

2013

# Little Village Playhouse: The Challenges of Social Entrepreneurship

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## Recommended Citation

Cardon, Melissa S. PhD and Lant, Theresa K. PhD, "Little Village Playhouse: The Challenges of Social Entrepreneurship" (2013). *Wilson Center for Social Entrepreneurship*. Paper 32.  
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# **Little Village Playhouse: The Challenges of Social Entrepreneurship**

**Melissa Cardon & Theresa Lant**

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## **Little Village Playhouse: The Challenges of Social Entrepreneurship**

**Case A:** What have we gotten ourselves into?

May 27, 2012. Sunday, 11pm, Memorial Day weekend. Adam wiped the sweat from his brow, pausing for a moment from dismantling set pieces so they could be moved out to the U Haul truck. Exhausted from running two different shows that weekend at the historic, but non-air conditioned, Irvington Town Hall Theater, he wondered how many more performances they would have to do here. Would the dream of having their own theater in Pleasantville ever happen? He couldn't think about that now. They had to get all the set pieces, lighting equipment, costumes and props into the truck. The kids from the casts were also exhausted and their parents wanted to get them home. Still, many of them understood that an important part of theatrical collaboration was "striking" the set and cleaning up after the last performance.

May 28<sup>th</sup>, Memorial Day. Adam took a one-day break to visit his family on Long Island. He had two different shows running next weekend, and then one more the weekend after that. This meant they would be in "tech" week and performances for the next two weeks. He needed a day to recover. By the end of the spring workshops, they would have run five different casts in five different shows at three different locations. This past year they had a nice rented space for rehearsals underneath the Pleasantville Starbucks, but they still needed to find and rent performance venues for each show. Now their summer programs were on the horizon, and their lease was up on the space underneath Starbucks. Soon they would be moving into the new space they hoped to turn into a theater, but the renovations required to obtain a certificate of occupancy for the classroom space were taking longer than anticipated. That meant they would have to scramble to find spaces to hold their summer classes, which started in just two weeks.

Food was on the grill, but Adam felt fried. Collapsed by the pool with his wife, Steph, and their 2 year-old son, Zeke, he finally had a little time to reflect on the challenges they were facing as enrollment grew and there was still so much uncertainty about whether they had made the right decision to sign a long term lease on a warehouse in Pleasantville and undertake the major renovations required. Although the increase in enrollment was encouraging, it put a strain on their human resources and their efforts to remain true to their mission. George, a precocious 12-year old, was a case in point. He was participating in an LVP workshop for the first time this spring, and they had placed him in their "tween" show, *Toys*, which would be performed in less than two weeks. He just wasn't getting the entire point of the Little Village Playhouse approach to educational theatre; that each actor was being challenged and developed based on their individual needs and skills, but within a supportive community. George didn't like when he wasn't the center of attention, but the other actors needed attention, too. *Toys* is an original production of the LVP staff. It is a good example of the "ensemble" approach to their plays. Rather than having one or two "stars" and a supporting cast, LVP chose material in which all cast members would have a role they could make their own, which recognized and challenged each student's abilities, and also in which they would learn to collaborate with others who might

have more or less experience and talent. Galit Sperling, LVP Educational Director, who was directing *Toys*, was supportive and patient and believed George would eventually come around. Adam, who had written the score and was musical director for the show, was frustrated that George had not learned his part and seemed more interested in distracting the girls in the show. *Toys* was originally written by the staff for a teenage audience, with lots of irony, humor, and challenging music. Were they wrong to think the tweens could handle it? Were they wrong to keep doing innovative material? Could they handle producing multiple shows every season which had to be performed in different venues with different sets, lighting, and costumes? Could they continue to do this and still provide the educational and developmental value that was at the core of their mission? Could they keep it up physically? Financially?

With a sigh, Adam realized that for now he needed to put the situation with George aside and focus on some of the bigger issues currently facing LVP: Fundraising for their new space, the upcoming meeting with the LVP board to review their financial progress, and most urgently - where to find space for their summer camp programs, which would start in just a few weeks. As he watched Zeke play, Adam started to think back to how LVP got started in the first place.

## **History of LVP**

Little Village Playhouse was conceived in 1997 and founded as a non-profit educational theater group in Pleasantville, NY in 2000 to bring contemporary theater programming and arts education to local communities. Founder and executive director Adam David Cohen was a graduate of the Musical Theatre Writing Program at NYU's Tisch School of the Arts. Stephanie Kovacs Cohen is LVP's Artistic Director. She is a director and teaching artist with experience at a number of theater companies around the country, having trained at the Tisch School of the Arts, Yale, and the University of Illinois. Adam had launched his fledgling theater program with his college friend and roommate, Amy Schneider (Schiff), in Pleasantville where the Subway restaurant is now located. Stephanie was a friend and colleague of Amy's from when they both worked at Play Group Theater in White Plains, NY. Galit Sperling had been a student at the Amadeus Conservatory in Chappaqua, where Adam was working. This small group of friends shared not only a love of musical theater and children but a strong set of values that put a priority on personal growth, integrity, and collaboration. They brought these values to the founding of LVP. See Exhibit 1 for brief bios on the staff members.

First and foremost, LVP's mission is an educational one. But what sets them apart from other organizations that "teach" acting and singing is their focus on the development of self-confident, considerate, and imaginative young people. As their mission statement articulates, *"Theatre is one of the truly collaborative art forms, and that is what the students learn from LVP, collaboration. This not only helps them to be successful in theatre, but also to be successful in working and dealing with people in everyday life."* LVP strives to create the highest quality productions they can achieve within their budget constraints. They do not produce "children's theatre." Rather, they produce artistic theatre in which children are the focus. LVP often dares to choose performance pieces that might be considered "edgy" in message. *"We strongly believe*

*that well written, strong material with a true vision and message provides young actors with stronger acting challenges, as well as a better theatre and life-skill learning process. We endeavor to create a safe environment where students feel free to express themselves without fear of ridicule...We encourage thinking skills rather than rote memorization and spoon-fed direction regurgitation. We believe that every child has an intellectual and imaginative voice that should be respected and heard...It's our hope that no matter where these kids go in life, they come away from LVP with an understanding of the craft of acting and the hard work and magic that is the world of theatre, a stronger sense of themselves, higher self-esteem, an ability to revel in their individuality, and a willingness to work well with others...We believe kids can create art.. and should. At LVP, they do." What better gift for a community and a society?*

LVP's audition materials also explain more about their focus and goals: *"At LVP, we endeavor to challenge students, in the fifth grade and up, to grow as actors, musicians, singers, dancers—as artists—by immersing them in the world of theatre with the objective of building a professional quality show. Students will work with professional actors, directors, music directors, choreographers, and often writers. They will learn how to work as part of an ensemble, as well as be motivated to push their individual artistic and emotional boundaries within the material. Our objective is to create an environment where everyone feels safe to express themselves, as unique individuals and as the characters they are creating on stage. We are not about building stars; we are here to train actors and to instill self-confidence and a respect for the world of theatre. Most importantly, we are doing all of this hard work (and the students will work hard and sometimes long hours) for the joy of it. There is pride in their accomplishment and lots of fun throughout the rehearsal process!"*

What are the practical organizational realities of this mission? It means staffing their workshops with professionals who have not only the requisite knowledge and talent to direct and produce, but also the desire and capability to teach young people, and who also believe in the mission of the organization. It means scheduling workshop and rehearsal times that yield a professional quality show. It means doing work that is challenging and age appropriate; rarely repeating a particular show, and if they do repeat it, not more often than once every 6 years, to ensure that children enrolled in the workshops year after year as well as their families, are always learning and watching new material. In their twelve year history, LVP has produced over 60 shows (see Exhibit 2).

What are the outcomes of this approach? Children who start with LVP often enroll year after year until they graduate from high school. Siblings and friends who come to watch a performance want to become a part of the LVP family, and sign up for workshops. Their families become loyal supporters of the organization, both monetarily and as volunteers. Graduates often come back to work for the organization, either for paid or volunteer work. Like a family, younger actors watch the older ones become confident and accomplished, and follow in their footsteps.

LVP offers classes year round, including a summer program, and produces several shows a year (see Table 1 for their historical production schedule). Their schedule follows the public school calendar. During the Fall and Spring semesters they offer two versions of their Musical Theatre Workshop – one for tweens (entering grades 5 through 8) and one for teens (entering grades 9 through 12). They also offer voice lessons and musical theater classes to children from Kindergarten to 4<sup>th</sup> grade, including musical theater writing classes and master classes in acting, musical theater, and audition. During the summer they offer SummerStage – a day camp version of their musical theatre classes and workshops.

## **Resource Challenges**

Every year, LVP is lucky to break even. Tuition prices are kept slightly below local “competitors” in order to be affordable for families. Scholarships are given to students who cannot afford the tuition. Ticket prices at the performances only cover the cost of the productions, if that. In bad economic times when enrollments have been low, such as the recession that began in 2007, Adam has forgone paying himself a salary. The other staff members accepted a reduced salary in order to share the burden. (Exhibit 3 provides an example of the annual budget).

Fund raising is a crucial part of staying afloat every year. Every December LVP mails out an annual appeal, and in the spring they hold a Gala, which includes performances, food, and a silent auction. They have also tried various events such as a haunted house, cocktails and cabaret, and ladies night out to raise funds for the programs. LVP does not advertise in the strict sense of the word. Their enrollment grows largely by word of mouth and visibility in the community. For instance, they have a booth at Pleasantville Day, and have a presence at the Pleasantville Farmers Market. Once the economic recovery began, their enrollments started increasing. A certain level of enrollment was necessary in order to stay afloat. However, when enrollments grew beyond this break-even level, this started to put a strain on resources.

In order to stay true to their mission, LVP offers additional sections of the theater workshop rather than increasing the number of children in each beyond what the leaders think is optimal. The size of each workshop varies depending on the show they decide to do, but typically is between 6 and 15 children. This means that they do not benefit from economies of scale - increased enrollment means increased resource utilization, which is good up to a point, but a challenge beyond a certain point.

The one thing that would help immensely, and was their dream, was a theater of their own in which to hold performances. This would reduce travel expenses, moving sets and props and costumes to each performance venue that they rented, not to mention the cost of renting venues for each show. It would also reduce the physical and emotional cost of being constantly in-flux. Adam and Steph sometimes referred to this experience as being “homeless.”

## **Vision for the Future – Partnering with Chappaqua Drama Group**

LVP's dream of having their own theater seemed like a long shot. Then, in 2009 they were approached by members of the Chappaqua Drama Group (see Exhibit 4 for history on this group), an adult community theater group that had been dormant for several years, and the seeds of the next phase of their journey were planted. Two CDG members had children who took part in LVP workshops, so they were familiar with the organization and its founders. Adam and Steph realized that joining forces would benefit both organizations. They were both looking for a permanent home, CDG had money in the bank, and LVP was a vibrant going concern. They announced their intentions to the local press, hoping to generate visibility and excitement, and perhaps some ideas for a local space. In December 2009 they held a joint performance of Broadway hits at the Chappaqua Library to further publicize their cause.

After much searching, they located raw warehouse space (11,000 square feet) in downtown Pleasantville. The space had a lot of potential, but would require extensive renovation. Through the sale of their old property, CDG could provide the seed money to begin renovation. But the majority of funds would need to be raised through donations – much more than they had ever raised before. The second part of the merger process involved strategizing about the identity of the new organization. What was their vision of the joined groups? How much autonomy would each group have in the new organization? What should they call themselves?

### **The Merger and Creation of ARC Stages**

The merger was an emerging process on many levels. Initially, nothing was formalized; the parties had joint commitment around a common goal, finding a space that would be suitable as a performance home. Communication and planning was informal, and occurred mostly between Adam and Ann Shankman of CDG. Since CDG was on hiatus, their board was not very active. At this point in time, the LVP board was mostly in place to perform the required functions of a 504C organization. They met infrequently, and mostly to have Adam provide an annual or bi-annual update. Adam, Steph, Ann, and some of the other LVP staff met throughout 2010 to figure out how to join the two organizations together, what their structure would be, and what they would call themselves. It was important to Adam and Steph to keep the mission and culture of LVP the same, yet the addition of CDG meant the larger organization would be producing and performing adult community theatre, too. They came up with the idea of having an umbrella type organization, underneath which would exist three stages: an educational stage (LVP), a community theater (to be called The Mainstage), and a professional theater (to be called The Spark). They originally thought to refer to these as three different stages – in both senses of the word. The name of the new joined organization would be ARCstages, with the tag line “Connecting Through the Arts”. They tinkered with the logo and the theme for a while, finally settling on “ArcStages, theatre for all stages” with the three stages being the educational stage, community stage, and professional stage. They lined up a group of well-known professionals to serve on the Arc Stages Advisory Board, including Vanessa Williams, who is from Chappaqua.

These individuals lent legitimacy and a higher profile to their endeavor, although they were not directly involved with operations or management.

With the possibility of joining with CDG to form a larger organization on the horizon, Adam thought he should formalize the roles of the board of directors, invite more members, and meet more frequently. He didn't really get this underway until 2011, when he hired two new staff members, Lauren and Leah, former LVP students, who also served on the board. Several non-staff board members were added as well. These other board members were past and present LVP parents, whose dedication was strong, but whose time was somewhat limited. During the September 2011 board meeting the group was trying to become more organized, developing meeting agendas, taking minutes, and assigning responsibilities. They revised and adopted a new set of by-laws to reflect the increased role of the board of directors. This worked fairly well at first, due to the dogged determination of Lauren and Leah to keep everyone on track. The major task for the board in the coming months would be to organize the annual spring gala fund raiser. The 2011 gala had been a fairly informal event held at the historic bowling alley, and featured student performances as well as a performance by Broadway performer Jason Tam, who was a friend of Adam and Steph. However, they were able to raise \$14,000 at the event. The goal for 2012 was to create a larger, more professional gala, and find a larger space in which to hold it. The board president worked for the local university, and was able to secure an old gymnasium on campus, the use of which would be donated by the university. Other board members used their connections to obtain donations of food and drink and silent auction items. The more the gala could be produced using donated items, the more of the gala ticket price would drop to the LVP bottom line. Ultimately, the 2012 Gala raised about \$20,000, but the board and staff members were so exhausted from doing everything themselves they wondered if this approach was sustainable.

One of the issues that Adam and the group had to determine was how quickly and to what extent LVP and CDG would start merging their finances. What should go to LVP and what should go to the building fund? Should the gala be for LVP or for the new ArcStages? It was decided that for 2012, the gala would still be just for LVP. They would have access to new space in February 2012 and be able to begin some renovation. All funds for renovation were coming from CDG and external donations. No LVP money would be spent on renovation. However, the CDG money was only enough to renovate a few rooms in the front of the space to be used as office and classroom space. In order to renovate enough of the space to hold performances, a lot more money would have to be raised. However, they were hoping that the office and classroom space would be renovated in time for SummerStage to be held there. That would mean obtaining a certificate of occupancy for those parts of the space by the end of June 2012 (See Exhibit 5 for space layout).

### **Current challenges**

All of this reminiscing brought Adam right back to the challenges he currently faced. His meeting with the LVP Board of Directors is in two days, and he needs to look over their



fundraising progress for the new facility before that meeting. The new facility they were building was going to be fantastic! In this first phase it would have rehearsal space and flat performance spaces, perfect for their summer camp programs and classes during the school year. Perhaps in another year or so they could begin phase 2, which would include a full scale tiered performance theatre that could not only be used for LVP productions, but that could also be rented out by any other groups looking for such a space. This building project is crucial for the ongoing operations of LVP because their current situation is just not sustainable.

A more pressing problem was how the slip in the construction schedule meant the new space would not be ready in time for this year's summer camps, which start in just a few weeks. LVP had their largest summer enrollment ever but no space to put them in yet. The increase in enrollment meant they would create three separate groups of kids, and thus three different shows. Of course, they would have to rent performance venues, but what was really troubling was not having space to hold classes. Adam put out feelers in many directions – from renting classrooms at the local university to using the historic bowling alley that belonged to one of the LVP families and was used for some performances. He was hoping one of these possibilities would work out, but with finances tight, at what cost? Renting classroom space came out of the LVP operating budget, and they were already \$10,000 in the hole for the month of May. With summer tuition payments coming in, that should be reduced by \$5000 for June. But they would certainly be operating at a loss by the end of their fiscal year, June 30, 2012.

The constant challenge of balancing the mission and values of the organization with the need to remain economically viable was weighing heavily on Adam. How can he provide students with in-depth, challenging, self-reflective, and collaborative experiences? How should he differentiate what he's doing with the children, tweens, and teens in the program? How to manage the increasing number of productions with fewer cast members in each, which provides a richer experience that also unfortunately costs more money? And how to get new donors to help make the vision for what LVP can become a reality? And the newest problem, where can LVP hold its summer camp classes, now just a few weeks away? Too many problems for the moment, Adam shook his head, looked over at his sleeping son who was now snuggled with his exhausted wife on a pool chair. Was he being fair to them? He and Steph worked constantly, and barely made ends meet. Was pursuing the dream worth it?

## **Exhibit 1: LVP Leadership Team**

## LVP Staff



### Adam David Cohen, Executive Director

Adam David Cohen is a Graduate of the Musical Theatre Writing Program at Tisch School of the Arts. He is the founder and executive director of LITTLE VILLAGE PLAYHOUSE (LVP), a not for profit theatre group in Pleasantville, NY. Recent LVP directing credits include: *Into the Woods*, *Sweeney Todd*, *Floyd Collins*, *Pacific Overtures*, *Saturn Returns*, *Gorey Stories*, *Anyone Can Whistle*, and *The Portable Pioneer and Prairie Show*. Adam has composed the scores for *Oh Manhattan!* (performed at Rose's Turn in 1997), *Sodom* (produced at the Kraine Theatre) as well as *Rumplestiltskin* and *The Hadleyburg Project* (produced at The Metropolitan Playhouse). Adam has worked as a composer for Independent Film Channel, Bravo and American Movie Classics as well as for many industrial videos.



### Stephanie Kovacs, Artistic Director

Stephanie Kovacs is an actor, teaching artist, and director. Originally from Illinois, She has worn the above hats, as well as that of casting director in the New York area since 1996. Most recently, she appeared in *The Apple* in New York City and *Metamorphoses* at the Florida Studio Theatre. Stephanie has worked Off-Broadway in *Tibet Does Not Exist* with the Theatre for Human Rights, and has been seen regionally as Amanda in *Private Lives*, Smeraldina in *A Servant of Two Masters* and Elizabeth in *Six Degrees of Separation*. Other favorite roles include: Juliet in *Romeo and Juliet*, Melissa in *Love Letters*, The Woman in *Scotland Road* and Holly in the new musical, *Oh, Manhattan!* Stephanie serves as a director at the Little Village Playhouse and as a director and master teacher at the Play Group Theatre, where combined, she has directed over 29 youth productions. At LVP some of those include: *Into the Woods*, *Woody Guthrie's American Song*, and *A. . .My Name Will Always Be Alice*. Stephanie trained at the Stella Adler Conservatory at

Tisch/NYU, Yale, and The American Conservatory for Theatre.



### Galit Sperling, Director of Education

Galit has been a Teaching Artist and Director at LVP since 2004, now serving as the Director of Education. Some directing credits include *Really Rosie*, *Schoolhouse Rock*, and *Bernice Bobs Her Hair*. In addition, she is an NYU/Tisch alumna, actor and singer. Currently, Galit is a resident company member of two theatre companies in NYC: Nylon Fusion Collective and Carnival Girls Productions. Galit has performed at numerous theatres in New York including the Abingdon Theatre and Metropolitan Playhouse. Most recently, Galit was seen in the NYC Fringe premiere of *No Fault* at the Kraine Theatre.

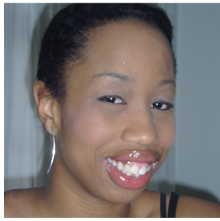


### Amy Schiff, Musical Director

Amy has been teaching voice and musical directing in Westchester for 14 years. She has an MA in voice from NYU and a BA in music from Binghamton where she appeared as Louisa in *The Fantastiks* and musical directed the a cappella group The Harpeggios for 3 years. She has since musical directed *Sweeney Todd*, *42nd Street*, *Tommy*, *Into the Woods*, *The Sound of Music*, *City of Angels*, *Lucky Stiff*, *Merrily We Roll Along* and many others. She regularly coaches students for NYSSMA and for auditions at all levels.

### Jocelyn Jones, Choreographer

Jocelyn Jones has been involved in various aspects of musical theater since the age of 14. Jocelyn is a SUNY student majoring in performing arts. She has trained in jazz, hip hop, tap, and modern, specializing in the dance styles of Bob Fosse and Alvin Ailey; having trained with members of the Ailey II company. Jocelyn has spent several years choreographing and teaching dance throughout Westchester County for various groups, including Little Village Playhouse, Cagle & Company Arts Warehouse, and Rivertown Teen Summerstock. She has been working



with children for the last nine years. Specific choreography credits include *Pippin*, *Tommy*, *Wizard of Oz*, *Godspell*, *Anyone Can Whistle*, *Footloose*, and *Dames at Sea*. She recently worked alongside Philip Rose in Cagle & Company's production of *Purlie*.



#### **Marcus Baker, Musical Director**

Marcus Baker is a graduate of the Cleveland Institute of Music. Since moving to the City, Marcus has been a freelance pianist and music director for many local and regional theatres. Marcus has worked with Adam before in several productions; his first production was *Sunday in the Park With George* last spring. He has since also played their summer workshop and the inaugural Pleasantville Music Festival (yeah pizza man). He is also currently working as a choral director with the Metropolitan Opera Guild in their public school program, *Urban Voices*.



#### **Leah Wagner-Stout Director of Business Affairs and Special Events Director**

Leah Wagner-Stout is a 2010 graduate of Wake Forest University, with a degree in Vocal Performance. She joined LVP before it even existed, and she has been a member (student/alumna/employee) ever since. She has performed in 16 shows with LVP, including *Into the Woods* (Baker's Wife) and *Rumplestiltskin* (Pam), plus all five alumni shows. She is now a young theatre professional; she recently interned at Manhattan Theatre Club and she freelances with Elissa Meyers Casting and Jen Rudin Casting, in addition to her work at LVP.



#### **Patrick Gallagher, Writer/Assistant Director**

Patrick Gallagher is a 2005 graduate of NYU Tisch School of the Arts with a B.F.A. in Theater. He attended The CAP21 program for musical theater, as well as the Stone Street Film and Television Studio. Patrick has been involved with LVP in some capacity for the better part of 7 years, starting as a student, and becoming a student assistant director, book writer, tech crew member, percussionist, assistant director, guest director, lyricist and ultimately co-director (with Stephanie Kovacs, for *Zombie Prom*). He is also a playwright, having written 3 full length musicals with Adam Cohen over the last three summers, as well as numerous other less distinguished pieces. He would call himself an actor, but, unfortunately no one has paid him for his talent yet. But the time soon will come! Favorite non paying roles include *Guiteau* (*Assassins*), *Man* (*The Apple*), and *Sweeney Todd*.

## **Exhibit 2: Previous Shows**

# History

Little Village Playhouse was conceived in 1997 and founded as a nonprofit organization in 2000 to bring contemporary theater programming and arts education to local communities.

The following is a list of our past production schedule:



Dream Peddlers, Spring 2011



Steel Magnolias, Spring 2011



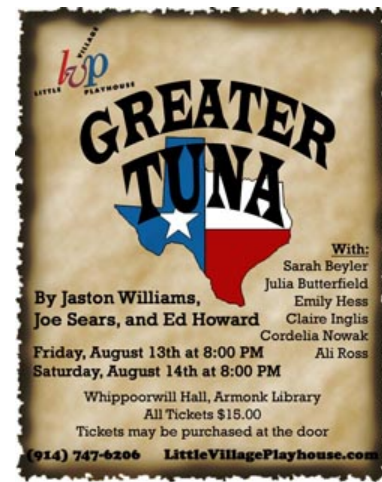
Pacific Overtures, Spring 2011



Mystery of Edwin Drood, Winter 2011



Children's Letters to God, Fall 2010



Greater Tuna, Summer 2010





Princess and the Cool Girls, Spring 2010



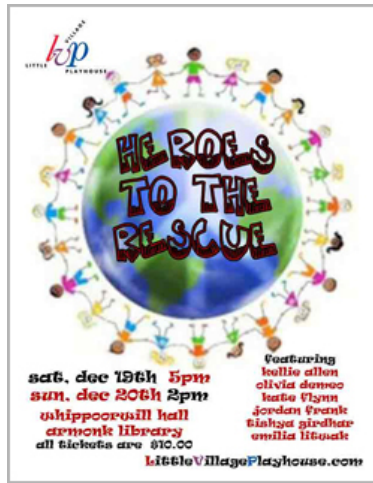
My Name Will Always Be Alice, Spring 2010



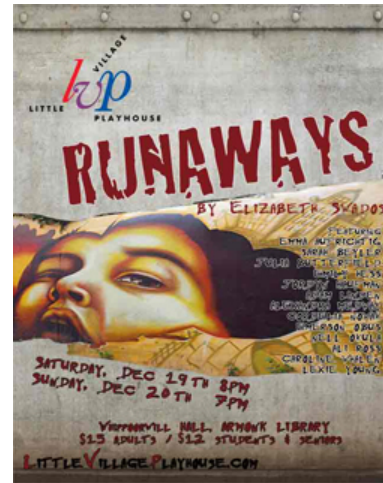
Almost Maine, Spring 2010



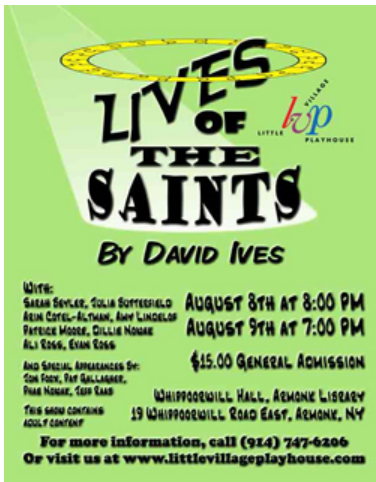
Adding Machine, Spring 2010



Heros to the Rescue, Fall 2009



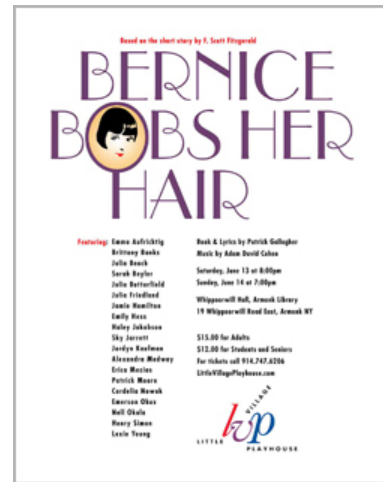
Runaways, Fall 2009



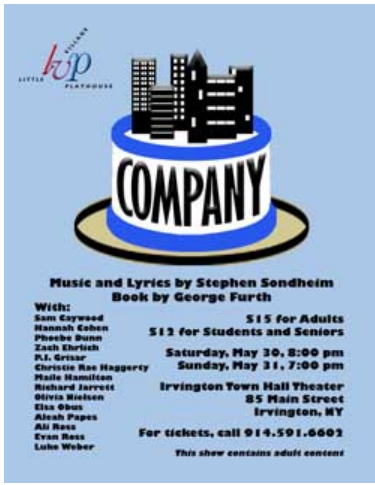
Lives of the Saints, Summer 2009



The Littlest Angel, Spring 2009



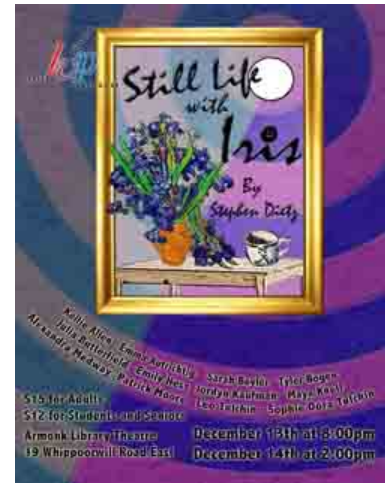
Bernice Bobs Her Hair, Spring 2009



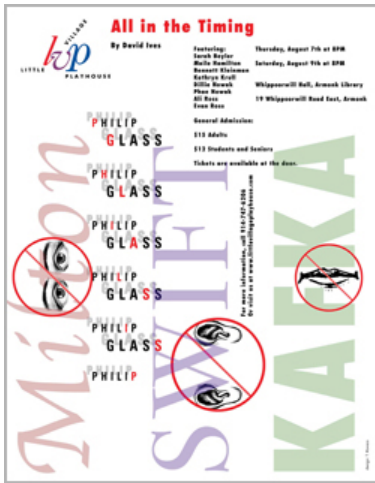
Company, Spring 2009



Merrily We Roll Along, Winter 2009



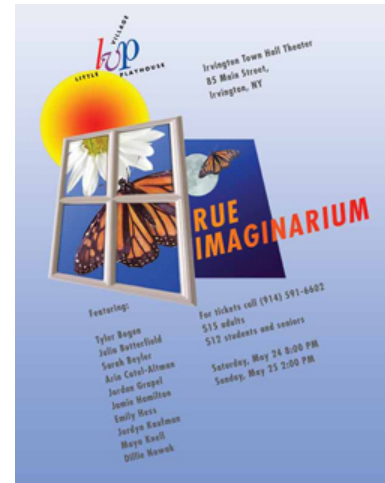
Still Life With Iris, Fall 2008



All in the Timing, Summer 2008



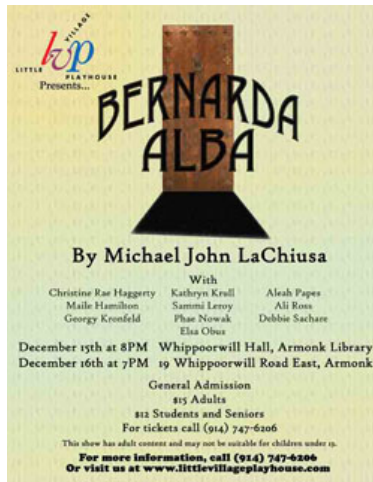
Stranger to the Muse, Spring 2008



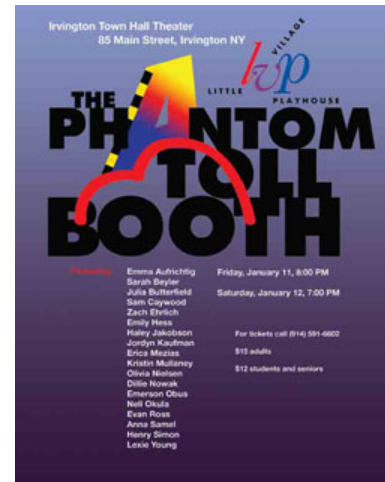
Rue Imaginarium, Spring 2008



The Frogs, Spring 2008



Bernarda Alba, Fall 2007



The Phantom Tollbooth, Winter 2008



**Exhibit 3: Annual Budget Snapshot (2011-2012)**

<b>Income</b>		<b>Income</b>	<b>Expenses</b>
Advertising (program)		\$ 6,190.00	
Concessions		\$ 470.00	
Contributions			
	Alumni benefit	\$ 1,285.00	
	Fundraiser	\$ 14,050.00	
	Individual donations	\$ 25,000.00	
Program Fees		\$ 99,900.00	
Refundable deposits		\$ 770.00	
Ticket sales		\$ 10,893.00	
<b>Total Income</b>		<b>\$158,558.00</b>	
<b>Expenses</b>			
Labor, including freelance workers			\$ 64,823.00
Taxes on Labor			\$ 8,319.00
Health/liability insurance			\$ 16,747.00
Equipment/Space rental			
	Sound equipment		\$ 240.00
	Set Workshop (barn)		\$ 7,800.00
	Rent – other		\$ 43,208.00
	Theatre rental		\$ 5,520.00
Repairs (piano, auto)			\$ 770.00
Relocation			\$ 1,200.00
Reimbursement			\$ 1,204.00
Miscellaneous			\$ 884.00
Marketing			\$ 1,546.00
Concessions			\$ 320.00
Printing			\$ 2,177.00
Supplies (books, cleaning, computer, office)			\$ 2,154.00
Postage			\$ 225.00
Performance Royalties			\$ 3,185.00
Costumes			\$ 1,060.00
Set expenses			\$ 1,866.00
Transportation			\$ 1,906.00
Travel			\$ 552.00

Utilities			\$ 1,260.00
Advertising			\$ 1,525.00
Contributions expense			\$ 1,400.00
<b>Total expenses</b>			<b>\$169,891.00</b>
<b>Income - Expenses</b>			<b>\$(11,333.00)</b>

#### **Exhibit 4: The History of the Chappaqua Drama Group**

The Chappaqua Drama Group was formed in 1953 by three Chappaqua couples. It grew from a small group of local residents doing readings in each other's living rooms, to over 1000 subscribers, hundreds of volunteers, and a 24 member board of directors. In 1966 the group purchased an historic red barn which served as their home base for rehearsals, set building, and storage. It was not really suitable for performances, however. Over time, membership in the group waned, and the barn was in need of serious renovation which would cost over \$1 million. In 2000, CDG became dormant, but a few key players remained on the board, considering the best way to move forward. In 2005 they made the difficult decision to sell the barn for \$239,000. They kept their eyes open for alternative raw space that they could turn into rehearsal, storage, and performance space.

**Exhibit 5: Building Plans for Phase 1**

**BUILDING PLANS FOR PHASE 1**

