry room. To turn the card access off, call Mac Gray at 1-800-622-4729.
- Arrangements were made with Mane Tamers, so company members could get a discount on haircuts. Contact Kathy Rogers at 533-3330.
- Arrangements were also made for complimentary dry cleaning at General Dry Cleaners in exchange for advertising and tickets. Tim or Mary Ellen Dachos, owners, should be contacted at 584-4508 or 534-5688.

OTHER DUTIES

- This year, I was asked to do, or volunteered for, many tasks not necessarily in the Company Manager job description. This included:
 - Help with Box Office duties
 - Box Office Manager for the Amphitheatre Children's Shows
 - Relief in the Box Office
 - Help with house duties
 - Set up and break down of lobby display
 - Set up of Company Store
 - Pick up of weekly flowers donated by Stems in the Village Commons
 - Production of paper signs for large marquis sign
- Various errands, trips to Staples, and anything else asked of Company Manager.

Summer Theatre at Mount Holyoke College Information Sheet

Phones

- ⇒ Phones in the resident rooms can only be used for incoming calls and dialing on-campus numbers.
- ⇒ Pay phones for outgoing calls are located on the first floor and in the basement.
- ⇒ An additional phone is available for outgoing 1-800 numbers only in the North Mandelle computer room.

Laundry

- ⇒ Laundry is \$1.25 per load for both washers and dryers.
- ⇒ Laundry money must be placed onto your conference card.
- ⇒ Fill out the laundry form and bring your card to the Department of Public Safety Card Services Office from 8:30 a.m. to 4:00 p.m. Monday - Friday.
- ⇒ Out of state checks are accepted at this office.
- ⇒ You will be able to add money to this card at this office or at a machine at Blanchard Hall.

Cable

- ⇒ Company members may get cable for their rooms.
- ⇒ The fee is \$20 a month or any part of a month (i.e. \$60 for June through August).
- ⇒ Pay in advance at the Central Services Complex (front of building 45 on campus map).

E-mail/Internet access

- ⇒ Available in the North Mandelle computer room and through Ethernet connections in the rooms.

Address

Your Name

**Summer Theatre at Mount Holyoke College
50 College Street
South Hadley, MA 01075**

Refrigerators

- ⇒ Refrigerators can be rented for \$25, \$30 or \$40 the summer or \$5 a week for guests.
- ⇒ Checks made payable to R&P Package Store.
- ⇒ Sign up and pay Margaret Sentenn, Company Manager.
- ⇒ Refrigerators will be delivered to the North Mandelle on Friday, June 16.

Parking

- ⇒ All cars must be registered with Campus Police.
- ⇒ Fill out a Vehicle Registration Form and return it to Margaret Sentenn, Company Manager.
- ⇒ All residents must move their vehicle at show times to the parking lot on Morgan Street.

Smoking

- ⇒ Absolutely no smoking in front of theatre patrons.
- ⇒ Smoking is not allowed in any of the common areas indoors or on the front steps of Mandelle Hall.
- ⇒ Smoking is only allowed in resident rooms and outdoors.

Summer Theatre at Mount Holyoke College
"The Fall of the House of Usher"
Contact Sheet

Name	Room	Office #	Phone #	Role
Jack Neary	103		5687	Director
Ellen Glatman	217	2586	4199	Stage Manager
Michelle Dvoskin	208		4190	Assistant Stage Manager
Greta Bregilo-Redman			739-4128	Guest Costume Designer
Todd P. Canedy	410		4242	Scenic Designer
Katie Doyle	203		4185	Prop Master
Gerald Gibson	305	5657	4212	Associate Lighting Designer
Ben Johnson	322	5658	4229	Chief Sound Designer/Lighting Designer
Christopher Paul	403	3117		Production Manager
Michael Cashman	320		4227	Dr. Trembaux
Chris Connell	312		4219	James
Steve Dane	313		4220	Roderick
Arielle Faye-Foulds	207		4189	Claire
Diane Gaary	213		4195	Madeline
Marin Ireland	222		4204	Fiona
David Poirier	319		4226	Shaughnessy

Summer Theatre at Mount Holyoke College
50 College Street
S. Hadley, MA 01075

To: Imad Zubi, Director, Willits Hallowell Center
From: Margaret Sentenn, Company Manager
Date: August 15, 2000
Cc: Eileen Drumm, Business Manager
Chris Paul, Production Manager
Re: Occupied Rooms in the Mandelles

August 5

1 departure
Room 303
43 total

August 13

4 departures
Rooms 103, 213, 217, 222
23 total

August 6

6 departures
Rooms 212, 220, 310, 311, 315, 402
37 total

August 17

23 departures
Rooms 203, 206, 207, 208, 209, 210,
211, 214, 223, 302, 304, 305, 306,
307, 322, 323, 324, 401, 403, 405,
406, 407, 414

August 7

1 departure
Room 408
36 total

August 8

2 departures
Room 205, 410
34 total

August 9

1 departure
Room 216
33 total

August 13

6 departures
Rooms 201, 308, 312, 313, 319, 320
27 total

CITY SOUTH NADLEY DATE 11-1-77
ADDRESS 50 COLLEGE STREET
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<input type="checkbox"/> BAT	<input type="checkbox"/> CORST	<input type="checkbox"/> LORT	<input type="checkbox"/> RMTA	<input type="checkbox"/> TYA	(CHECK ALL THAT APPLY)	
<input type="checkbox"/> BROADWAY ALLIANCE	<input type="checkbox"/> COST	<input type="checkbox"/> MINI	<input type="checkbox"/> PRODUCTION	<input type="checkbox"/> URTA		<input checked="" type="checkbox"/> WEEKLY
<input type="checkbox"/> BUENA VISTA	<input type="checkbox"/> DINNER THEATRE	<input type="checkbox"/> MSUA	<input type="checkbox"/> SPECIAL AGREEMENT	<input type="checkbox"/> WCLO		<input type="checkbox"/> DAILY
<input type="checkbox"/> BUSINESS	<input type="checkbox"/> HAT	<input type="checkbox"/> NOLA	<input type="checkbox"/> SPECIAL PRODUCTION	<input type="checkbox"/> WORKSHOP		<input type="checkbox"/> PER PERFORMANCE
<input type="checkbox"/> CABARET	<input type="checkbox"/> LIVENT	<input type="checkbox"/> OFF BROADWAY	<input type="checkbox"/> SPTC	<input type="checkbox"/> 99-SEAT LOA		<input type="checkbox"/> CASUAL READING
<input type="checkbox"/> CAT	<input checked="" type="checkbox"/> LOA	<input type="checkbox"/> OUTDOOR DRAMA	<input type="checkbox"/> STAGED READING	<input type="checkbox"/> OTHER _____		<input type="checkbox"/> REP <input type="checkbox"/> TOUR

[illegible]

\$	1155.00
X	.02
\$	23.10

TOTAL GROSS WEEKLY PAYMENT
(column 7)
MULTIPLY BY .02.
TOTAL WEEKLY DUES PAYMENT

Producer's Sic

NUMBER OF PERFORMERS EMPLOYED 4
CONTRIBUTION X \$ 85.00
TOTAL HEALTH CONTRIBUTION \$340.00

\$	1155.00
x	.08
\$	92.40
\$	1155.00

GRAND TOTAL WEEKLY PENSION/	
PAYMENTS (Total of payments in col.	
CONTRIBUTION RATE	
PENSION CONTRIBUTION	
TOTAL GROSS WEEKLY PAYMENTS	
(column 7)	

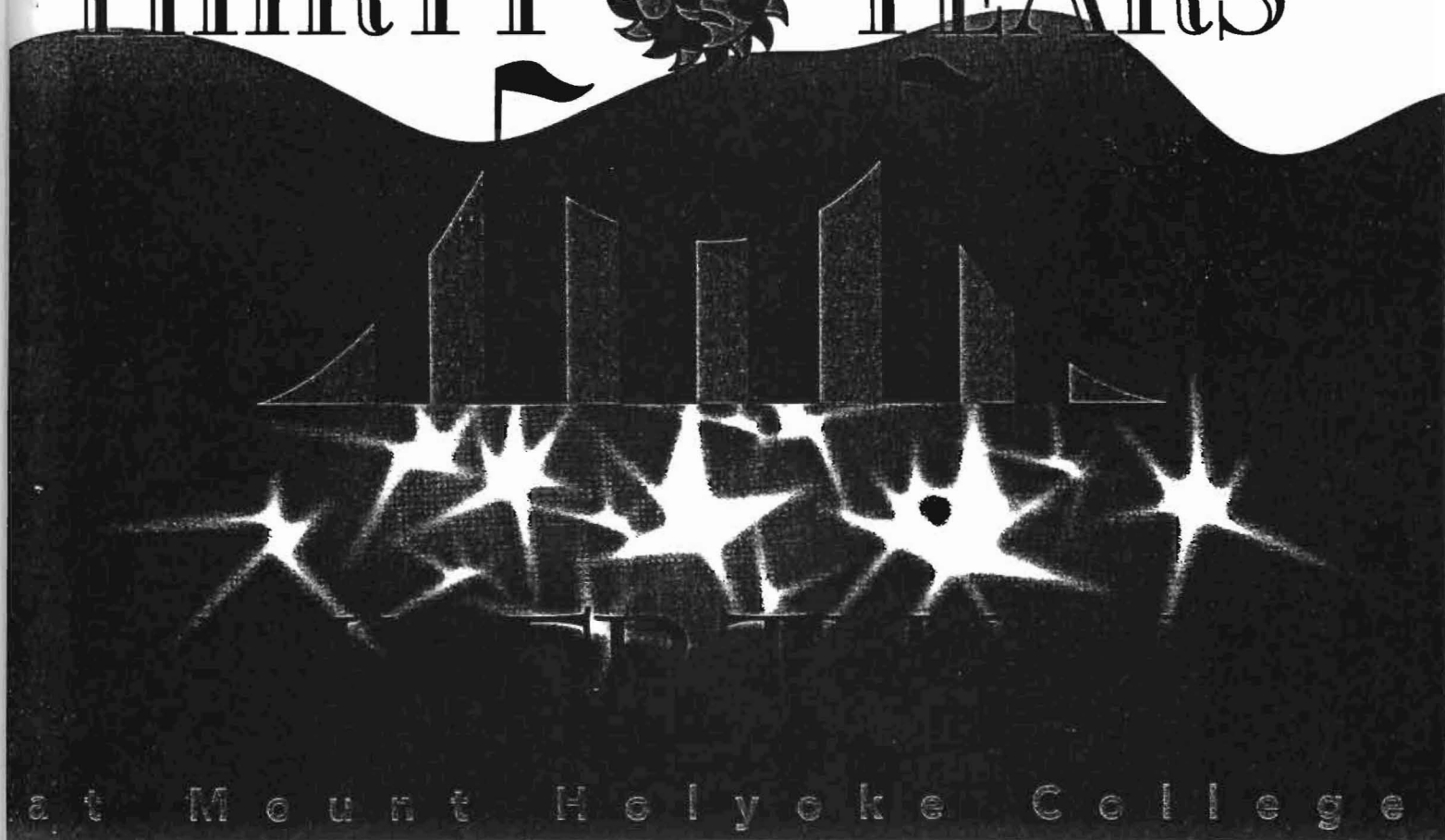
APPENDIX

2000 Season Brochure

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South Hadley, MA 01075

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THIRTY YEARS



at Mount Holyoke College

SUMMER THEATRE 2000

IN THE NEW TENT

Celebrating Our 30th Anniversary



LOVE LETTERS

A.R. Gurney

June 20-24

A sweetly funny and moving play about a lifetime of love between a man and a woman, presented in the form of letters. Performed by a different "Summer Theatre Couple" each night. Among the performers scheduled to appear: Jack Neary, Susan Daniels, Phil Kilbourne, Lisa Abend, Brian Smith, Jim Cavanaugh, and Corky Flanagan.



THE LAST NIGHT OF BALLYHOO

Alfred Uhry

June 27-July 1

The 1997 Tony Award winning comedy by the author of *Driving Miss Daisy*. A charming and brilliantly crafted story about the Freitag family of Atlanta whose major concern in 1939 is neither Hitler's invasion of Poland nor the premiere of *Gone with the Wind*, but rather who is going to Ballyhoo, the social event of the season. Featuring Yetta Levitt (*Dearly Departed*) as Boo, under the direction of Deb Guston (*Ah, Wilderness!*).



THE REAL INSPECTOR HOUND

Tom Stoppard

July 4-8

A side-splitting take off on every Agatha Christie play ever written, directed by Brian Smith (*I Hate Hamlet*) and penned by the co-author of *Shakespeare in Love*, Tom Stoppard. The *New York Times* called *Hound* "frothy, zanily, crazily funny." Our production features Jim Cavanaugh and Corky Flanagan (both in last season's *Pygmalion*). If you've missed Agatha Christie in the tent, this is the show to see—but bring your sense of humor!



SENIOR CIRCUIT

Written and directed by Jack Neary

July 11-15

A pastiche of comic stories concerning people on the far side of forty-five by Jack Neary, author of *Jerry Finnegan's Sister* and *To Forgive, Divine*. Everything from a man coping with the wedding of his mouthy daughter to a boy's 1922 meeting with a future movie star, to three elderly ladies discussing President Clinton's extracurricular activity. Sometimes poignant, always hilarious.



DEFYING GRAVITY

Jane Anderson

July 18-22

A brand new and gripping drama which examines the human side of the Challenger Space Shuttle tragedy in eloquent, poetic fashion and gives us a glimpse into the life of one of the mission's heroes, Christa McAuliffe. Directed by Susan Daniels and starring Karla Hendrick who played Catherine Sloper in our 1998 production of *The Heiress*. The *New York Post* said that *Defying Gravity* "flies high in its attempt to describe man's fascination with space and its conquest."



SLEUTH

Anthony Shaffer

July 25-29

The wildly successful comedy thriller about a mystery writer confronting his wife's lover in a setting designed for plot twists and mayhem. Buckle up your seat belts for this fast-moving and riotous play, featuring Phil Kilbourne (*Dr. Jekyll and Mr. Hyde*) and directed by Jack Neary (*Frankenstein, Dr. Jekyll and Mr. Hyde*).



MOLLY'S DELICIOUS

Craig Wright

August 1-5

A sweet, romantic, altogether original comedy about a love triangle involving a pregnant young girl, her yearned-for boyfriend in the Coast Guard, and the winsome funeral director who is trying to win her heart on the homefront. *Variety* called the play "a quirky joy." A laugh-out-loud winner!



THE FALL OF THE HOUSE OF USHER

Adapted by John Anthony

August 8-12

A hot-off-the-presses adaptation by John Anthony (*Sandbag, Stage Left*) of this masterpiece by Edgar Allan Poe. A college mate of Roderick Usher is invited to console his friend over the sickness and impending death of his twin sister. When the sister dies and the burial is over, the terror begins. In the tradition of *Frankenstein*, *Dracula*, and *Dr. Jekyll and Mr. Hyde*, we close our 30th Anniversary Season with another frightening excursion into Gothic horror.

SINGLE TICKET PRICES

\$26 Inner Circle • \$23 Mezzanine • \$21 Upper Tier
Performances: 8 PM Tuesday through Saturday

Theatre for Young Audiences

OUTDOORS IN THE
AMPHITHEATRE

**Performances: 10 AM
Wednesday through Saturday**

The Frog Prince

adapted by Tom McCabe

July 5-8

Is he a frog or is he a prince? Only a smooch from a savvy princess will reveal the truth! Join us for a funfilled hop through the Enchanted Forest with a wise-cracking wishing well and a testy little troll in Tom McCabe's hilarious adaptation of *The Frog Prince*. A must-see for all princes and princesses to-be!

Goldilocks and the Three Bears

adapted by Tom McCabe

July 19-22

When Mama Bear, Papa Bear, and Baby Bear hike into a camp director's cottage, the madcap merriment begins! This classic fairy tale will delight audiences of all ages and leave them wanting s'mores!

Puss In Boots

adapted by Noah Smith

August 2-5

After his big brothers inherit the house and family business, all Guy is left with is a "useless" cat. But maybe this cat isn't so useless! Join the fun as Guy and his quick-thinking Puss in Boots trick a king, battle an ogre, and woo a fair princess. Don't miss this rollicking new comedy adventure from the writer who brought us 1999's *Emperor's New Clothes*.



CELEBRATE THE MAGIC!

After being with you for 18 summers, it's thrilling now to be leading Summer Theatre into its 30th Anniversary Season!

This magical anniversary summer celebrates 30 years of our commitment to provide high-quality summer stock entertainment as well as educate young theatre artists "coming up through the ranks." Our celebration season promises to be a magical combination of the past (lots of your favorite actors and directors will be returning to the Tent!) and our anniversary "present" to you—a comfortable new tent where you will enjoy many seasons to come.

So here's to you—our audience! Your unwavering loyalty and continuous, year-long support has filled the Tent with applause year after year and has brought us to where we are today. We thank you, we welcome you back, and we invite you to celebrate with us!

Susan Daniels, Artistic Director

CELEBRATE WITH US BY BECOMING A SPONSOR OR DONOR!

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- Tent—\$10,000+ • Production—\$5,000 • Performance—\$1,000
- Amphitheatre—\$750 • Program—\$500

PRIZED DONORS

- **Horizons Circle**—donate \$250-499 and receive a listing in the playbill and in the Theatre lobby plus one pair of Inner Circle tickets.
- **Sun Catchers**—donate \$150-249 and are listed in the playbill and in the Theatre lobby.
- **Sun Shiners**—donate \$35-149 and are listed in the playbill.
- **Sun Risers**—donate up to \$34 and are listed in the playbill.

Ticket sales are not enough! We need your gift now more than ever. Send your tax deductible donation today. Call Lenora Brandoli, Executive Director, for details at (413) 538-3092.

HOW TO FIND US

Box Office and Tent

- From I-91 North or South: exit 16 (Rte 202) North,
- 3-5 miles to Rte 116 North (no exit number)
- Take a right off the ramp
- Continue another 3-5 miles, right at flashing yellow light (Morgan Street) and sign for Summer Theatre.
- Turn left 1/4 mile up hill at Mandelle Circle; there will be another sign for the Summer Theatre.
- Follow signs to Tent or box office

Amphitheatre

- Follow above directions, but continue past Morgan Street to the main gate of the College (50-100 yards), seen on the right.
- Directly across the street is the lot for Amphitheatre parking.
- Once parked, cross the street and enter through the main gate. The Amphitheatre entrance will be visible roughly 100 yards down the driveway.

YOUNG AUDIENCES

General Admission \$5
Season Subscription \$12

Group Rates

10-24 \$4 25+ \$3

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Single Ticket Prices
Call our Box Office
for reservations

Purchase Subscriptions NOW
and Save!

Group
Rates

In the New Tent* MAINSTAGE 8 PM No Late Seating	\$26 or \$23 or \$21	FULL SUBS: Inner Circle \$156 <i>Pick your day</i> Mezzanine \$138 <i>of the week</i> Upper Tier \$126		10-24 Inner \$23 Mezz \$21 Upper \$19	
		MINI SUBS: Inner Circle \$104 <i>Pick your day</i> Mezzanine \$92 <i>of the week</i> Upper Tier \$84 <i>& 5 shows</i>		25+ Inner \$21 Mezz \$19 Upper \$17	
In the Amp* THEATRE FOR YOUNG AUDIENCES 10 AM	\$5	THREE kids shows \$12 Use at any performance		10-24 \$4 25+ \$3	

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_____ of Inner Circle @ \$156 = \$ _____
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Circle Your Regular Subscription Night: Tues Wed Thurs Fri Sat

☐ I need extra tickets near my seats (you save \$2):

_____ of Inner Circle @ \$24 = \$ _____
_____ of Mezzanine @ \$21 = \$ _____
_____ of Upper Tier @ \$19 = \$ _____

(Plays for which I need extras and how many are marked below)

____ Love Letters ____ Ballyhoo ____ Inspector Hound ____ Senior Circuit
____ Defying Gravity ____ Sleuth ____ Molly's Delicious ____ House of Usher

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_____ of Upper Tier @ \$84 = \$ _____

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_____ of Inner Circle @ \$24 = \$ _____
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_____ of Upper Tier @ \$19 = \$ _____

(My 5 show choices and extra tickets marked below)

____ Love Letters ____ Ballyhoo ____ Inspector Hound ____ Senior Circuit
____ Defying Gravity ____ Sleuth ____ Molly's Delicious ____ House of Usher

☐ I am ordering # _____ Young Audiences subscript. @ \$12 each = \$ _____

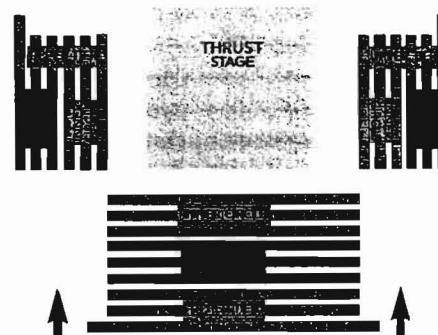
Total of all Subscriptions and extra tickets = \$ _____

Add \$2 service fee for credit card orders = \$ _____

Please accept my 2000 tax deductible gift = \$ _____

GRAND TOTAL \$ _____

NEW TENT SEATING CHART



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APPENDIX

2000 Full Summer Program

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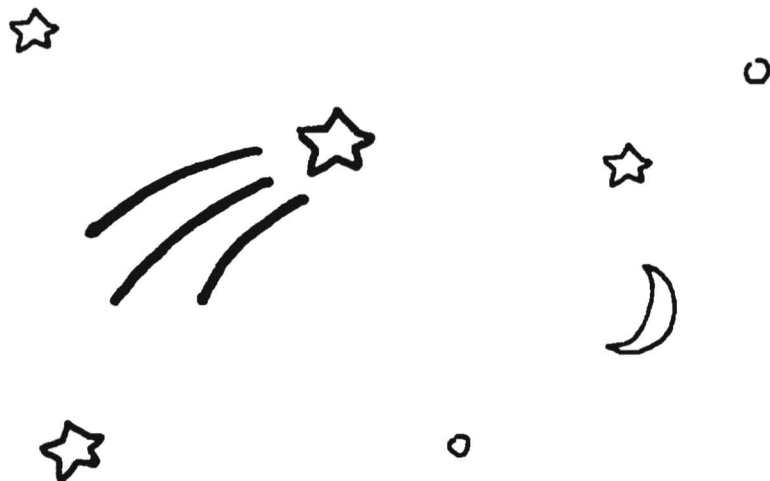
LOVE LETTERS By A.R. Gurney	DEFYING GRAVITY By Jane Anderson
THE LAST NIGHT OF BALLYHOO By Alfred Uhry	SLEUTH By Anthony Shaffer
THE REAL INSPECTOR HOUND By Tom Stoppard	MOLLY'S DELICIOUS By Craig Wright
SENIOR CIRCUIT By Jack Neary	THE FALL OF THE HOUSE OF USHER By Edgar Allen Poe Adapted by John Anthony

THEATRE FOR YOUNG AUDIENCES

THE FROG PRINCE
adapted by Tom McCabe

GOLDILOCKS AND THE THREE BEARS
adapted by Tom McCabe

PUSS IN BOOTS
adapted by Noah Smith



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Troy SiebelsA Message from the President
of the Board of Directors

Welcome to Summer Theatre's beautiful new Tent. Look around you at the seating and platforms. Look up at the lighting and the canvas above and ahead at the new thrust stage and set design. Feel that cushioned seat! Now look at the patron next to you. We hope you're both smiling. You should be smiling with pride. The Board of Directors approached the Tent 2000 Capital Campaign with urgency and faith and you've done it for us! We have raised through grants, pledges, and your gifts nearly \$200,000 in order to open the Theatre this summer. We have a short way to go to build our endowment and are confident you'll get us there.

The success of Summer Theatre is built on a few key things: the quality of our productions, the talents of our company, and the loyalty and generosity of our wonderful audience. This is your Theatre and we hope you take pride in its development and growth. Tonight, enjoy our gifts to you—this beautiful new space and our excellent production.

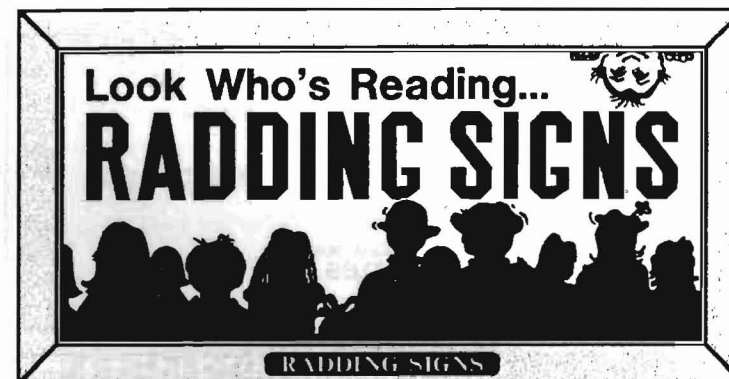
If you'd like to get involved more deeply with Summer Theatre, please let me know. We're thrilled you're here. And we thank you, all of you, for your support.

Jennifer Wirth Symington
President, Board of DirectorsSUMMER THEATRE
AT MOUNT HOLYOKE COLLEGE50 COLLEGE STREET
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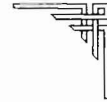
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Barbara C. Bernard



FROM THE ARTISTIC DIRECTOR

T H I R T Y Y E A R S !

I'm trying to resist saying, "We've come a long way, baby," but that's what I'm thinking.

Summer Theatre has gone through a lot of changes in the past thirty years. Our Tent has gone from green stripes to orange stripes to no stripes at all! It's been built by a few, built by many, blown down in a hurricane and now custom designed just for us. In thirty years, we've evolved from being a part of the theatre department of Mount Holyoke College to one of the only professional theatre companies left in America still doing traditional, one week summer stock. The actors that once worked here as college students now grace our stage as professional, seasoned actors, some of whom now have children that aspire to spend their lives in the theatre.

Many of your favorite theatre artists from Summer Theatre's past have come back to help us celebrate this anniversary. Each one of them, like you, brings his own special memories from the past thirty years.

My favorite memory lives on each summer. Back in 1977, when I spent my first season as an actor here, I remember standing outside in the starlit night, waiting for my cue and watching the glowing tent. It seemed to be lit from within not only by the stage lights, but also from the actors' performances and the audience's energy. It was thrilling to listen to the "pin drop" silence during a dramatic moment, closely followed by an explosion of laughter and the roar of applause. That glowing structure under a summer night's sky on a college campus lawn was magical to me. It is magical to me still, as I stand outside the tent in the year 2000, proudly leading the Summer Theatre as Artistic Director into its 30th season.

While you applaud us night after night, know that we're applauding you—our audience! We thank you for your continued support throughout the years, for bringing your friends and family to the Tent and the Amphitheatre, and especially for introducing new theatregoers to this magical experience we call "Summer Theatre."

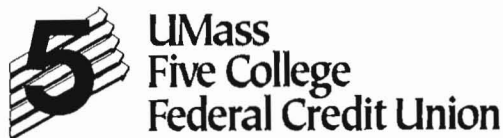
Happy Anniversary!

Susan Daniels
Artistic Director

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REMEMBER

- There is absolutely **NO SMOKING** in the Tent.
- Late seating is **NOT** permitted. Latecomers may stand in the "standing room only" section until intermission, so as not to disturb seated patrons.
- Restrooms and a telephone are located across the hall from the box office. An additional women's restroom is located on the second floor, near the elevator.
- The use of recording equipment and the taking of photographs in the theatre during a performance is strictly forbidden.
- Tickets for all performances including Theatre for Young Audiences, are on sale now. Our box office remains open through the first intermission and is open Monday through Saturday, noon until 9:00 PM (413-538-3222)

SUMMER THEATRE AT MOUNT HOLYOKE COLLEGE MISSION STATEMENT

The Summer Theatre at Mount Holyoke College is a 501(c) 3 not-for-profit organization.

THE SUMMER THEATRE AT MOUNT HOLYOKE COLLEGE'S ARTISTIC MISSION IS: TO PROVIDE WESTERN MASSACHUSETTS WITH THE HIGHEST QUALITY SUMMER STOCK ENTERTAINMENT WHILE EDUCATING AND NURTURING A NEW GENERATION OF THEATRE ARTISTS.

VALUES

Professionalism: We work under a contract with Actors' Equity Association, attract our staff and department heads from among the top graduate theatre programs in the country, and demand a high level of professional standards from every member of the Company.

Variety: Our season is chosen, cast and staffed with weekly variety as a priority—variety in tone, style, playwright and design.

Education: Through our resident internship program, our Apprentice Company and our community outreach programs for youth, we offer education through a hands-on participatory theatre experience in a professional, one-week stock format.

Diversity: As we are located on the campus of Mount Holyoke College, and because our roots spring from this institution, we are committed to maintaining an environment in which diversity is celebrated. We choose our season and select our staff with a respect for the rights, opinions, beliefs and feelings of others.

VISION

Our vision is to become the most sought-after educational, professional summer stock theatre by artists and audiences alike.



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Assistant SOS Director Elizabeth Hook
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Company/House Intern Michelle Dvoskin
House Managers Laura Lezon
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April College
AEA Stage Managers Ellen Glatman*
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Production Photographer

RESIDENT AND GUEST ARTISTS

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Guest Scenic Designer Peter Kallok
TYA Scenic Design Nicole Santaella

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Guest Costume Designers Greta Breglio-Redman
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In The Tent: Susan Daniels, Deb Guston,
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In The Amphitheatre: Van Farrier, Tom Reing,
Noah Smith

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Victoria Mack

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Wynne Anders*, Harlan Baker*,
Julian Broughton*, Jim Cavanaugh*,
M. C. C. Cashman, Chris Connel, Chris Cox,
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THE ADMINISTRATIVE STAFF

LENORA BRANDOLI (*Executive Director*) is now in her second year at Summer Theatre after holding the position of Sales Manager at Old Sturbridge Village. She was Customer Service Manager for the Sporting Goods Group and was also the European Affiliate Account Manager at Spalding Sports Worldwide. She holds a Master's Degree in business and was also a music/drama major in college. Recognized locally as a vocalist of the pop performing group Just Us, she successfully managed that business for thirteen years. Lenora is excited to combine her business and artistic backgrounds here at STMHC.

SUSAN DANIELS (*Artistic Director, Director of Education, Director, Defying Gravity*) is a graduate of Mount Holyoke College. She received her professional training in acting at the Drama Studio London and has been an actor, director and teacher for over twenty years. Susan has appeared in regional theatre, summer stock and Off Broadway and has taught acting at the Drama Studio London, SUNY Purchase and at The Actors Institute in New York City. She is a member of Actors' Equity Association, The Screen Actors Guild and the American Federation of Television and Radio Artists. Her slice-of-life stories, based on trying to balance a wacky theatre life with the job of mothering her three children, have been published by Parents Magazine and aired on NPR.

MICHELLE DVOSKIN (*Administrative Intern*) just graduated with a double major in Theatre and Dance and Women's and Gender Studies from Amherst College, where her directing credits included *The Lion in Winter*, *The Children's Hour* and *The Mirror Song* as well as several short plays. She intends to pursue a career in directing.

EILEEN DRUMM (*Business Manager*) is a 1998 Frances Perkins graduate of Mount Holyoke College and is thrilled to be back on the most beautiful campus in the country! Her theatre experience began in high school, with roles in *You Can't Take It With You*, *The Sound of Music*, and *You're A Good Man, Charlie Brown*. Most recent roles in community theatre productions are Dorothy

Brock in *42nd Street* and Shelby Eatenton in *Steel Magnolias*. Eileen is also an accomplished musician with Musical Director credits for *The Fantastiks* and *You're A Good Man, Charlie Brown*.

BETH HOOK (*Assistant to the Director, Students on Stage*) is happy to be back at Summer Theatre working with Tom Reing in the Students On Stage program. Beth is a graduate of Mount Holyoke College and holds a Masters degree in Performance Studies. She currently teaches Acting Classes for Summer Theatre during the Fall and Spring months here on campus!

ERIC JOHNSON (*House Co-Manager*) is happy to be back for yet another action-packed summer with STMHC (Happy 30th). Eric has been on stage in one form or another since age 14, his first paying job as a musician (rumor has it the band was paid to STOP playing). It is a real thrill to be part of the Summer Theatre company and to be sharing House Manager duties with wife Laura. May the tent outlive us all!

JACK NEARY (*Consultant, Director, Playwright*) is a former Summer Theatre Producer (1982-85; 1998-99), and has been directing, acting in, or writing shows for Summer Theatre since his first appearance here in *The Prisoner Of Second Avenue* in 1976. He has also acted here in *The Country Girl*, *Forum*, *That Championship Season*, *Of Mice And Men*, *Scapino*, *Harvey*, and in many other shows. He's directed *Deathtrap*, *Biloxi Blues*, *The Heiress*, *Dr. Jekyll And Mr. Hyde* and more. As a playwright, he's been represented here by *First Night*, *To Forgive, Divine*, *Jerry Finnegan's Sister*, *Frankenstein*, *Pinocchio*, *Treasure Island*, and others. He is director of *The Boys Next Door* this season at New Century Theatre which he co-founded ten years ago with Sam Rush. His new short play *Alternative Lifestyle* was recently recognized by the Boston Globe and the Boston Herald as a standout in April's Boston Playwrights Marathon, and another short play, *Oral Report*, will be published this fall by Baker's Plays.

THE PRODUCTION AND DESIGN COMPANY

JEFF WAX (*Equity Stage Manager*) is delighted to have the opportunity to work for the first time at Summer Theatre. He recently earned his M.F.A. in Directing at Indiana University. This past year he directed *The Monogamist* by Christopher Kyle, *Anna Weiss* by Mike Cullen and *Burn This* by Lanford Wilson. Jeff then spent last summer in Louisville, Kentucky working on *A Taming of the Shrew* for the Kentucky Shakespeare Festival. He is a member of Actors' Equity Association and obtained his M.F.A. in Acting from the New Actors Workshop in New York City. Over the past twenty years he has performed as an actor throughout the United States as well as in London, Edinburgh, Scotland and Russia. He also served as the Artistic Director of the Dark Water Theatre Company in Portland, Maine for three years. In August he will direct Terrence McNally's *A Perfect Ganesh* in Belfast, Maine.

LUCIA WILLIAMS-YOUNG (*Costume Designer*) is the Costume Studio Director for the Maine Masque Theatre at the University of Maine during the academic year. She has also worked at The Theatre at Monmouth, a summer Shakespeare theatre, as a designer and Shop Supervisor and the past two summers at Glimmerglass Opera, as Assistant Costume Director. Her favorite design was a world premiere of *A Gorey Phantasy* by Edward Gorey

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THE ADMINISTRATIVE STAFF

TINA OLLARI (*Marketing and Publicity Manager*) most recently was a Marketing Manager for Peoples Heritage Financial Group, and prior to that she was a Marketing Coordinator for the nation's largest direct mail marketing company. After working in Corporate America for over nine years, Tina is thrilled to be part of Summer Theatre during its Thirtieth Anniversary season. She is a 1990 graduate of Bay Path College, and hopes to attend the University of Massachusetts this fall. She resides in Longmeadow, MA with her husband, Rob and their two daughters, Taylor and Carlie.

MARGARET SENTENN (*Company Manager*) is a native of New Orleans, LA. She is pursuing her Masters in Arts Administration from the University of New Orleans, and received her Bachelors degree in Public Relations from Southern Methodist University in Dallas, Texas. Margaret has worked full-time in non-profit management for over five years. She has also worked as Stage Manager for productions of *A Streetcar Named Desire*, *The Seven Descents of Myrtle*, *The Iceman Cometh*, and *Cat on a Hot Tin Roof* for the Dog & Pony Theatre Company in New Orleans.

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The students and staff of Mount
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Theatre, especially Suzanne Hayden,
John Howard, and Barbara Bunyan.

Special recognition also must
be given to Deb Guston,
Andrew Searle, and the Tent
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THE ACTING COMPANY



LISA ABEND (Melissa, *Love Letters*; Cynthia, *The Real Inspector Hound*) is delighted to be back for her fifth year as part of Summer Theatre's anniversary season. She has performed under the Tent in such roles as Penelope Pacemaker in *Sandbag*, Stage Left, pregnant cousin Nadine in *Dearly Departed*, Dunreath Henry in *King of Hearts*, and co-starred with Phil Kilbourne in Jack Neary's special Amphitheatre production of *Frankenstein*. Lisa directed last season's *Cinderella*. She will debut later this season with New Century Theatre as Brooke in *Noises Off*. Lisa is a graduate of Sarah Lawrence College, the Professional Musical Theatre Program at Manhattan School of Music, and former member of Actors' Equity.

B. BRIAN ARGOTSINGER (Actor #3, *Senior Circuit*, Jerry in *Molly's Delicious*) is a recent graduate of Yale University. He is excited to be returning to the Valley and to be working with the Summer Theatre for the first time. Theatre-goers may remember him from NCT's productions of *Moon Over Buffalo* and *Laughter on the 23rd Floor*. He would like to thank his mother for driving him to all those rehearsals.



WYNNE ANDERS (Reba, *Last Night of Ballyhoo*) is absolutely delighted to be making her first appearance at STMHC and to be working again with Ms. Guston. She has been in a variety of roles on all the New York soaps, among them *Guiding Light*, *Another World*, and *One Life To Live*. She is a member of Emerging Artists Theatre Company and The Working Group in New York City. She has played a wonderful mixture of neurotic and wacky mothers in several new plays over the past few years.



HARLAN BAKER (*Senior Circuit*) is making his debut at the Summer Theatre at Mount Holyoke College. He is also pleased to be working again with Jack Neary. Previous roles include Rev. Chausible in *The*

Judge Gaffney in Harvey, and the Duke in *Comedy of Errors* at the Theatre of Monmouth, Pischik in *The Cherry Orchard*, Carlino in *Wait Until Dark*, and Jellerby in *Arcadia*, all at Newburyport, Mass. Most exciting moment in theatre: Being a last minute understudy with 45 minutes notice to replace an actor in the outdoor production of *Trail of Tears* in the state of Oklahoma. Most unexciting moment: Playing the Snuggles Bear in a Walmart. Mr. Baker graduated from Emerson College in 1969 and teaches Public Speaking and Acting at both the University of Southern Maine and the University of New England. He currently lives in Portland, Maine.



JULIAN M. BROUGHTON (*Inspector Hound* in *The Real Inspector Hound*) born in New York City, is now a resident of Worcester, MA. He has been working as a professional actor for the last six years. He started

his career in Worcester at the Forum Theatre where he appeared in *As Is*. Since then, he has worked in and around the Worcester/ Boston area. He has worked with the American Repertory Theatre, the Huntington Theatre, where he worked with August Wilson and the cast of *Jitney*, the Vineyard Playhouse and Wheelock Family Theatre, where he appeared in *Fiddler*, *The Tempest* and *Anne of Green Gables*. Julian has received his Equity membership and is looking forward to bringing his talent to more Equity stages.

M. J. J. CASHMAN (Dr. Tremblay, *The Fall of the House of Usher*). Since last year's portrayal of Community Theatre Dirigible, *Byron Shelly*, there have been several rewarding stints as a director and actor, starting with the North American premier of W.S. Gilbert's *Foggarty's Fairy* for Sudbury Savoyards. Last spring, Mr. Cashman relived his life's dream by playing Sheriden Whiteside for a second time ... anyone interested, he has a chair. This summer began with his directing *You Can't Take It with You* for Sudbury Savoyards, his long time artistic home. A native of Lowell, MA, he's been known to tend bar between shows.

THE PRODUCTION AND DESIGN COMPANY

BRIAN SMITH (Director, *Inspector Hound*) loves directing in the Tent and is happy to be back. Directing highlights include: *I Hate Hamlet*, *The Man Who Came To Dinner*, *On Golden Pond*, and *The Norman Conquests*. When not working, Brian can be found at home with his wife Teresa and their two sons, Noah and Griffin, practicing wiffle ball and chanting their mantra, "full athletic scholarship."

ELIZABETH SMOLIN (Costume Designer: *Goldilocks and the Three Bears*, *Sleuth*), is delighted to be costuming her first two Summer Theatre at Mount Holyoke College productions. Beth has previously outfitted the casts for the Amherst Leisure Services Community Theatre productions of *Anne of Green Gables* (1998), *The Music Man* (1999) and *Bye Bye Birdie* (2000). An Amherst College graduate with a degree in Fine Arts, Beth also designs and manufactures custom-made costumes and formal wear under the business name *Dressing Up!* Beth resides with her family in Pelham, Massachusetts.

JANET SUSSMAN (Costume Designer, *Ballyhoo*, *Inspector Hound*) is currently an associate professor of Costume Design/History at the University of Albany. She earned her MFA in

Costume Design from the University of Texas at Austin. Recent designs include *How I Learned To Drive*, *School For Scandal* and *Twelfth Night* at the University at Albany and *Spain* and *Inky* for the Dramatic Writing Program - Tisch School of The Arts - NYU. Her Off Broadway credits include *Five Women Waiting* for the Open Door Theatre and *Refreshment Of The Spirit* at the Provincetown Playhouse. This is sadly her last year as Co-Chair of Design for the American College Theatre Festival region II. She is currently designing costumes for five new works for NYU including *Annie And The End Of The World* and *Annalisa Windermere*.

KAREN TARJAN (Director, *Molly's Delicious*) graduated from Mount Holyoke in 1981. She spent 5 years at MHCST as Head of Props, Actress, Head of Apprentices, Assistant Director and Director. Her last Tent appearance was in *Loose Ends* in 1985 and her most recent MHC directing effort was in 1982—the Amphitheatre production of the Apprentice Company in *The Emperor's New Clothes*. Karen is a founding member of Beau Jest Moving Theatre (Boston) and Seanachai Theatre Company (Chicago). She currently resides in Chicago and is active as an actress and writer.

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THE ACTING COMPANY



JIM CAVANAUGH (*Love Letters*, and *Moon in Inspector Hound*), Professor Emeritus of Theatre Arts at Mount Holyoke College, retired in 1992 after 23 years of teaching, acting, directing, theatre management, and contemporary theatre seminars—while directing 39 plays in Laboratory Theatre. He founded Summer Theatre in 1970 and served as Producer through 1980—then as Executive Producer until his 1992 retirement. He has also directed 46 plays in our Tent, including 7 Shakespearean comedies; this summer sees him acting his 25th and 26th roles here, following, for instance, last season's Col. Pickering in *Pygmalion*. As he has all their lives, Jim dedicates his work to his children, Kathleen, now 38 and Brennan, now 34.

CHRISTOPHER CONNELL (James, *The Fall of the House of Usher*) was last seen by STMHC audiences as Willy in 1998's *Hobson's Choice*. He is glad to be reunited with "Hobson" cast members David Poirier and Marin Ireland in this production. He is also happy to be working with director Jack Neary, with whom he has paired for several productions of Neary's *Jerry Finnegan's Sister*, as well as *Biloxi Blues* by Neil Simon and *Sandbag*, *Stage Left*, by John Anthony.



STEVE DANE (Roderick, *Fall of the House of Usher*) is delighted to be back at Summer Theatre, having been a member of the '89 Acting Company and returning as a Guest Artist in '95 and '98.

A resident of New York City, Steve's many productions there include premieres and original plays with Circle Repertory Lab, Interborough Repertory Theatre, and Triangle Theatre Company to name a few. He has also performed at The Samuel Beckett Theatre, Avery Fisher Hall and Caroline's Comedy Club. Regionally he's appeared at Worcester Foothills (*The Importance of Being Earnest*) and at The Westport Arts Center (*Both Your Houses*). In addition, Steve works in television, film and radio.



KELLY DELISO (*Cindy*, *Molly's Delicious*) is delighted to make her debut appearance at STMHC. She trained in Boston Conservatory and then raised three children while directing, coaching, and teaching performing arts. Recently she has appeared with Portland Stage Company and Stagemat Repertory Theatre.



ANDREW DOLAN (*Love Letters*) is happy to return to Summer Theatre at Mount Holyoke College. He was seen last summer as Jerry in *To Forgive, Divine*. Regional theatres he has worked for include The

Old Globe Theatre in San Diego, Huntington Theatre Company in Boston, Barnstormers in New Hampshire, Grand Canyon and Texas Shakespeare Festivals, Theatre at Monmouth in Maine, New Repertory Theatre Newton, and The Worcester Foothills Theatre. Andrew received an MFA from Southern Methodist University in 1987.

PHILIP FARRAR (*Inspector Doppler*, *Sleuth*), is originally from Jamaica Plain, but now resides in New York City. He has performed with Ensemble Studio Theatre, the Manhattan Theatre Club, Primary Stages, and had a recurring role in the 80's on NBC television's *Another World*. He is a graduate of Emerson College, where he has returned many times to direct and, occasionally, to perform.

ARIELLE FAYE-FOULDS, (*Claire*, *The Fall of the House of Usher*) Ari is a sophomore at the Pioneer Valley Performing Arts Charter High School. She has appeared in Hampshire Shakespeare's *Thomas of Woodstock*, and was a "Witch" in *Macbeth* with the Shoestring Players. While at PVPA, Ari has been "Alice Sycamore" in *You Can't Take It With You*, Beatrice in *Much Ado About Nothing*, as well as appearing in the musical, *Cabaret*. This is her first year at the Summer Theatre at Mount Holyoke College.

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THE PRODUCTION AND DESIGN COMPANY

PETER KALLOK (Scenic Designer) Peter's previous designs for Summer Theatre include *Harvey*, *See How They Run*, *My Three Angels*, *King of Hearts*, and *Lost In Yonkers*. Some of his other design credits include *Little Shop of Horrors* at Worcester Foothills Theatre Company, *Equus* and *Riches* at Hampshire College, *Hollywood Canteen* and *The Gebious* at the Miniature Theatre, *Other People's Money*, *Greater Tuna*, *The Little Prince* and *Pump Boys and Dinettes* at Stage West. Peter received his BA from UCLA and his MFA from the University of Washington. He has been Technical Director at Hampshire College since 1994 and next year will be a visiting Assistant Professor of Design.

SUSAN LABONTE (Costume Designer, *Defying Gravity*) is a South Hadley resident. She graduated in May '99 from the University of Massachusetts University Without Walls in Costume History and Design. She has most recently designed costumes for performances of *Mandrake*, *Into The Woods* and *Godspell*.

JAY MILLER (Technical Director) is a native of Charleston, West Virginia, and was a Technical Theatre Major at Marshall University in Huntington, West Virginia. He began his professional theatre career in 1998 with the Apprentice Program at the Santa Fe Opera House in Santa Fe, New Mexico and was Stage Supervisor there for the 1999 Season. Jay has worked on numerous productions for Wavetec Productions in New York City, and most recently was Assistant Technical Director for the Dallas Theatre Company's production of *Gyps and Dolls*.

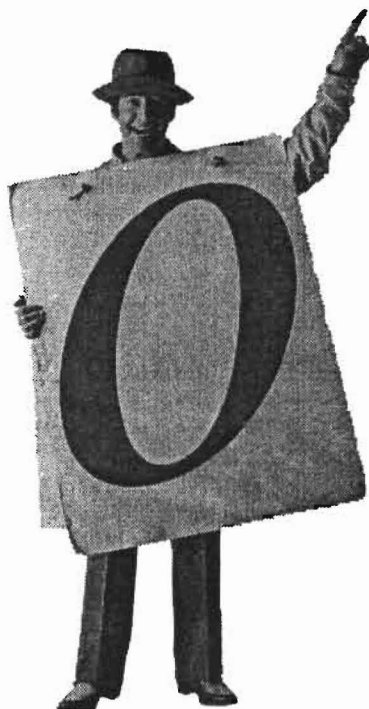
CHRISTOPHER PAUL (Production Manager) Chris is happy to be back working under the Tent again and is especially excited about the new space. This fall, he will be completing a BA, undergraduate work in theatre at Sarah Lawrence College concentrating on arts administration, directing and writing. He would like to thank the audience, Dionysus, and Susan Daniels for this summer.

SARAH PRUVENOK (Stitcher) is a Senior Theatre major at Berry College and has been part of the Berry College Theatre Company for three years. She has worked on all of the past twelve shows and has worked in the costume shop for two years. Some past credits include Costume designer (*White Room of My Remembering*), Assistant Stage Manager/Stitcher-Cutter (*The Leather Man*), Mask Specialist/Wardrobe Crew Chief (*Broken Hearts*), Lighting Designer/Light Crew (*1999 Spring Dance Concert*), Assistant Scenic Artist/Props Crew (*The Playboy of the Western World*), Wardrobe Crew/Asst. Scenic Artist, (*What I Did Last Summer*), and Assistant Scenic Artist for *Crimes of the Heart*.

SANTAELLA, NICOLE (TYA Scenic Designer) A native of Miami, Florida, she is studying scenic design at Florida International University. She joins us for the first time. Aside from scenic design, she has worked on various productions and produced a professional production of *"All in the Timing"* for An Intimate Theatre in Miami.

STAR ODLE (Costume Designer, *Senior Circuit*) graduated this spring from Amherst College where her costume design work included Harold Pinter's *The Collection* and the world premiere of Connie Congdon's recent play *Lips*. Senior Circuit is both her first show with Summer Theatre and her last (for a while at least) in the United States. This fall she will be moving to Edinburgh, Scotland, where she plans to continue to explore her interest in costuming.

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COURTNEY FLANAGAN (*Love Letters*, *Mrs. Drudge in The Real Inspector Hound*) has been coming to act or direct at Summer Theatre for 30 years. She also initiated the Children's Theatre in 1971. Currently, she

heads the theatre department at the Bishop's School in La Jolla, California where she is most excited to be now directing her favorite actor, 7th grade son, Jack!



DAVID MICHAEL FOX (*Milo, Sleuth*) grew up in Central Massachusetts and received his MFA Degree in Theatre Arts from Brandeis University. He has worked in New England as an actor and director for more than

twenty years. Favorite roles include Mercutio in *Romeo And Juliet* and Edgar in *King Lear* at the Boston Shakespeare Company, Iago in *Othello* at New England Repertory Theatre, Matt Friedman in *Talley's Folly* at Tufts Arena Theatre, poet Wilfred Owen in *Not About Heroes* at Boston's Lyric Stage, and Vladimir in *Waiting For Godot*, Tom in *The Glass Menagerie*, and Feste in *Twelfth Night* at Merrimack Repertory Theatre. David is currently an associate professor of theatre at Wheaton College in Norton, where he will direct *Twelfth Night* this fall.



DIANE GAARY (*Love Letters*, *Madeline*, *Fall of the House of Usher*) is a graduate of Smith College and has an M.F.A. in Acting from the University of Virginia. She has acted in regional theatre and NYC, most

notably for a season on *As the World Turns*. In eight STMHC seasons Diane appeared in such shows as *Don't Dress for Dinner*, *Agnes of God*, *You Can't Take It With You*, *Crimes of the Heart*, *Blithe Spirit* and 1998's *Dearly Departed*. She lives in Philadelphia, where she acts, sings, and teaches voice, movement, and the Alexander technique.



KIPPY GOLDFARB (Actress #1, *Senior Circuit*) is delighted to be working with Summer Theatre at Mount Holyoke College. Recent roles include *Lesbia* in the Lyric West's *Getting Married* by G.B. Shaw, *Mrs.*

Gibbs in the Wheelock Faily Theatre production of *Our Town*. She has acted with many Boston area theatres including the Worcester Foothills Theatre (as Linda in *Death Of A Salesman*), the Vineyard Playhouse (Mama in *A Shynae Maidel*), Papermill Playhouse (NJ), San Diego Repertory (*Bill W And Dr. Bob*, as well as internationally. She has worked with other Boston area theatres including Coyote, the Nora Theatre Group, and the Charles Playhouse (*Shear Madness*). Kippy participated in the Boston Playwrights Theatre's 10 minute play marathon this past year in Ginger Lazarus' *Arrhythmia*.

VICTOR J. GREGOIRE (*Lindy*, *Molly's Delicious*) is pleased to be making his STMHC debut. Vic has performed at the Tony Award-winning Hartford Stage Company and at the Huntington Theatre in Boston and recently appeared a Sagot in *Picasso at the Lapin Agile* at the Merrimack Repertory Company in Lowell. Film credits include *Good Will Hunting* and *Warriors of Fire*, a CD-ROM about Boston firefighters. Favorite roles have included Teyve in *Fiddler on the Roof*, MacMurphy in *One Flew Over the Cuckoos Nest*, and Bottom in *A Midsummer Nights Dream*.

STEVE HENDERSON (C.B., *Defying Gravity*) has been an area actor for many years. In 1997 he won Bravo's Best Pick for McMurphy in *Cuckoo's Nest* and best actor and a special merit in playwriting for *Spontaneous Combustion* in the 1998 CTA. Most recently Steve appeared in Theatre Project's *Gunsby*. He is also a performer/writer for Disturbed Theatre, a local comedy troupe.



KARLA HENDRICK (Melissa, *Love Letters*, *Defying Gravity*) graduated from Mount Holyoke College and studied at the British American Drama Academy in Oxford, and was last seen at Summer Theatre as

the title character in *The Heiress*. Karla is currently a graduate student at Brooklyn College where she is working toward her MFA degree, and where she teaches acting in the undergraduate department as an adjunct lecturer. A resident of New York City for the past ten years, Karla has been active in theatre and voice-overs there, and in regional theatre up and down the eastern seaboard.

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THE PRODUCTION AND DESIGN COMPANY

TODD P. CANEDY (Chief Scenic Designer) is originally from Southern CA, now residing in Northampton, MA. He received his BFA from Chapman University and his MFA from CSU Fullerton. Design credits include *Equus*, *The Crucible*, and *Falsettos*. Todd has worked in Olympia, WA and Denver, CO. This summer you can see his designs for *Love Letters*, *Senior Circuit*, *Sleuth*, *Molly's Delicious*, and *Fall Of The House Of Usher*.

CAROLYNE GALLO (Production Management Intern) has just finished her freshman year at Wheaton College where she is majoring in Theatre Arts. She has been involved in theatre for seven years assisting backstage as well as performing onstage in several productions. She performed in her college's production of *A Funny Thing Happened On The Way To The Forum* last fall and stage-managed for their spring production of Eugene Ionesco's *The Chairs*. Her favorite roles include Mary, Queen of Scots in *Elizabeth I*, the Mayor's wife in *Bye, Bye Birdie* and Marge Simpson in *Channel Surfers*. She is very excited to be working at Summer Theatre this summer and thanks her family and friends for all of their support.

GERALD GIBSON (Electrics Intern) is currently a junior at Columbus State University, in Columbus, GA, where he is pursuing a BFA in Theatre Arts with an emphasis in Theatre Administration. Gerald has served as lighting designer for C.S.U.'s annual One Act Festival, the student benefit show *Heaven Cent*, the semi-annual Night of Playreadings, and The Human Experiences' *Little Shop Of Horrors*. Gerald recently served as Master Electrician for C.S.U.'s production of *Catfish Moon*, and Columbus Ballet's production of *Copelia*. Some of his stage credits include *Buried Child*, *The Velveteen Rabbit* and *On The Verge*. Gerald is the Artistic Director of C.S.U.'s Studio Theatre and a scholarship recipient.

ELLEN GLATMAN (Stage Manager) is pleased to be making her eastern U.S. debut here at Summer Theatre. She received her BA in Technical Theatre from California State

University at Long Beach in 1981, and has been working in the theatre in some capacity or other ever since. Ellen has stage managed productions at Grove Theatre Company, Grand Canyon Shakespeare Festival, Opryland USA, and South Coast Repertory's educational touring show among many others.

DEB GUSTON (Director *Last Night of Ballyhoo*) is a veteran of the 1978, '79 and '99 seasons. Deb a member of the Summer Theatre's Board of Directors and the founder and Artistic Director of NYC's Aurora Stage Company. With Aurora, Deb has directed Shaw's *Heartbreak House* and Giraudoux's *The Madwoman of Chaillot*, among others. Deb also earns a living as an attorney in partnership with her father and lives with partner, Pat, and dog, Percy, in their 100 year old house in NJ. Deb is the Chair of the Tent 2000 Committee and assisted in the design of the new theatre.

JEREMY S. ISAACS (Lighting Designer/Master Electrician) has just completed his BFA in Lighting Design from Purchase College SUNY, in New York. Jeremy has been involved with the theatre since seven days after his birth, and he hasn't been able to escape it since. Designing such shows as *Our Worse Genius* and *St. Louis Blues*, two original works earlier this year by Pear Bra and David Bridel, respectively. Jeremy has also designed such productions as *Lend me A Tenor*, *West Side Story*, *Guys and Dolls*, and *Fiddler on the Roof*. Jeremy also worked for the Gilbert and Sullivan Light Opera Company of Long Island for four years as the ALD and ATD. Jeremy is pleased to join Summer Theatre.

MALEA JOCHIM (ATD/Master Carpenter) is a junior at Mount Holyoke where she majors in Theatre and Environmental Design. She is also a member of the Varsity Crew team. This will be her second experience in one-week stock and she is looking forward to it. Previously she worked as an intern at Shawnee Summer Theatre in Bloomfield, IN.

interned with Sesame Street research in New York City and UMass Educational TV, is a doctoral candidate in children and film, and teaches in Amherst.

KENNETH TIGAR (Birdboot, *The Real Inspector Hound*) has appeared in many films and television shows including *Lethal Weapon 2* and *3*, *Primal Fear*, *The West Wing*, *Seventh Heaven*, *Star Trek: Voyager*, and *The X-Files*. He has won a Los Angeles Drama Critics' Circle Award for his stage work, has done four seasons at the Williamstown Theatre Festival, and was cofounder of The Miniature Theatre of Chester.



ANDREA WALKER (Sunny, *Last Night of Ballyhoo*; Actress #3, *Senior Circuit*) was last seen in *Communicating Doors* and *Comedy of Errors* at the Lyric Stage Company of Boston.

Other regional credits include *A Christmas Carol* (American Stage Festival), *Picasso at the Lapin Agile* (Merrimack Repertory Theatre), *Never The Sinner* (Lyric Stage) and several commercials and films. A graduate of Vassar College, she is thrilled to be back on a campus.



PAUL WILDMAN, local South Hadleyite (Ed in *Five Nickels*/ *Senior Circuit*) returns to the Tent for what he regards as his annual Summer Theatre appearance. Last summer he was seen as Nat Miller in *Ah, Wilderness!*

He continues to appear occasionally in regional and national radio and television ads and industrials. This fall he can be seen in an independent

film, *Hu-Kwa* shot in various locations in New Hampshire and Massachusetts.



MAXWELL WILLIAMS (Simon, *Inspector Hound*; Peachy, *Ballyhoo*) has just graduated from the inaugural class of The Hartt School's Actor Training Program. There, and in his native Los Angeles, he has

appeared in several productions, ranging from *Romeo And Juliet* and *Three Sisters To Peter Pan* and *Oklahoma!* This fall he will join the staff of the Hartford Stage Company as Assistant Director for the 2000-2001 season.



SARA WHITCOMB (Teacher, *Defying Gravity*) has been at Summer Theatre as Maggie in *Dancing at Lughnasa*, Ruth in *Blithe Spirit*, Rita in *Educating Rita*, and Maggie in *The Man Who Came to Dinner*. Favorite roles include:

Emily Dickinson, *The Belle of Amherst*; Catherine Sloper, *The Heiress*; and all 14 characters in *The Search For Signs of Intelligent Life in the Universe*.

GAMEELA WRIGHT, (Donna, *Defying Gravity*) Stage: Dian Black, the lip-balm obsessed cop in *Escape from Happiness*. The Statue of Liberty in the original children's musical *Lady of Copper*, actor's workshop with The Negro Ensemble Company. Film/TV credits: The soon-to-be-released independent film *Everything's Jake*, Toni in the independent short *Compositions* featured on Bravo, PBS and The Independent Film Channel. Upland Mortgage National Commercial, Millie on *As The World Turns* and *The Sopranos*.



J.C. HOYT (Monet, *Defying Gravity*) stands by and frequently goes on for *The Old Actor* and for *The Girl's Father* in *The Fantasticks* at New York's Sullivan Street Playhouse. He's played Scrooge in *A Christmas*

Carol on tour in Europe for the past seven Decembers. He has played roles in 34 of Shakespeare's 38 plays and aspires to do them all. Originally from St. Paul, Minnesota, he now lives in Morristown, NJ.



MARIN IRELAND (Allison, *Molly's Delicious*; Fiona, *The Fall of the House of Usher*) was last seen at Summer Theatre as the Maid in *Dr. Jekyll and Mr. Hyde* and Belle in *Ah, Wilderness!* This spring she graduated from The

Hartt School's Actor Training program, where she played among others Masha in *Three Sisters*, Viola in *Twelfth Night* and Lysistrata. Regional credits include *The Boys Next Door* at New Century Theatre earlier this summer; and in the fall, Bianca in *The Taming of The Shrew* at Lost Nation Theatre in Vermont.



PHIL KILBOURNE (Love Letters, *Sleuth*) is pleased to be returning to Summer Theatre, where it seems he has spent most of his adult life. Last seen on this stage as *Dr. Jekyll and Mr. Hyde*, Phil is

delighted to be reunited with Jack for more blood and mayhem in *Sleuth*, as well as Lisa Abend for *Love Letters*. Phil has performed in over 60 shows since that summer in 1976, when he first met Jim Cavanaugh, Jack Neary and Tom McCabe. (Susan Daniels didn't show up until the next year, poor dear). Phil also works from time to time for Sam Rush over in Northampton at the New Century Theatre, and this year is no different. Right after *Sleuth* closes, he will be over there in *Noises Off*, again with Lisa and old valley friend and acting partner Sara Whitcomb. Phil currently resides in St. Paul, MN, where he is employed gainfully as an actor and director by his lovely wife, Marysue Moses, co-owner, operator and founding member of Theatre at Work, Inc. Phil also has an equally lovely stepdaughter Eliza, (who is one of the fun-

niest people Phil has met) and a dog, Buster, who is not a person at all.

YETTA LEVITT (Boo, *Last Night Of Ballyhoo*) is playing her fourth role in the Tent, having appeared here in *Without Consent*, *Steel Magnolias*, and *Dearly Departed*. Back home in Sarasota, she works year round at Florida Studio Theatre, where she has won three Best Actress awards. Yetta's many regional credits include roles at Alliance Theatre, South Coast Repertory Theatre, and The Production Company, where she played the title role in Brecht's *The Jewish Wife*, directed by Jaston Williams. In the midst of a twenty eight year acting career, Yetta was also an Atlanta radio and television personality for nearly a decade, and has somehow managed to hold down the job of "mom" for the past thirteen years. She dedicates her performance to her husband, Stephen and their sons, Ben and Paden.



LAURA LEZON (actress #2, *Senior Circuit*, House Co-Manager) is happy to return for her third year with STMHC. It is especially exciting this year as in addition to being a guest artist, she is co-manag-

ing the House with her husband Eric Johnson (newlyweds!). Laura is a Holyoke resident who has been involved in the performing arts since she was 8 years of age. She has worked in almost every facet of live theatre throughout the Pioneer Valley for some 20+ years. Laura is also a local voiceover artist, singer and has some television credits as well. Happy 30th STMHC.



VICTORIA MACK (Lala, *Last Night of Ballyhoo*; Felicity, *Inspector Hound*) is thrilled to be joining the Summer Theatre at Mount Holyoke College for their 2000 season. She is entering her final year of undergrad-

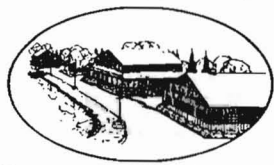
uate studies at Columbia University in New York City. She spent the fall semester studying acting in London, and is currently also studying with David Gideon, former head of the Actor's Studio. Recent favorite roles include: Julia in Shaw's *The Philanderer*, Lin in Churchill's *Cloud Nine* (both at the London Academy of Theatre), and herself in *Sing Out, Louise!* (at Columbia).

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THE ACTING COMPANY



DEVIN NORWOOD (Magnus, *Inspector Hound*) was born and raised in Los Angeles, and has lived in many places including London, and especially Paris. His roles in film, TV, and stage have included spies, werewolves, angels, vampires, kings, bikers, cowboys, detectives, priests, sorcerers, lovers, assassins, televangelists, rock stars, teachers, soldiers, Jesus Christ, sea captains, and Dionysus. At the Actor's Studio and elsewhere he worked with Oscar Winners Martin Landau, Shelly Winters, Ellen Burstyn, Martin Ritt. He worked with Jerzy Grotowski in his California theatre lab, and members of the Royal Shakespeare Company, and National Theatre Company while in London. Devin has written, directed, and produced for stage, TV, and screen, but what he's most proud of are his three children: Aerlyn, Arabella, and Paris.

HAROLD K. NEWMAN (Detective Sergeant Tarrant, *Sleuth*) has played this same role five times, most notably opposite Robert Vaughn in a nationwide tour. He has spent most of his career playing policemen and lawyers, with the exception of a summer stock production of *The Odd Couple* in which he played Oscar to Tom Poston's Felix. In the fall, he returns to the road to play Charlie in a tour of *Death of a Salesman*, starring Tom Bosley.



DAVID POIRIER (Shaughnessy, *Fall of the House of Usher*) is delighted to be returning to the tent for his third season. Audiences may remember him as Hercule Poirot in *Black Coffee*; Hobson in *Hobson's Choice*; and Van Helsing in *Dracula*. David has worked in Florida where he taught several acting workshops. He also directed *The Gingerbread Lady* for Atlantic Beach Experimental Theatre, and performed in *Natalie Needs A Nightie* and *The Pajama Game* at the Mark Two in Orlando. In the fall, David returns to his home in Vermont for a much needed vacation.

ROGER PURNELL (Police Constable Higgs, *Sleuth*), is a relative newcomer to the professional stage, recently retiring from the faculty of Merrick Agricultural College in Boise, Idaho where he taught Environmental English and History for Farmers for thirty-two years. He has acted in over

played a butler twenty-one times in his career. He and his wife Florence have just moved to Westfield, where Roger plans to "plant his feet in the local community theatre terra firma."



DAVE RABINOW (Joe, *Ballyhoo*; Alec, *Molly's Delicious*) is an MFA student at the Trinity Rep Conservatory in Providence, RI, where he was seen as Arnall in *Line*, Marvin in *Enter Laughing*, and Boy/Sonny in *La Turista*. In addition, he has performed in Theatre Zone's improv show *Alice Under Glass* in Boston, MA and in 2nd Story Theatre's Tennessee Williams Festival in Tiverton, RI.

THOMAS M. REIFF (Adolph in *Ballyhoo*, Ross in *Molly's Delicious*) Originally from Philadelphia, he has happily called Boston home since March of 1999. He recently appeared as Sir Toby Belch in *Twelfth Night* at the Worcester Foothills Theatre. Other roles include Samuel Chase in "1776" at the Walnut Street Theatre and Turai in *Rough Crossing* at the Lantern Theatre in Philadelphia, Garfinkel in *Other People's Money* in New York, Heralde in the *Imaginary Invalid* in New Jersey and Jules in *My Three Angels* in Florida. As a director, he has staged *The Compleat Works of Wilm Shkspr* (abridged), *Dames at Sea*, and *A Christmas Carol* among others. He has also worked as a teacher and administrator, and co-founded, wrote for and performed with Oral Free Delivery, a sketch comedy troupe in Philadelphia. He shares a happy home with the beautiful Diane and two contented cats, Pongo and Hershey.



LUCY ROBINSON (Betty, *Defying Gravity*) is delighted to appear in her first STMHC production. She has been in shows with the MHC Theatre Department, Valley Light Opera, Hampshire Shakespeare Company, and Barre Players in the Valley, as well as with The Valley Players in Westfield, Vermont. Favorite roles have included Rosie in *Friel's Dancing at Lughnasa*, Sarah in *Sondheim's Company*, Juno in *Offenbach's Orpheus in the Underworld*, the Queen in *Once Upon A Mattress*, Pisanio in *Cymbeline*, Doatsy May in *Best Little Whorehouse in Texas*, and Mrs. Partlett

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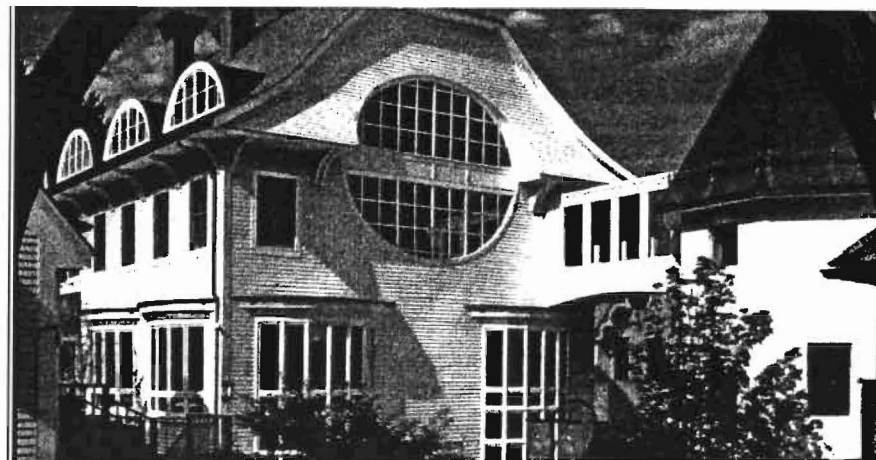
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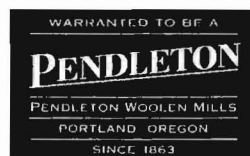
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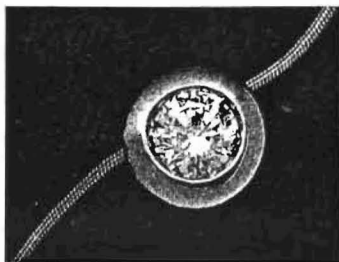


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APPENDIX

Programs for each production

ABOUT NEXT WEEK'S SHOW

THE LAST NIGHT OF BALLYHOO...BY ALFRED UHRY

It's Atlanta, Georgia. The year is 1939. What's foremost on the mind of the Freitag family? Is it Hitler's invasion of Poland? Is it the upcoming highly anticipated premiere of the film GONE WITH THE WIND? Well...no. It's Ballyhoo, the social event of the season--who's going, with whom, and why. That's what makes the difference in this Tony Award winning comedy crafted brilliantly by the author of DRIVING MISS DAISY. Featuring Yetta Levitt (last seen at Summer Theatre in DEARLY DEPARTED in 1998) and directed by Deb Guston (DEARLY DEPARTED, AH, WILDERNESS.) A major Broadway success of recent vintage, THE LAST NIGHT OF BALLYHOO is one of those special shows you will not want to miss.

All shows begin at 8 p.m.

Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.



SUMMER THEATRE at Mount Holyoke College

PRESENTS



June 20-24, 2000

About Tonight's Show

What's the definition of a theatrical "money cow?" Well, some would say a popular musical with infectiously hummable tunes would fill the bill. Or a ripping comedy thriller that holds audience members on the edge of their seats might qualify as well. My vote goes to A.R. "Pete" Gurney's sweetly sophisticated exercise in romance on display this week at Summer Theatre.

LOVE LETTERS, according to the playwright, "began as a series of finger exercises which I improvised in the process of teaching myself to learn a computer." Gurney, born into a Buffalo society family in 1930, and now on-again, off-again faculty member of M.I.T., is perhaps a bit disingenuous in this description of what has turned into his most notable success. The author of THE DINING ROOM, THE COCKTAIL HOUR, THE MIDDLE AGES, LATER LIFE and the more recent ANCESTRAL VOICES, is aware that this little typing exercise has been performed innumerable times around the world over the past ten years, by innumerable star combinations, ranging from theatre icons Elaine Stritch and Jason Robards to television icons Robert Wagner and Stephanie Powers to movie icon of icons Charlton Heston and his wife, Lydia. There was also a fictional production concocted by the writers of HBO's mammothly funny THE LARRY SANDERS SHOW in which sidekick Hank Kingsley reveals he once performed in the show with Ruth Buzzi of LAUGH-IN fame. Constructed to be acted on-book with minimal rehearsal time, it is the ideal performance piece for Stars On The Go.

Beyond that, though, it is a moving, funny, intelligent examination of a romance lost in the shuffle, challenging for actors, refreshing and stimulating for audiences. Summer Theatre presents this play on five nights, with five separate acting couples, all actors from Summer Theatre seasons past.

We wish to express our gratitude to the Performers' Union -
ACTORS EQUITY ASSOCIATION
through Theatre Authority, Inc. -
for their cooperation in permitting the artists to appear on this program.

Love Letters

by A. R. Gurney
Directed by Susan Daniels

STAGE MANAGER
Jeff Wax

SET DESIGNER
Todd Canedy

LIGHTING DESIGNER
Jeremy Isaacs

COSTUME DESIGNER
Lucia Williams-Young

CAST

Tuesday, June 20
Susan Greenlee* and Jack Neary*

Wednesday, June 21
Diane Gaary and Andy Dolan

Thursday, June 22
Lisa Abend and Phil Kilbourne*

Friday, June 23
Karla Hendrick* and Brian Smith

Saturday, June 24
Courtney Flanagan* and Jim Cavanaugh*

TIME
1937-Present

There will be one fifteen-minute intermission.

Love Letters is presented by arrangement with Dramatists Play Service, Inc.

*appears courtesy of Actors' Equity Association

NEXT WEEK IN THE TENT

JULY 4-8

THE REAL INSPECTOR HOUND...BY TOM STOPPARD

A gut-bustingly funny play by the co-author of last year's Oscar Winning Best Picture, SHAKESPEARE IN LOVE. A parody of all things Agatha Christie, THE REAL INSPECTOR HOUND will feature Summer Theatre founder Jim Cavanaugh, Summer Theatre favorite Courtney Flanagan, and, from television's classic comedy BARNEY MILLER, the wonderful character actor Kenneth Tigar. Directed by Brian Smith (I HATE HAMLET), HOUND will take every British murder mystery you've ever seen and turn it on its comic ears. And there'll be no extra charge for rolling in the aisles!

All shows begin at 8 p.m.

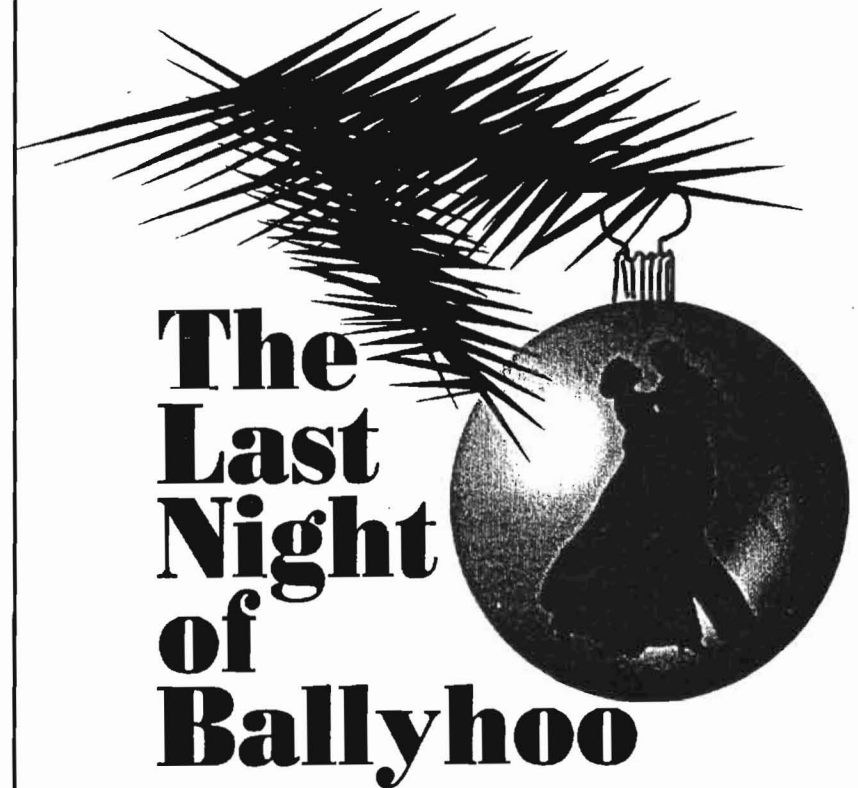
Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.



SUMMER THEATRE at Mount Holyoke College

PRESENTS



by Alfred Uhry

June 27-July 1

About Tonight's Show

In 1996, the Atlanta Olympic Games Arts Festival commissioned Alfred Uhry, the acclaimed author of the tremendously successful DRIVING MISS DAISY, to write a play and, "since it was for the Olympics, I thought it would be fitting to write about brotherly love in some way or other," Uhry said. The result of the commission was tonight's presentation, THE LAST NIGHT OF BALLYHOO. Each of the characters in the play has a different idea about what it means to be Jewish, and Uhry's examination of this phenomenon is at once funny and moving, with layers of underlying depth, which certainly helped to account for the BALLYHOO's winning the 1997 Tony Award as Best Play and a long run on Broadway. Uhry himself holds an odd but prestigious world's record. He is the only playwright to win a Pulitzer Prize (for DRIVING MISS DAISY), an Oscar (also for DAISY) and a Tony Award (for THE LAST NIGHT OF BALLYHOO). After graduating from Brown University, Uhry worked for twenty-five years in the theatre without a lot to show for his effort. In his early years in New York, he made \$50 a week writing lyrics for television commercials. That experience evolved into a surprise Tony nomination in 1976 for the book and lyrics of the musical THE ROBBER BRIDEGROOM. Unfortunately for Uhry, 1976 was the year of A CHORUS LINE, so Tony landed on other peoples' mantles. Just as he was about to abandon the theatre to work full time in TV, he took one last crack at the boards, gave birth to DRIVING MISS DAISY, and his life was never the same again. His most recent work is PARADE, based on a Jewish victim of a 1913 lynch mob.

Additional Thanks To

Susan Rice
Sheila Guston

The Last Night of Ballyhoo

by Alfred Uhry
Directed by Deb Guston

STAGE MANAGER
Ellen Glatman*

SOUND DESIGNER
Ben Johnson

SET DESIGNER
Peter Kallok

LIGHTING DESIGNER
Jeremy Isaacs

COSTUME DESIGNER
Janet Sussman

CAST

Lala LevyVictoria Mack
Reba Freitag.....Wynne Anders*
Boo Levy.....Yetta Levitt*
Adolf Freitag.....Thomas Reiff*
Joe Farkas.....Dave Rabinow
Sunny FreitagAndrea Walker
Peachy Weil.....Maxwell Williams

TIME
December, 1939

SETTING
Atlanta, Georgia

There will be one fifteen-minute intermission.

This production is sponsored by Susan Buckley.

The Last Night of Ballyhoo is presented by arrangement with
Dramatists Play Service, Inc.

*Appears courtesy of Actors' Equity Association

NEXT WEEK IN THE TENT

JULY 11-15

SENIOR CIRCUIT...written and directed by Jack Neary

Former Summer Theatre Artistic Director Jack Neary returns once again as playwright/director of this montage of moments in the lives of folks who have been around long enough to know which end is up! A collection of short pieces designed to elicit lots of laughs and plenty of recognition. A 60 year old bachelor is "propositioned" in the hallway of his church; two Generation X-ers clash when their parents have the effrontery to date each other; a wild and crazy couch potato wrestles with the impending marriage of his only daughter; and two very young people in the 1920's encounter each other years before one of them becomes a world famous celebrity. Funny and moving, in the tradition of Neary's TO FORGIVE, DIVINE and JERRY FINNEGAN'S SISTER, featuring Paul Wildman (AH, WILDERNESS), Laura Lezon (SANDBAG, STAGE LEFT), and Kippy Goldfarb.

All shows begin at 8 p.m.

Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.

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SUMMER THEATRE

at Mount Holyoke College

PRESENTS



by Tom Stoppard
July 4-8

About Tonight's Show

Long before playwright/screenwriter Tom Stoppard co-penned 1999's Oscar winning film, SHAKESPEARE IN LOVE, he had established himself as a theatre writer of great distinction and reputation. His first major success, ROSENCRANTZ AND GUILDENSTERN ARE DEAD, placed those two minor characters in Shakespeare's HAMLET in a situation well beyond their grasp, and became the first Stoppard play to open in London's West End. Czechoslovakian born in 1937, Stoppard moved with his mother and stepfather to England in 1946. He left school at 17 to become a journalist on Bristol's Western Evening Press, and, in subsequent years, his career evolved from news reporter to feature writer to theatre and film critic. In 1960, he wrote his first play, A WALK ON THE WATER, the title of which he eventually changed to ENTER A FREE MAN. With this piece, he hit the ground running as a playwright and never slowed down. Over the years, his theatre work has included such plays as JUMPERS, ARTIST DESCENDING A STAIRCASE, TRAVESTIES, ON THE RAZZLE, THE REAL THING, and THE INVENTION OF LOVE. THE REAL INSPECTOR HOUND, as you will see, is Stoppard's take on Agatha Christie thrillers, theatrical potboilers, and theatre critics, all rolled up into one delightful spoof. Welcome to Muldoon Manor!

Additional Thanks To

*NY Institute of Theatre, University of Albany,
Hampshire College Theatre, Barbara Arrighi,
Kevin Fournier, Stems Flowers & Gifts, Hadley
Printing, Able Copy Service & Burke Medical*

The Real Inspector Hound

by Tom Stoppard
Directed by Brian Smith

STAGE MANAGER
Jeff Wax*

SOUND DESIGNER
Ben Johnson

SET DESIGNER
Peter Kallok

LIGHTING DESIGNER
Jeremy Isaacs

COSTUME DESIGNER
Janet Sussman

CAST

Moon.....Jim Cavanaugh*
Birdboot.....Kenneth Tigar*
Mrs. Drudge.....Courtney Flanagan*
SimonMaxwell Williams
Felicity.....Victoria Mack
Cynthia.....Lisa Abend
Magnus.....Devin Norwood
Inspector Hound.....Julian Broughton*
BBC Voice.....Brian Smith
Dead Body.....Bryan Wilkins

There will be one fifteen-minute intermission.

This production is sponsored by Barbara Bernard.

The Real Inspector Hound is presented by arrangement with
Samuel French, Inc.

*Appears courtesy of Actors' Equity Association

ABOUT NEXT WEEK'S SHOW

JULY 18-22

DEFYING GRAVITY...BY JANE ANDERSON

Playwright Jane Anderson's script addresses the 1986 Challenger disaster in unique and intriguing fashion, drawing parallels between the work of artist Claude Monet, the various people who were affected in one way or another by the tragedy and, of course, the energy and spirit of school teacher Christa McAuliffe, who died in the explosion of the shuttle. Directed by Summer Theatre Artistic Director Susan Daniels, our production will feature Karla Hendrick, last seen on the tent stage as Catherine Sloper in 1998's THE HEIRESS. The New York Post said that DEFYING GRAVITY "flies high in its attempt to describe man's fascination with space and its conquest."

All shows begin at 8 p.m.

Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.

Additional Donors and Sponsors

Tent Donors: Oliver Allyn, Gloria Chang, Jeri Lynn Choen-Kibbe, John Dion, Mary Q. Foote, Aphrodite M. Garrison, Carol Guasti, Mary Hocken, Alisha Khoury, Linda Macklin, Cathy McFarland, Amy Schancupp, Paul & Victoria Wildman, Karen M. O'Brien Tsourides
Sylvia Van Sinderen Abbate

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Debbie A. Cowdrey, Mary Fanelli, Peter Ferguson,

Nathan Steinberg

SUMMER THEATRE

at Mount Holyoke College

PRESENTS

Senior Circuit



by Jack Neary

July 11-15

About Tonight's Show

Jack Neary's first play, *FIRST NIGHT*, was produced in the tent in 1986. Featuring Phil Kilbourne and Beebee Horowitz and directed by Joan Courtney Murray, the play went on to be presented all over the country, including a two month off-Broadway run in 1994. Since 1986, Summer Theatre has produced Jack's *SUMMER THEATRE...SUMMER NOT* ('87) *TO FORGIVE, DIVINE* ('89 and '99), *FRANKENSTEIN* (in the amphitheatre, '97) and *JERRY FINNEGAN'S SISTER* ('98). He's also been represented by two amphitheatre shows for children, *TREASURE ISLAND* and *PINOCCHIO*. He has had six plays published, and two of his plays, *FIRST NIGHT* (German) and *JERRY FINNEGAN'S SISTER* (French) have been translated into other languages. *TO FORGIVE, DIVINE* was sold to Walt Disney Pictures in 1995. Most recently, he has staged his adaptation of *FRANKENSTEIN* at Radford College in Virginia, and his short play *ORAL REPORT* has been chosen for publication by Baker's Plays in the fall. His latest short play, *ALTERNATIVE LIFESTYLE*, was selected by the Boston Herald as a standout in the 2000 Boston Playwrights Theatre Marathon. *SENIOR CIRCUIT* is a pastiche of some of his short scripts written with the...mature audience member in mind.

Additional Thanks

To the Operations Management Team for
their continuing professionalism and leadership:
Liz Deitel, Box Office Manager
Eileen Drumm, Business Manager
Eric Johnson and Laura Lezon, House Managers
Tina Ollari, Marketing Manager
Chris Paul, Production Manager
Margaret Sentenn, Company Manager

Senior Circuit

Written and Directed by Jack Neary

STAGE MANAGER
Ellen Glatman*

SOUND DESIGNER
Ben Johnson

SET DESIGNER
Todd Canedy

LIGHTING DESIGNER
Gerald Gibson

COSTUME DESIGNER
Star Odle

CAST

ACT ONE

"Five Nickels"

Ed.....Paul Wildman*
Katie.....Kippy Goldfarb*

ACT TWO

"Late Date"

Jim.....Brian Argotsinger
Carrie.....Andrea Walker
Walt.....Harlan Baker*
Alice.....Laura Lezon

"Oklahoma"

Mary.....Kippy Goldfarb*
Galvin.....Andrea Walker

"Lilacs"

Boy.....Brian Argotsinger
Girl.....Andrea Walker

"The Wedding"

Frank.....Harlan Baker*
Doris.....Laura Lezon
Mary-Ellen.....Andrea Walker
James.....Brian Argotsinger
Larry.....Paul Wildman*
Merle.....Kippy Goldfarb*

There will be one fifteen-minute intermission.

*appears courtesy of Actors' Equity Association

ABOUT NEXT WEEK'S SHOW

JULY 25-29

SLEUTH...BY ANTHONY SHAFFER

Join us next week as all-time Summer Theatre favorite Phil Kilbourne heads a stunning cast of newcomers in Anthony Shaffer's brilliantly funny and frightening exploration into the mayhem that can result when a young man toys with the affections of an older man's wife. Dubbed in the New York Times as "good, neat, clean bloody fun," SLEUTH won the Drama Critics Circle Award as Best Play. Laughs, chills, mystery, the whole thriller package in the spirit of DEATH-TRAP, directed by Jack Neary.

All shows begin at 8 p.m.

Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.

Additional Donors and Sponsors

Tent Donors: Oliver Allyn, Gloria Chang, Jeri Lynn Choen-Kibbe, John Dion, Mary Q. Foote, Aphrodite M. Garrison, Carol Guasti, Mary Hocken, Alisha Khoury, Linda Macklin, Cathy McFarland, Amy Schancupp, Paul & Victoria Wildman, Karen M. O'Brien Tsourides, Sylvia Van Sinderen Abbate, John Nelson and Mary Cushman & Fred Daly.

Name a Seat: Miquel & Elaine Hollander, Anne Cotton, John & Barbara (Simons) Brown, in memory of Constance Simons

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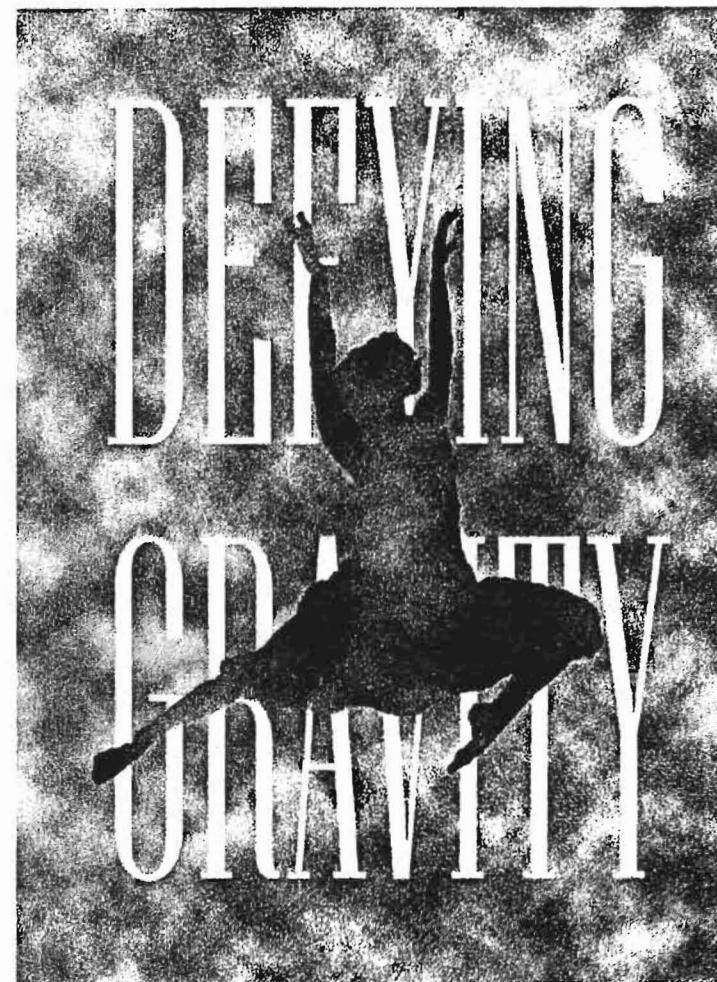
Debbie A. Cowdrey, Mary Fanelli, Peter Ferguson,

Nathan Steinberg & Sarah Hall.

SUMMER THEATRE

at Mount Holyoke College

PRESENTS



by Jane Anderson

July 18-22

About Tonight's Show

It may seem an odd combination at first glance—a play revolving around the disaster of the space shuttle Challenger introduced by an actor playing the painter Claude Monet, but since this is a play which explores the human need to reach beyond our Earthly dimension, the perspective of a creative artist is one that perfectly fits the bill. Playwright Jane Anderson, who also wrote *THE BABY DANCE*, achieves, in the words of director Susan Daniels, “more than just a recounting of the events surrounding Challenger. She has written a play about reaching for a higher goal, about hope and opportunity and possibility. Christa McAuliffe was an ordinary woman in extraordinary circumstances. She looked forward to peering out the shuttle window, miles above the Earth's surface and ‘see us as one people, as a world without boundaries.’ My hope is that this play will give the audience new perspective of what an ‘ordinary’ human being can aspire to and accomplish. In my eyes, Christa's heroism springs not from her tragic death, but—like all of us—from what she made of her life.”

Additional Thanks To

Susan Rice, Peter Avril, Mount Holyoke College
Audio Visual Department and David Vikre,
Smith College Audio Visual Department

Defying Gravity

by Jane Anderson

Directed by Susan Daniels

STAGE MANAGER

Jeff Wax*

SOUND DESIGNER

Ben Johnson

SET DESIGNER

Peter Kallok

LIGHTING DESIGNER

Jeremy Isaacs

COSTUME DESIGNER

Susan Labonte

CAST

Teacher.....Sara Whitcomb*

Donna.....Gameela Wright

Elizabeth.....Karla Hendrick*

Monet.....J.C. Hoyt*

C.B.Steve Henderson

EdJudd Pooler

BettyLucy Robinson

The play takes place in 1986 and twenty years later.

There will be one fifteen-minute intermission.

*appears courtesy of Actors' Equity Association

Produced by special arrangement by Samuel French, Inc.

ABOUT NEXT WEEK'S SHOW

AUGUST 1-5

Molly's Delicious by Craig Wright

This is a joyous, unexpectedly energizing comedy about a love triangle the likes of which audiences have probably never seen. Allison is a strong-willed, pregnant young woman who pines for the return from Vietnam of the child's Coast Guard father, Jerry, but who is genuinely intrigued by the advances of the local undertaker's son, Alec, who loves her and wants to leave the funeral business and buy a flower farm. Variety reported that MOLLY'S DELICIOUS has "strong endearing characters, laugh out loud dialogue, and a quirky joy." We couldn't agree more.

All shows begin at 8 p.m.

Tickets are \$21, \$23 and \$26

Call the Box Office at 538-3222.

Additional Donors and Sponsors

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Name a Seat: Miquel & Elaine Hollander, Anne Cotton, John & Barbara (Simons) Brown, in memory of Constance Simons, John Dion-Gaarde, Charlotte Dion-Gaarde

Sponsors: (\$500+) Balise Motor Sales Company, Mount Holyoke College

Donors:

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Sun Riser (\$1-\$34)

Debbie A. Cowdrey, Mary Fanelli, Peter Ferguson,

Nathan Steinberg & Sarah Hall.

Special Thanks: Eric Scot

SUMMER THEATRE at Mount Holyoke College


PRESENTS



by Anthony Shaffer
July 25-29

About Tonight's Show

As you enter the theatre tonight, you'll see a stage which seems to be some sort of life size version of a child's game. A British country house gone bonkers. It is the home of Andrew Wyke, and it is the setting for one of the wildest contests of one-upmanship you're liable to see in a long time. Playwright Anthony Shaffer, brother of Peter (EQUUS, AMADEUS), chimes in with his greatest stage hit in a career which also includes the plays MURDERER and WHODUNNIT, and the screenplays for DEATH ON THE NILE and EVIL UNDER THE SUN. He also penned the remarkably successful screen version of SLEUTH, which won Academy Award nominations for its stars Laurence Olivier and Michael Caine. Our production features Summer Theatre favorite Phil Kilbourne, and a cast of four Summer Theatre newcomers we know you'll enjoy. So keep your eyes and ears and minds open—you never know what playwright Shaffer has up his sleeve from one moment to the next!



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Sleuth

by Anthony Shaffer
Directed by Jack Neary

STAGE MANAGER
Ellen Glatman*

Lighting / Sound Designer
Ben Johnson

SET DESIGNER
Todd Canedy

Assistant Lighting / Sound Designer
Jerry Gibson

COSTUME DESIGNER
Elizabeth Smolin

CAST

Andrew.....Phil Kilbourne*

MiloDavid Fox*

Inspector Doppler.....Phillip Farrar

Police Constable Higgs.....Roger Purnell

Detective Sargeant Tarrant.....Harold K. Newman

SETTING

Act 1

A Summer Evening

Act 2

Two Days Later

Andrew Wyke's Country Home In Wiltshire

There will be one fifteen-minute intermission.

*appears courtesy of Actors' Equity Association

Sleuth is presented by arrangement with Samuel French, Inc.

Additional Donors and Sponsors

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Name a Seat:

Miquel & Elaine Hollander
Anne Cotton
John & Barbara (Simons) Brown, in memory of Constance Simons
John Dion-Gaarde
Charlotte Dion-Gaarde
In Memory of Martha Sampson McGarrigle from: David, Lee and Raymond
Paul & Victoria Wildman

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SUMMER THEATRE

at Mount Holyoke College

PRESENTS

MOLLY'S DELICIOUS



by Craig Wright
August 1-5

About Tonight's Show

Tonight's decidedly odd and quirky slice of Americana emanates from the word processor of Craig Wright, who is the author of *THE PAVILION*, *THE BIG NUMBERS* and *ADVENTURES WHILE PREACHING THE GOSPEL OF BEAUTY*, and whose work has been presented by the Oregon Shakespeare Festival, the Arden Theatre Company, the Manhattan Punch Line, and the Philadelphia Festival For New Plays. He is currently a student at United Theological Seminary, and lives in St. Paul. According to tonight's director, Chicago-based Karen Tarjan, "Mr. Wright seamlessly weaves elements of fantasy and surrealism into a traditional well-made play." Karen has immersed herself in many forms of theatrical storytelling, as a founding member of Boston's Beau Jest Theatre Company. She is grateful for the opportunity to pluck a bit of fruit from each of her past experiences and to distill them all into *Molly's Delicious*.

ABOUT NEXT WEEK'S SHOW

AUGUST 8-12

THE FALL OF THE HOUSE OF USHER by Edgar Allen Poe, adapted by John Anthony

It is the mid-1930's. James Brookfield, a successful New York City novelist, has been summoned back to his hometown of Boston to visit his boyhood friend, Roderick Usher. Usher has given James no reason for the invitation, and has been out of communication with his friend for over fifteen years. What James finds when he enters Roderick's mansion is the stuff horror is made of. Nothing James could have imagined equals the shocking story he uncovers as he shares the final three weeks of existence of the House of Usher. Our production features Summer Theatre favorites David Poirier as the tough Boston police detective, Christopher Connell as Brookfield, Diane Gaary as Madeline Usher, and Marin Ireland as the crafty maid who knows more than she should. Written by John Anthony, and directed by Jack Neary (*FRANKENSTEIN*; *DR. JEKYLL AND MR. HYDE*).

All shows begin at 8 p.m.
Tickets are \$21, \$23 and \$26
Call the Box Office at 538-3222.

Molly's Delicious

by Craig Wright

Directed by Karen Tarjan

STAGE MANAGER

Jeff Wax*

SOUND DESIGNER

Ben Johnson

SET DESIGNER

Todd Canedy

LIGHTING DESIGNER

Gerald Gibson

COSTUME DESIGNER

Greta Breglio-Redman

CAST

Alan (Lindy) Linda.....Victor Gregoire*

Cindy.....Kelly Deliso

Alison.....Marin Ireland*

AlecDave Rabinow

Jerry.....B. Brian Argotsinger

RossThomas Reiff*

TIME

Autumn, 1965

PLACE

An apple orchard in Pine City, Minnesota

There will be one fifteen-minute intermission.

*appears courtesy of Actors' Equity Association

Molly's Delicious is presented by arrangement with
The Dramatic Publishing Company.

THANK YOU FOR A WONDERFUL
THIRTIETH ANNIVERSARY SEASON

The business staff of Summer Theatre would like to thank all of you, donors, sponsors and investors, with a special thank you to Peoples Bank, for your support throughout the fall and winter months. Your understanding of our fund raising efforts during our improvement period is truly appreciated. As part of the Summer Theatre family, you have helped us obtain new computers, box office software, professional staffing and finally, our new tent structure! This will enable STMHC to move forward in a more efficient, cost saving manner, while our focus remains on entertainment and education. All of these things would not be possible without your continued help. We now approach year number 3 of our 5 year plan and your sought after donations will continue to help us as we move forward.

We hope you have a wonderful fall and we'll see you next year under the stars!

Lenora T. Brandoli
Executive Director

Susan Daniels
Artistic Director

Eileen Drumm
Business Manager

Tina Ollari
Marketing Manager



SUMMER THEATRE

at Mount Holyoke College

PRESENTS



adapted by John Anthony
August 8-12

About Tonight's Show

Filmed many times, most successfully by Roger Corman and starring Vincent Price in 1960, Poe's classic short story has challenged critics and analysts and adapters with its moody, atmospheric sense of foreboding and confinement. Tonight's stage adaptation by John Anthony takes a somewhat wild leap by setting the story in Boston almost a hundred years after the death of Poe, in the raucous years following the Wall Street Crash. Mr. Anthony is the author of last season's opening show, *SANDBAG, STAGE LEFT*, which, you may recall, took silliness to a new level. Making a stunning turn-around this season, Anthony supplies us with a number of major twists and turns on Poe's basic story, providing something of a contemporary spin on the classic tale, and serving up a truly adult vision of horror and retribution. Audiences this evening may remember some of our cast members from recent successful Summer Theatre shows. David Poirier (Shaughnessy) and Chris Connell (James) both appeared in *HOBSON'S CHOICE* in 1998. Michael Cashman played "Byron Shelley" in *SANDBAG, STAGE LEFT*. Marin Ireland and Diane Gaary both appeared last season in *AH, WILDERNESS* (as did Mr. Poirier), and Ms. Ireland played the role of "Allison" in last week's *MOLLY'S DELICIOUS*.

Our Thanks to Additional Donors and Sponsors

Tent Donors (T2K Sponsors \$500+)

Gwendolyn Glass, in honor of David B. Truman, President Emeritus, Mt Holyoke College
Mary Tuttle, in honor of David B. Truman, President Emeritus Mt. Holyoke College

Sun Shiners (\$35-\$149)

Deborah Janis

Sheila Seamen

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The Fall of the House of Usher

by Edgar Allen Poe • adapted by John Anthony

Directed by Jack Neary

STAGE MANAGER
Ellen Glatman*

SOUND DESIGNER
Ben Johnson

SET DESIGNER
Todd Canedy
Denise Strosahl

LIGHTING DESIGNER
Jeremy Isaacs

COSTUME DESIGNER
Greta Breglio-Redman

THE COMPANY

Michael Cashman
Christopher Connell
Steve Dane*
Arielle Faye-Foulds
Diane Gaary
Marin Ireland*
David Poirier*

The play takes place in the sitting room of the Usher Mansion, and at a police station interrogation room in Boston, Massachusetts, in the mid-1930's.

****Fight Director and Choreographer for *The Fall of the House of Usher* is Jeff Lord.**
Jeff also directed the fight scenes in this year's production of *Sleuth* and lent his talents to last season's productions of *I Hate Hamlet* and *Dr. Jekyll & Mr. Hyde*.

There will be one fifteen minute intermission.

* Appears courtesy of Actor's Equity Association

APPENDIX**Fall Newsletter**

The Canvas

"News from the Festive Tent"

Summer Theatre at Mount Holyoke College, Fall 2000

Summer Theatre Announces Staffing & Board Changes

Eileen Drumm Now Managing Director

Lenora Brandoli, Executive Director during the '99 and '00 seasons, has decided to resign for family reasons. Following this decision, Business Manager Eileen Drumm has been promoted to Managing Director.

Eileen is a 1998 Frances Perkins graduate of MHC and attended Harvard University's Divinity School. In addition to her responsibilities at Summer Theatre, Eileen works part time as Minister of Education and Outreach at Faith United Church in Springfield.

Van Farrier Joins as Director of Education

Artistic Director Susan Daniels is happy to announce that Van Farrier has joined the Summer Theatre as Director of Education. Van is teaching Saturday morning acting classes for children ages 9 – 12 and is currently recruiting Apprentices for the 2001 season.

Van was a member of the '98 and '99 company and directed "Goldilocks" in 2000. Van, who holds an MFA in Theatre Arts from the University of Houston, also teaches theatre at Southwick High School.

Barbara Bunyan Joins the Board

Barbara Bunyan, Production Manager and Senior Administrative Assistant at the MHC Theatre Department, joined the Summer Theatre Board of Directors during the 2000 season.

Nan Solomons Joins the Board

Nan Solomons, a 1981 graduate of MHC, joined the Board this Fall. Nan is currently employed at HP as a Technical Consultant in the Sales group. She lives in Ashfield, Massachusetts.

Troy Siebels Term on Board Ends

The Board of Directors would like to thank Troy Siebels for his dedication to the theatre and the consistently sound advice he offered during his tenure on the board.

Thank You, Thank You

The year-round staff and the Board of Directors would like to thank the entire 2000 Company for a job terrifically well done. Not only did this Company put together a great season of top quality productions, they showed tremendous dedication and spirit. It was a pleasure working with you all. We hope you will consider coming back for the 2001 season.

Tent Watch – A Fading Memory

The year 2000 marked the inaugural season of the new Summer Theatre tent. For our audience, the new tent, featuring cushioned seating and air-conditioning, offers a more comfortable environment. For our designers, black canvas around the inside of the structure allows for complete blackouts, and the larger thrust stage allows more flexibility. Best yet, the new aluminum infrastructure goes up much more easily than the old wooden structure. And, the taut tent over-structure means no more tent watch.

That said, we've received a lot of constructive feedback from our patrons and Company members on how we can improve our already much improved new facility. Deb Guston and a special task force are already at work with our architect to act on the input.

Halloween "Spookfest" Generates Off-Season Attention

In order to keep the Summer Theatre name in the public eye during the off-season, Susan Daniels and Eileen Drumm produced "Spookfest," a hair-raising, fundraiser on October 30th. Lisa Abend, Van Farrier, Steve Henderson, and Marin Ireland volunteered their time to give spine-tingling, dramatic readings of classic and contemporary horror stories.

Holiday Gift Certificates On-Sale

Looking for the perfect Holiday gift? If you live in the area, consider giving your friends gift certificates to the Summer Theatre. Call 413-538-2632.

Three Great Ways to Help Summer Theatre

Consider a Donation to the Theatre

Your donation to the theatre helps us in two important ways. Of course, we receive additional revenue, which is much needed to cover the expenses of running the theatre. But also, a high percentage of "veteran" donors demonstrates to foundations that we have the support of those who know Summer Theatre best.

Only you know what your time at Summer Theatre means to you. Only you know how much is right for you to contribute. We only ask that you take a minute to think about the Summer Theatre. If you are a theatre professional today, did the training you receive at the Summer Theatre prove useful? If you don't work in the theatre, did you pick up transferable skills that you use today?

Take a minute to think about the people you met, the late night conversations in the amphitheater, and eating pizza at a company meeting to hear, once again, the importance of rinsing your dishes. Think about all the insanity (and fun) that comes from working six days a week, from nine in the morning until 11 at night to produce so many shows in the course of one short summer.

Then please consider a donation of \$25, \$50, or even \$100. Consider donating \$10 for each season you spent in South Hadley. Every donation helps ensure that the Summer Theatre will continue for the next 30 years.

Please make checks payable to "Summer Theatre at Mount Holyoke College." Mail to:

Summer Theatre at Mount Holyoke College
50 College Street
South Hadley, MA 01075-6453.

Gifts are tax deductible.

Silent Auction Fundraiser Set for March 3, 2001

We're actively looking for auction items for this March fundraiser at the Yankee Peddler Inn in Holyoke. Gift certificates, artwork, autographed memorabilia, vacation rentals, antiques – we're looking for large and small items that will inspire healthy bids and ensure a good time.

If you have an item to donate or would like to attend, please contact the Summer Theatre at 413-538-2632.

Recommend an Intern or Apprentice

Help shape the 2001 Summer Theatre Company and the next generation of theatre professionals by recommending candidates for our Internship and Apprentice Programs. Contact Susan Daniels 413-538-3029 or Van Farrier at 413-538-3117 for more information.

Resident Internship Program (ages 19 - up)

The Summer Theatre offer internships in Acting, Stage Management, Technical Direction, Costume Production, Property Management, Electrics, Sound Design, Scenic Design, Costume Design, Publicity, Development, and Theatre Administration. Stage management interns will assist the Equity stage managers (and be eligible to earn EMC points) and will stage manage one of the Young Audience productions. Design interns (sound, scenic, lighting and costume) will be given important design assignments as well. Administration interns will assume box office and house and company management responsibilities at least once over the course of the summer.

All interns receive a private room, a small weekly stipend, and do not pay for the Meal Plan.

The Apprentice Company (ages 16 - 19)

The Apprentice Company is made up of 10 high school students who choose to spend the entire season learning from and working alongside our professional theatre artists. Apprentices are selected by audition/interview/written application. Videotapes will be accepted in the event that candidates cannot audition or interview in person. The students chosen for the Apprentice Program are expected to be highly motivated, hard-working, mature young adults capable of living on their own without supervision during their time off.

Apprentices work side by side with the entire company and are given full responsibility to accomplish major tasks in: set, prop, and costume construction; lighting and sound production; box office and administrative projects; and running crew and front-of-house duties. In addition to their "hands-on" education, Apprentices also attend classes such as Acting, Directing, Stage Management, Costuming, Makeup, and more.

Performance Apprentices work with the Resident Acting Company in the Theatre for Young Audiences.

Non-performance Apprentices concentrate on technical or administrative theatre, while receiving additional training in many other areas.

Apprentices receive a private room in a dormitory on the Mount Holyoke College campus and participate in the meal plan in exchange for a fee.

Who Are the Summer Theatre Patrons?

The Summer Theatre has worked hard for 30 years to provide quality entertainment to residents of the Pioneer Valley. In order for us to remain viable, however, we know we need to develop a more sophisticated approach to audience development and securing advertising and sponsorships. This past summer we conducted a detailed survey to understand our audience demographics and what our audience is looking for in summer entertainment. In addition to looking at our audience as a whole we compared key segments – How are younger patrons different from older patrons? How are Season Subscribers different from Single Ticket Holders?

Note: 1200 surveys were distributed over the course of four evenings – two during “Defying Gravity” and two during “Sleuth.” Over 400 completed surveys were returned.

So who are our patrons? Here are some top-line highlights:

- 11% of patrons are under age 35
- 57% are between 35-64 years old.
- 32% are over 65
- 42% are full subscribers
- 19% are mini subscribers
- 39% are single ticket holders
- 70% report incomes of over \$50,000
- 75% have at least their Bachelor’s degree.
- 46% live in S. Hadley, Amherst, Granby and Holyoke.
- 3% live in Northampton.
- 38% read the Union-News.
- 11% read the Valley Advocate.
- 23% listen to public radio.
- 50% first heard about Summer Theatre from a friend.
- 44% heard about “tonight’s” performance from a friend.
- 11% heard about “tonight’s” performance from a newspaper ad.
- “Enjoyable Evening’s Entertainment” is the number one reason patrons cite for attending Summer Theatre.
- “Reputation of the theatre” is more important to older patrons than younger patrons.
- “Interest in a particular play” is more important to Mini Subscribers than Full Subscribers.
- 60% attend other theatres
- 19% attend CityStage
- 11% attend New Century Theatre

Summer Theatre Announces 31st Season – Sort of

O	K	N	E	E	L	S	Y	M	O	N	K	O	T	H	F	F	G	B	N	V	C	X	X	W	V
S	F	B	N	V	A	Z	F	V	B	X	C	Q	S	L	A	C	F	G	U	Y	N	L	W	S	C
C	R	R	H	A	P	P	I	D	R	S	H	E	P	H	I	R	D	N	O	T	G	O	N	M	S
A	K	E	S	H	E	R	I	P	E	T	I	R	P	A	N	W	X	B	E	R	N	A	R	D	S
R	F	D	B	I	A	G	A	G	A	T	H	A	C	H	R	I	S	T	I	E	B	R	P	S	Y
W	I	H	X	T	M	L	P	Y	K	N	I	L	E	W	B	L	M	Z	A	R	U	S	E	W	U
I	C	E	M	O	L	I	E	A	I	R	E	S	N	A	P	L	C	B	S	A	F	E	T	A	B
L	M	R	S	W	A	R	R	E	N	S	P	R	O	F	E	S	S	I	O	N	F	V	E	N	T
D	Q	R	K	S	D	E	D	O	G	G	E	R	I	P	W	I	B	B	G	D	A	A	C	J	E
E	F	I	L	R	E	T	A	L	L	M	E	T	O	G	O	A	M	R	C	L	L	N	O	O	N
H	U	N	N	B	X	B	H	G	E	M	R	L	I	Y	J	M	R	W	A	O	U	O	D	O	N
B	P	G	A	T	G	W	H	A	G	N	N	V	S	B	E	S	E	B	R	O	G	L	D	E	E
E	K	S	O	M	E	O	N	N	S	B	O	B	I	T	U	K	B	E	N	P	V	L	L	E	S
F	D	J	O	E	N	C	A	V	A	N	R	T	Q	U	R	A	L	H	P	Z	D	A	P	I	S
F	S	I	N	U	L	P	T	H	E	H	A	S	T	Y	H	E	A	R	T	S	A	A	O	M	Y
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A	N	D	N	E	I	T	H	E	R	H	A	V	E	I	W	I	N	G	S	T	O	F	L	Y	N

While we haven’t finalized our 2001 season, we would like to give you a “heads-up” about what plays are currently under consideration. Plays or playwrights that Susan is looking at most closely are listed to the left – horizontally, vertically, diagonally, forwards, and backwards. For a more straightforward listing, check out our website at www.summertheatre.net.

Mission Statement

The Summer Theatre at Mount Holyoke College's Artistic Mission is:

To provide Western Massachusetts with the highest quality summer stock entertainment while educating and nurturing a new generation of theatre artists.

VALUES

Professionalism: we work under a contract with Actors' Equity Association, attract our staff and department heads from among the top graduate theatre programs in the country, and demand a high level of professional standards from every member of the Company.

Variety: Our season is chosen, cast and staffed with weekly variety as a priority-variety in tone, style, playwright and design.

Education: Through our Resident Internship Program and our Community Outreach Programs for Youth, we offer education through a hands-on participatory theatre experience in a professional, one-week stock format.

Diversity: As we are located on the campus of Mount Holyoke College, and because our roots spring from this institution, we are committed to maintaining an environment in which diversity is celebrated. We choose our season and select our staff with a respect for the rights, opinions, beliefs and feelings of others.

VISION

Our vision is to become the most sought-after educational, professional summer stock theatre by artists and audiences alike.

Summer Theatre Board of Directors

Roger Allard, treasurer
Wilbraham, MA
C.P.A., Allard, Allard, Triggs & Co.
All2@ix.netcom.com

John Budzyna, secretary
(STMHC veteran)
Newburyport, MA
Gang & Gang, Inc.
Jbudzyna@gang.net

Barbara Bunyan
South Hadley, MA
Theatre Department
Mount Holyoke College

Jim Cavanaugh, advisor
(STMHC founder)
St. Simon's Island, GA
Jcavanaugh@compuserve.com

Marc Desrosiers
South Hadley, MA
Owner, Hadley Printing
Info@hadleyprinting.com

John Dion -Gaarde
(STMHC veteran)
Springfield, MA
Advertising Dept.
Bose Corporation
john_dion@bose.com

Paul Gregory
(STMHC veteran)
New York, NY
President, Focus Lighting

Deb Guston
(STMHC veteran, MHC '81)
Glen Rock, NJ
Attorney, Guston & Guston
Deguston@aol.com

John Lemly
Amherst, MA
Professor, MHC
Jlemly@mtholyoke.edu

Jon Reske
W. Springfield, MA
V.P., Marketing,
Umass 5 College Credit Union
j.reske@umassp.edu

Andrew Searle, vice-president
(STMHC veteran)
Groton, Mass.
Independent fund raising consultant
andrewsearle@compuserve.com

Nan Solomons,
(MHC '81)
Ashland, MA
Lead Production Engineer,
Americas East
Nanumsol@aol.com

Jennifer Wirth Symington, president
(STMHC veteran, MHC '87)
Bear, DE
Assistant Branch Manager,
American Honda Finance Corp.
Jennifer_symington@ahm.honda.com